DRUM

"We wanted to conjure with Black Life to recreate it for ourselves. So that the connection with you would be a bigger self."

Amiri Baraka, *In Our Terribleness*

The drumbeats are many
From Southern Africa to the
Northeastern United States.
From the writers, the painters
and the educators to
the children themselves,
the recreating vessels of culture
and life.
Together they are combined here
in a collage of images,
representatives of the variousness
of a people.
Of all people.

Within these pages you will find
the keynotes to a rhythm,
the subtle inflexions of image and sound;
the songs we sing, the stories we tell,
the masks we wear, the memories we share
and above all, the stepping stones
to the future.
Hopefully somewhere along the way
we have touched you,
that somewhere in the resplendent images
that grace these pages
you have recognized yourself,
those that you love, and the
possibilities available to us all
as we combine forces to make the best
of the history to come.

Come along, then, and join us
on this broad and beautiful journey
through these pictures of ourselves.

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University of Massachusetts
New Africa House 115
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FRONT COVER: Robin Chandler
BACK COVER: Ben Jones

EDITORIAL STAFF: Martha Grier-Deen, Ethan T. Marlatt,
James Martin, Rudolph Miller

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EDITORIAL

Drum magazine has been, and remains, a cultural imperative. It is part of an ongoing universal struggle to promote, protect, and preserve the artistic and literary treasures of the African-American and Third World communities. Symbolically, Drum is vibrant and powerful testimony to the survival of one of our most vital and powerful institutions, the Black publication. Drum has done more than just endured. It has matured to become one of the top collegiate magazines of art and literature in the country. Drum has won Columbia University's Scholastic Press Association award each time it has entered the competition.

Founded in 1969 by student Robin Chandler, the magazine has always managed to attract the best and brightest students in the Five-College community. Also in that year, a group of African-American students empowered themselves and took over New Africa House, formerly called Mills House, a UMass dormitory. The students presented the administration with a list of grievances and demanded that their protest be acknowledged by the university. They believed, and justifiably so, that their cultural needs had been too long ignored on the UMass campus.

The magazine's 17-year history, its vitality and quality are what make it more relevant today than ever. Unfortunately, the biggest problem facing the production of Drum is funding. This issue of Drum was financed by Chancellor Duffey. Until two years ago, the magazine was funded by the Registered Student Organization (RSO) groups, but they challenged the ideological base of Drum every year and finally, this year, cut the magazine's budget.

The parallel between the conservatism on campus and the conservatism of the Reagan administration is no coincidence. The struggle for representation by people of color is occurring on all levels: cultural, political, and social. This is evidenced by the recent racially-motivated incident on the UMass campus, and the nationwide incidents of racial unrest in Howard Beach, N.Y., Forsythe County, GA. and Philadelphia, PA. It is well known that Ronald Reagan's economic, military, foreign, and domestic policies are less than egalitarian. A comparison of racially motivated events reported in 1980, when Reagan first took office, to those reported in 1986 shows an increase from 99 such incidences to 276. Is it any wonder that there is a resurgence of racism and discrimination when given such an atmosphere in which to foster and grow?

Presently these events are coming to the forefront of media attention. However, as anyone in the "minority" community can tell you, this is not a sudden phenomenon. The struggles against oppression and discrimination by people of color has been occurring for centuries. Whether or not this fact is made known to the general public is of no consequence to its validity. The problems of discrimination and violence against "minorities" are age-old and will not go away just because they are conveniently removed from public attention. We will continue to struggle even harder because it is something we *must* do.

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 17 years ago. We are learning how to remember the correct rhythms and we've got it right now. We want people to check us out and let us know if they hear us, for we are constantly in danger of losing our drum again.

PROFESSOR NELSON STEVENS

drum

SPECIAL THANKS TO ROBERT SENGSTACKE FOR HIS PHOTOGRAPHIC CONTRIBUTIONS

Black Literary Experience — University of Massachusetts

The following African stories are in Portuguese and English. They are dedicated to the child in us all.

As seguintes estórias Africana estão escrita em Português e Inglês e saõ dedicadas á criança que existe em nós.

PHOTO BY ROBERT SENGSTACKE

ÀS CRIANÇAS

É bem possível que vocês não saibam que existem países chamados Alto-Volta, Nepal, Tunísia ou República Popular do Benin.

Mas não fiquem tristes com isso: tem muita gente grande que também não sabe.

O que é importante é que vocês fiquem sabendo que naqueles países existem crianças iguaizinhas a vocês e que também gostam muito de ouvir estórias. E, se prestarem atenção, vão ver que as estórias não são muito diferentes daquelas que vocês conhecem.

Também tem macacos sabidos, feras malvadas, heróicos caçadores que casam com lindas princesas.

As crianças, de olhos redondos ou puxadinhos, de cabelos louros ou pretos, mais escuras ou mais claras . . . são as mesmas, em todos os países do mundo.

Vocês não acham?

O ANIMAL MAIS JOVEM
(Senegal)

Isto aconteceu no tempo em que os animais gostavam de se reunir, para conversar e discutir seus problemas.

Certo dia eles se reuniram, para designar o animal mais jovem. O tio *Gaindé* — o leão, presidia a sessão.

Já se sabia qual era o mais forte de todos os animais: *Gaindé* — o leão, o rei da floresta. Sabia-se quem era o mais velho: *Mame Gneyé* — o elefante. O mais desonesto e o menos inteligente: era *Bouki,* a hiena.

TO THE CHILDREN

It is possible that you don't know that countries called Upper-Volta, Nepal, Tunisia or Popular Republic of Benin exist.

But don't be sad about this: There are many adults who also don't know. What is important is that you know that children like you exist in those countries, and that they like to hear stories. And if you pay attention, you will see that the stories are not too different from the ones you know. There are wise monkeys, evil wild animals, heroic hunters that hunt with beautiful princesses, just like in your stories.

Children with neat or round eyes, with blond or black hair, dark skinned or lighter . . . they are all the same in all the countries of the world.

Don't you think so?

Translated from Portuguese by
Loduvina Barros

THE YOUNGEST ANIMAL
(Senegal)

This story happened during the time when animals liked to meet and talk and argue about their problems.

One certain day they met to designate the youngest animal. Uncle Gainde, the lion, defended the session. He had known which was the strongest of all the animals: Gainde — the lion, the King of the forest. He knew who was the oldest: Mame Gneye — the elephant. And he knew who was the most dishonest and least intelligent: Bouki — the hyena.

However, nobody knew who was the most intelligent of all the animals.

Mas ninguém sabia quem era o mais inteligênte de todos os animais.

Todo mundo queria ser o mais inteligente.

Tio *Gaindé* — o leão disse:

— Se nós soubermos quem é o mais jovem entre nós, nós saberemos, ao mesmo tempo, quem é o mais inteligente.

Então, os que se consideravam os mais jovens, levantaram a mão:

— Eu nasci no ano da grande seca, disse a corça. Isto quer dizer que tenho três anos.

— Eu tenho três luas de nascido, afirmou o chacal, ajeitando suas orelhas pontudas.

— E eu, disse o macaco, se coçando todo, vejam só! Eu acabei de nascer agorinha mesmo.

Todos aplaudiram, e o macaco já estava se achando o vencedor, quando uma voz gritou do aito de uma árvore:

— Atenção! atenção que eu vou nascer. Abram alas para me receber.

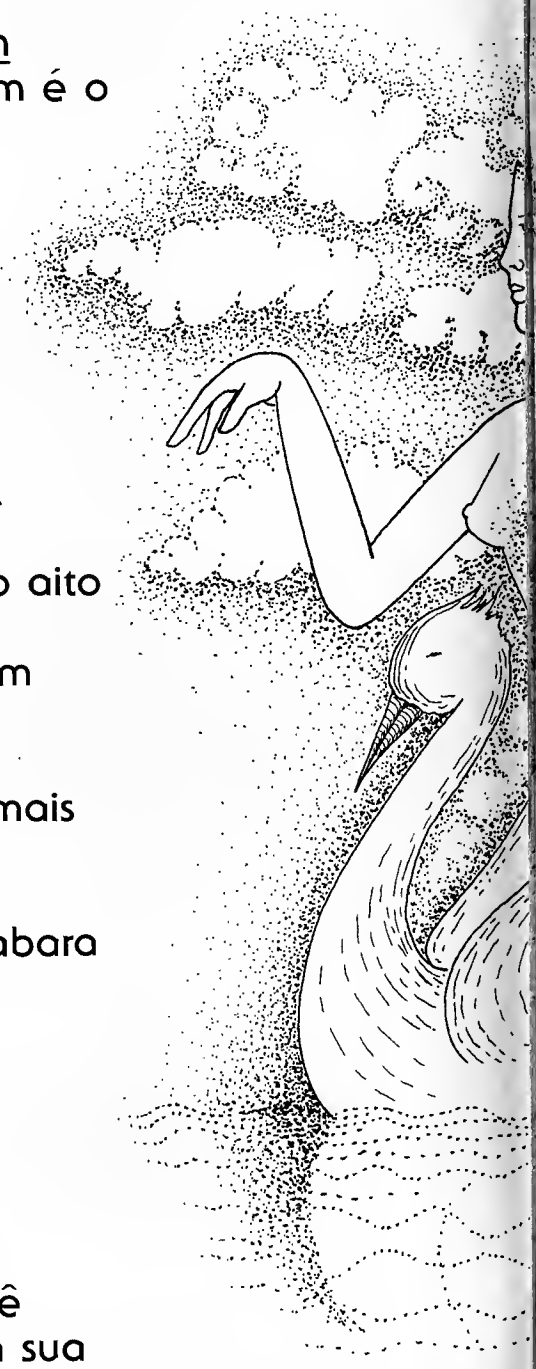
E *Leuk,* o coelho, deixando o galho da árvore onde estava agarrado, caiu no meio dos animais estupefatos.

Todo mundo reconheceu que *Leuk,* o coelho, era de fato o mais jovem, uma vez que ele acabara de nascer, em plena discussão.

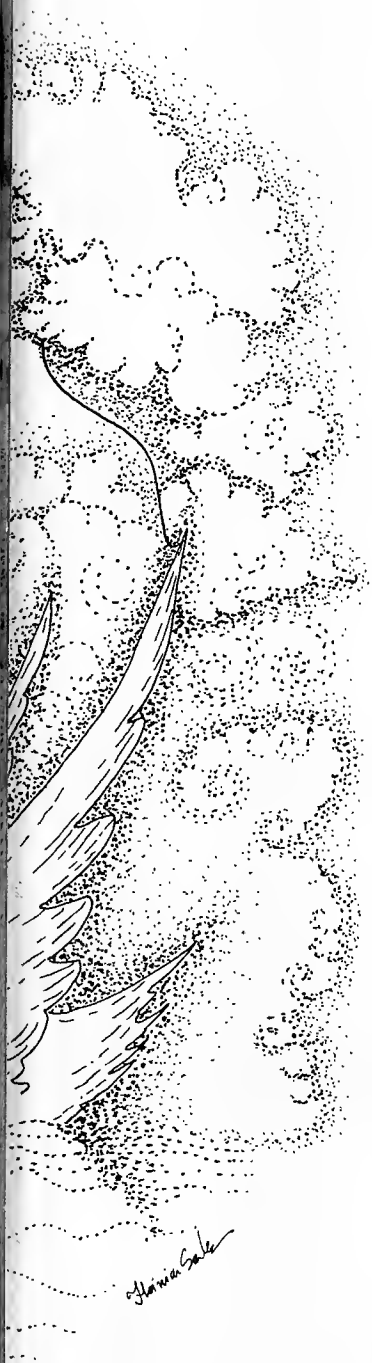
Assim ele foi reconhecido, ao mesmo tempo, como o mais inteligente.

Tio *Gaindé,* o leão, se levantou e se aproximou de *Leuk,* o coelho.

— Eu te proclamo o mais inteligente entre todos os animais, disse ele. Você conseguiu nos provar que era o mais jovem. Pode ser que você não seja verdadeiramente o mais jovem, mas a sua inteligência é superior à de todos os outros.



Tradução de Ieda M. R. Santos.



The whole world wanted to be the most intelligent. Uncle Gainde — the lion: "If we know who is the youngest between us, we will also know who is the most intelligent."

Then, the ones considered to be the youngest, raised their hands:

"I was born in the year of the great drought," said the Doe, "this means I am three years old."

"I have three moons to be born on," the Jackal affirmed, arranging her sharp ears.

"And I," said the Monkey, scratching all over, "check this out! I was just born."

All applauded, and the Monkey was found to be the winner, when a voice shouted from the top of the tree:

"Attention! Attention! I am going to be born. Open file to receive me."

And Leuk the Rabbit, leaving the branch of the tree where he was, fell in between the amazed animals.

The whole world recognized that Leuk, the rabbit, was in fact the youngest, because he had just been born during the discussion.

Consequently he was recognized as the most intelligent.

Uncle Gainde — the Lion, stood up and approached Leuk, the rabbit.

"I proclaim you to be most intelligent among the animals," he said. "You obtained the proof that you are not only the youngest, but your intelligence is superior to all the others."

Translated from Portuguese
by Loduvina Barros

PORQUE O CÁGADO TEM O NARIZ CURTO

(Nigéria)

Antigamente, o cágado e o esquilo *(Ókeré)* eram amigos e se visitavam sempre.

Um belo dia, o cágado levou seus pratos de barro para vender na feira e, enquanto estava entretido vendendo, ouviu gritos de briga e viu que se tratava do seu amigo esquilo, lutando contra *Asin* (animal parecido com o rato).

O cágado, em vez de procurar saber direitinho do que se tratava e procurar resolver a questão, mal chegou lá foi logo pegando um pedaço de pau e começando a bater em *Asin*, fazendo de conta que estava desapartando a briga.

Para quem estava olhando, parecia que o cágado estava tentando separar os dois brigões mas, na verdade, ele estava batendo demais em *Asin*.

Por isso, *Asin* ficou muito zangado e, deixou o esquilo de lado para pegar o cágado pelo nariz, com os seus dentes afiados.

O cágado gritava e pedia socorro a todo o mundo mas *Asin* não o largava. Penalizados, os curiosos que estavam lá, assistindo àbriga, começaram a pedir a *Asin* que tivesse piedade e largasse o cágado mas *Asin* não queria saber de conversa. Recusou-se, até o fim, a largar o nariz do cágado.

Desesperado, o cágado começou a cantar para todo o bairro:

São Asin e Ŏkeré que estão brigando
Eu vim para separá-los
Asin mordeu meu nariz
Me salvem das mãos dele
Meus pratos estão na feira
E eu preciso vendê-los.

O cágado ficou cantando por muito tempo. O pessoal da feira ia chegando e pedindo a *Asin* que perdoasse o cágado e soltasse o nariz dele mas *Asin* se recusou até que o nariz do cágado partiu em sua boca. Desde aquele dia, o nariz do cágado ficou curto, como ele está até hoje.

Esta estória nós ensinamos. Quando virem duas pessoas brigando, não separem elas daquele jeito. A pessoa que separa pode se tornar a próxima vítima e levar muita pancada.

Traduzido do iorubá por Luiz Sérgio Barbosa.

WHY DOES TORTOISE HAVE A SHORT NOSE

(Nigeria)

Once upon a time, Tortoise and Squirrel were friends and they visited each other constantly.

On a beautiful day, a Tortoise brought his clay plates to sell at the fair. While he was busy selling he heard a shout of fighting and he saw that his friend Squirrel was involved in it, fighting against Asin (an animal that looks like a rat).

The Tortoise, instead of trying to find out exactly what was going on and resolve the matter, went there with a piece of stick and started beating on Asin pretending that he was separating the fight.

To the ones that were looking, it seemed like the Tortoise was trying to separate the two fighters but, in reality, he was beating on Asin too much.

So, Asin was very mad, and, he left the Squirrel aside to go grab the Tortoise's nose with his sharp teeth. The Tortoise yelled to everyone and asked for help but the curious people there, assisting the fight which started, asked Asin to have mercy and leave the Tortoise alone. But Asin did not care about what they were saying. He refused to let go of the Tortoise's nose, until the end.

Desperately, the Tortoise started singing to the whole district:

It's Asin and Squirrel that are fighting
I came to separate them
Asin bit my nose
Please save me from his hand
My plates are at the fair
and I need to sell them.

The Tortoise kept singing for a long time. The people at the fair went to ask Asin to forgive the Tortoise and to release his nose, but Asin refused until the Tortoise's nose broke in his mouth. Since that day, the Tortoise's nose has remained short.

We teach this story when two people are fighting, so that they are not separated that way. The person who separates them can become the next victim and get beaten.

Translated from Portuguese
by Loduvina Barros

Max Roache and James Baldwin, Ministers of Culture

James Baldwin

Thank you for marking the turbulence,
the good fury in the heart of the mountain
that constantly step-shadows weakness
and spikes the spirit to believe
there's a just tomorrow to rely on.

Thank you for narrating the rage
of the people in the ravine
who were pushed down the grieving slide
and whose only continuing loss
is their long credit of patience.

And thank you for signalling the fire
you foresaw when the word
and the iron it designed so quickly
became skills of furnace response
when the heart of the mountain burst

and the molten truth slashed across America,
as the atavistic cancer burned itself out,
while the new decision sprang loose,
with all the will and courage of Cudjoe
and with all the sparkling resolve of revolt.

— by Andrew Salkey

GIRL by Jamaica Kincaid

Wash the white clothes on Monday and put them on the stone heap; wash the color clothes on Tuesday and put them on the clothesline to dry; don't walk bareheaded in the hot sun; cook pumpkin fritters in very hot sweet oil; soak your little cloths right after you take them off; when buying cotton to make yourself a nice blouse, be sure that it doesn't have gum on it, because that way it won't hold up well after a wash; soak salt fish overnight before you cook it; is it true that you sing benna in Sunday school?; always eat your food in such a way that it won't turn someone else's stomach; on Sundays try to walk like a lady and not like the slut you are so bent on becoming; don't sing benna in Sunday school; you mustn't speak to wharf-rat boys, not even to give directions; don't eat fruits on the street — flies will follow you; *but I don't sing benna on Sundays at all and never in Sunday school;* this is how to sew on a button; this is how to make a button-hole for the button you have just sewed on; this is how to hem a dress when you see the hem coming down and so to prevent yourself from looking like the slut I know you are so bent on becoming; this is how you iron your father's khaki shirt so that it doesn't have a crease; this is how you iron your father's khaki pants so that they don't have a crease; this is how you grow okra — far from the house, because okra tree harbors red ants; when you are growing dasheen, make sure it gets plenty of water or else it makes your throat itch when you are eating it; this is how you sweep a corner; this is how you sweep a whole house; this is how you sweep a yard; this is how you smile to someone you don't like too much; this is how you smile to someone you don't like at all; this is how you smile to someone you like completely; this is how you set a table for tea; this is how you set a table for dinner; this is how you set a table for dinner with an important guest; this is how you set a table for lunch; this is how you set a table for breakfast; this is how to behave in the presence of men who don't know you very well, and this way they won't recognize immediately the slut I have warned you against becoming; be sure to wash every day, even if it is with your own spit; don't squat down to play marbles — you are not a boy, you know; don't pick people's flowers — you might catch something; don't throw stones at blackbirds, because it might not be a blackbird at all; this is how to make a bread pudding; this is how to make doukona; this is how to make pepper pot; this is how to make a good medicine for a cold; this is how to make a good medicine to throw away a child before it even becomes a child; this is how to catch a fish; this is how to throw back a fish you don't like, and that way something bad won't fall on you; this is how to bully a man; this is how a man bullies you; this is how to love a man, and if this doesn't work there are other ways, and if they don't work don't feel too bad about giving up; this is how to spit up in the air if you feel like it, and this is how to move quick so that it doesn't fall on you; this is how to make ends meet; always squeeze bread to make sure it's fresh; *but what if the baker won't let me feel the bread?*; you mean to say that after all you are really going to be the kind of woman who the baker won't let near the bread?

About the Author

Jamaica Kincaid was born in St. John's, Antigua, in the West Indies. She is a staff writer for *The New Yorker*, and her stories have also appeared in *Rolling Stone* and *The Paris Review*. In addition to *At the Bottom of the River (Vintage, 1985) from which this story has been excerpted*, she has written *Annie John*, a novel. Jamaica Kincaid lives in New York with her husband.

This story was chosen in dedication to women of color all over the world.


Jacqueline Lonchester Jordan

Although written several years ago, the issues raised in this article by Bill Strickland are still with us. That is why Drum is reprinting it as a contribution to the ongoing debate on the meaning of Black identity in America.

THE RISE AND FALL OF BLACK POLITICAL CULTURE: OR HOW BLACKS BECAME A MINORITY

By William Strickland

PART ONE

"One of the simplest ways to lose freedom is to stop fighting for it and stop respecting it. And when it goes that way, something much worse happens, I think: when freedom goes that way it completely vanishes and nobody cares. Chaos takes its place . . ." (1)

At a meeting some years ago, I was struck by the fact that all of the participants who had, in one way or another, been involved in the movement, tend to talk as though it — or some derivative — still existed. It was as if we were prisoners of yesterday's history: captives of a past we could not — or would not — relinquish. Apparently it was difficult to face the fact that the movement which had meant so much to us (and others) had, some ten years before, fluttered to earth like a bird pierced on the wing: shot down by the hostility of the nation, the opposition of the state, the assassination of its leaders and by its own failure to determine what "freedom" would truly mean in our ambiguously hostile native land.

If some of us clung so tenaciously to the past, it was probably because the present is so much less our own, is so much more a time of awkward unclarity and dim foreboding — a time of manifest and ubiquitous crisis.

Yet the threat of social dissolution — as tangible as it is — is still not the critical problem. The unease one feels is due as much, I believe, to the feeling of not being in control of things as to the feeling that things are out of control. That is the great difference between the movement days and now. In the sixties, Black people were a people of vision and purpose: a people on the move, firm in the conviction that we were a part of history which we could make if only we acted upon our own best beliefs.

Now that is all changed. Now my generation seems to look to the past for the meaning and sustenance so lacking in the present — and the younger generation seems to look to not very much ot all. Somehow the link between what we were and what we have become has been broken: leaving us strangers to ourselves and our history. Thus it was in reaction to a suffocating climate of racial and political amnesia, that some of us sought to retain our sensibilities by keeping alive the flames of an older movement — time when we were more certain of our country, our struggle and ourselves.

Another such movement-seeker after an earlier, more certain, self is Jean Wheeler Smith. In a recent magazine article entitled, "Mississippi Remembered," Jean Smith took her readers back with her to McComb, Mississippi to seek the answers to some personal-political questions she had posed to herself.

"Why did we succeed? How did a core of workers, never more than a thousand, manage to stop the whole country and make it listen to the demand for equal rights?" (2)

Perhaps unwittingly, Jean Smith answered her own questions when she described her movement years as having been "wonderfully full of love and truth and a dazzling correctness of action." Reflecting on the present, however, she acknowledged a feeling of discontinuity with the past.

"But over the years since I left the South I had lost my sense of those times." (3)

In one sense Jean Smith's personal 'lostness' mirrors the condition of the race itself which has also lost its sense of what it once had been.

How did this identity-erosion occur? How did we go from a time when people unashamedly characterized the Black struggle as one of "love" and "truth" and a "dazzling correctness of action" to the contemporary rejection of both love and truth and struggle?

Perhaps the best place to begin such an enquiry is at the beginning, and the beginning for the movement was some two decades ago when Mrs. Rosa Parks [4] sat down in the white section of a Montgomery bus and sparked a movement which inspired Black people throughout the nation and fired the imagination of the world. Out of Montgomery came the sit-ins and the freedom rides and the student demonstrations and the gratuitous Klan and police-killings; all signs that a movement of unimagined force and power was coursing through the land. Even White southern presidents like Lyndon Johnson spoke of "the Black revolution" [5] and no one questioned that descrip-

tion — as they might today.

What the president meant by "the Black revolution" was that the clash between Blacks and Whites in the South had convulsed the entire region and spilled over into the country at large.

The southern confrontation was formidable — and violent; and what Blacks used to oppose the night-riders and the hostile courts and the ambivalent government was, at bottom, only the power of people. Hundreds, thousands, tens of thousands of people from all walks of life, from all parts of the country, and from all points on the political compass responded to the movement's call and put their bodies on the line to try and realize the dream of freedom.

The Fragmentotion of the Race

Then a most curious thing happened. The movement's force provoked a response that was at once both unexpected and undermining. Suddenly colleges and corporations began to scour the land for Blacks to whom they might give jobs and scholarships. Hollywood discovered Black actors and Black movies — and Black dollars at the box office. The Great White Way became Bubbling Brown Sugar and Black writing began to sell like Aunt Jemima's pancakes. Blacks were *in*.

As a result, a movement whose strength had been its nonmaterialism, a movement fueled by the Black church and rooted in southern folkways and national Black culture, was turned into its opposite by America's concessions. It became, for some, a vehicle for their own personal gain. Almost overnight there were community health programs and Black studies programs and church against injustice programs. And suddenly too, or so it was projected by the media, there were one, two, three million new Black voters in the South, now duly registered (at a small blood price) with no one to represent them. (6) In 1966 there were less than a hundred Black elected officials in the South, in 1975 there were a thousand.

So the movement wrung its mercenary tribute from White America and moved in quickly to pick up on the loot. In the scramble, the dream about freedom got trampled. Nearly everyone was dancing to the Isley Brothers' tune: "Do your thing, do what you want to do . . ."; pursuing his or her own individual interest to the exclusion of all else. A centrifugal force was created that tore asunder the movement's unity. The middle class of the NAACP, the rural church of the SCLC, the urban Black militants of CORE, the northern and southern radicals in SNCC all of whom had previously been in an uneasy but nevertheless significant all-class alliance, now set out on their own individual paths.

We were a people no longer. We had fragmented into a strange new entity called the Self. This meant, according to the 'hip' that it was time to forget "the Black thing" and "go for self." Only a few noticed that in the process we had abdicated our historic role, that we who had been redefining America now began to pursue it and on its own terms. We even stopped talking about freedom. Instead we put all our energies into "getting over." And we did. Didn't we? (In the meantime while the movement was succumbing to these internal contradictions, it was also being subjected to increasing external pressures from White America.)

Much of the White reaction came in response to a new critical consciousness which emerged among some movement people who had been battling long and stubbornly against the hydra-headed nature of American racism. SNCC poet, Worth Long, articulated the feelings of this element when he wrote: "False-faced America, we have found you out." (7)

What he meant, of course, was that the mainly police-provoked urban rebellions, the countless unavenged murders of southern Blacks, the repudiation of the Mississippi Freedom Democratic Party by the Democratic Porty in Atlantic City, the murder of Malcolm X, the half-hearted support of the Justice Department, and the countless other contradictions which the struggle exposed, prompted many freedom-fighters to conclude that the only thing that could turn America around was not morality but power. Hence the call for Black power.

But Black power was not what White America viewed as the proper goal of "the civil rights movement." Increasingly White America became tired of Black people and Black demands; tired of pretending that it was truly interested in "freedom, justice and equality"; tired of pretending that it really cared about its Black citizen-brothers and sisters. And, having gotten tired of us, it wished most heartily that we would go away — or at least get back in our place. The rise of George Wallace and the eventual triumph of Richard Nixon were the political expressions of that sentiment. Both rose to power on the promise that they would make the White wish come true and restore Black people to their proper place. In Nixon and Wallace, White reaction found its legitimizing champions who competed with one another for the presidency of the United States.

Thus the movement collapsed under the combined weight of Black desertions from within and administration-endorsed assaults from without. And what emerged from the rubble which had once been a proud and confident and assertive and self-determining people, was something strange and new and inauthentic called "a minority."

PART TWO

The Devolution from "People" to "Minority"

It is interesting to note that even as the Black movement was in its death throes, it gave birth to two strange progeny. One was the White backlash mentioned in part one. The other was a proliferation of groups remarkably imitative of the Black protest style but reluctant to admit their debt to its leadership model.

A wild array of special interest groups sprang up. On the one side were those groups like the women and gays who attempted to gain recognition and reward by using Black tactics. On the other were White reactionary groups like SPONGE in New York (The Society to Prevent Negroes from Getting Everything) whose purpose was not to get anything specifically for themselves but to prevent Blacks from getting any more. Regardless then, whether the groups were imitating or protesting against Blacks, they owed their existence (and most of their strategy and style) to the Black movement itself.

Then a most bizarre development occurred. The Black movement which fathered these post-1968 social formations somehow got equated with them. Blacks were lumped together not only with non-White groups like Asian-Americans, Puerto Ricans, Native Americans and Chicanos, but also, through some marvelous sleight of hand, with women as well. *Women who make up a majority of the population suddenly became "a disadvantaged minority" whose demands were juxtaposed against Black claims as equals.* It was what Malcolm used to call vintage "tricknology."

By such means the country came to enjoy a most marvelous reprieve. It submerged the troublesome questions of racism, revolution, social change, Black power and the like and moved the question back to the less troublesome ground of civil rights. People were no longer fighting to change America but to participate in it, to get their share of the bounty. The system could handle that with a great deal more aplomb.

Accordingly, the Black problem was reduced to scale. Freedom was redefined as largesse and, in the twinkling of an eye, Blacks went from being the premier challengers of the society to its most abject also-rans. Initiative passed entirely from our hands. That is why affirmative action is the upper boundary

of our current politics. We propose and the system disposes. We have been reduced to a petitioner's and supplicant's politics which is as different from old movement politics as is the night from day. What I am suggesting is that not only have we permitted the movement to waste away but we have done something far worse. *We have lost hegemony over the interpretation of our condition and America's.* The minority question is simply one example of the way we have foresworn our right to define ourselves and the nation.

The Rise of Ethnicity/The Decline of Blackness

When White Americans grew weary of what was called, more frankly, in the 19th century "the infernal nigger question" (8) they demanded that attention be given to those Americans who had been forgotten in the intemperate preoccupation of government and press and foundations with Black problems. This demand provided the justification for the rise of the ethnic movement, the elevation of the hyphenated White Americans to their "rightful place" in the sun. In all this rainbow of ethnicity, race as the basis of identity and privilege in America was downplayed. The Black-White question which had convulsed the country for two decades seemed to melt away. Everybody now was the same. We were all ethnics and minorities together. Whites were no longer the adversary and race was no longer the issue. Whites were now ethnics. It was a stupendous achievement, a triumph of illusional politics. Redefine the problem and presto it disappears.

But the Black movement and the minority and ethnic movements are not the same. For these White equality-seeking movements pose no threat to White America while the Black struggle — whether conscious of it or not — always has. If, for example, we ask ourselves what threat the women's, gay or ethnic movements pose to the country, what answers they propose to the current American crises, what vision of social change they embody, or what solutions they stand for, it should be obvious that their relation to the set of contradictions which characterize contemporary American life is ephemeral at best. Theirs is the politics of improved participation in the system — regardless of its contradictions. A politics supportive of the status quo. One further example of the contradictions of the minority question.

In undergraduate school we studied a sociology text called *Racial and Cultural Minorities* by Simpson and Yinger. (9) That book, published in 1958, dealt with Blacks and Jews and Italians. (At that time we were all minorities together.) Yet today when one speaks of minorities *one invariably means non-Whites.* That is the implicit cultural usage. White people as we have noted, are called ethnics. So even though Blacks are the largest nationality or racial group in the country, probably numbering more than thirty million — given the two admitted census undercounts of 1960 and 1970, yet we are the minority! By contrast there are only 7 million Jews in America and about 14 million in the world. There are more Black people than Polish-Americans or Italian-Americans or what have you, more Black people than the entire organized labor movement. *Yet we are the minority!* Clearly then the term "minority" is not a neutral designation. It is in fact a political and not a sociological concept. It means that the most important thing about Black people that we — and Whites — should always keep before us is that we are outnumbered. The message then is clear: better stay in your place.

Now what all this means is that though we may have stopped fighting the system, it has not stopped fighting us. The struggle goes on in a myriad ways and, as I hope this discussion has shown, most especially at the level of political culture.

And this in a way brings us back to Jean Smith. For it is obvious that no Black person in McComb, Mississippi or anywhere else ever conceived of him/herself as a minority when he/she determined to fight against oppression. The question was irrelavant. Indeed if you think about it, no Black people and certainly no Black masses anywhere refer to themselves as a minority. *It is a class term.* The only Blacks who use the term are Blacks conversing with Whites who have fallen into the habit of utilizing concepts which are consonant with White perspectives. What I am suggesting, therefore, is that the conception of Blacks as a "minority" whether it appears in social life as the notion of *racial minority* or in political life as *national minority,* is an historical and badly flawed analytical tool. For the conception of majority-minority never stopped any serious people from resisting oppression in Harlem or Hattiesburg, New Orleans or Nyack. (10) We need to remember that while the movement was 'moving' it forced the society to stop calling us "Negroes" and call us what we began to call ourselves: Black. Then and now semantics and sociology reflected political reality, the reality of altered social relations between Blacks and Whites. Minority is a post-movement designation, a reflection of the inseparable relationship between identity and struggle.

We might also recall that the Black so-called minority stimulated all the post-1968 social movements currently on the scene as well as the obdurate opposition of the state which, through its COINTELPRO and Operation Chaos programs, took the movement quite seriously indeed. (11)

If we are ever, therefore, to regain that atmosphere of "love" and "truth" and "dazzling correctness of action" that Jean Smith described, then we must analyze anew and struggle to analyze for ourselves. For we shall never be able to change America by being like it — especially by default. Consequently the great danger of the moment, I would argue, is the Americanization of the race. To avoid that pitfall we need, among other things, to re-connect with the truth of our past. We need once again to hear Sister Margaret Walker reminding *us about us* in a poem called "We Have Been Believers":

> *We have been believers, yielding for the world.*
> *With our hands have we fed a people and out of our strength have they wrung the necessities of a nation.*
> *Our song has filled the twilight and our hope has heralded the dawn.*
>
> *Now we stand ready for the touch of one fiery iron, for the cleansing breath of many molten truths, that the eyes of the blind may see and the ears of the deaf may hear and the tongues of the people be filled with living fire." (12)*

Footnotes

1. James Baldwin, "What Price Freedom?" *Freedomways,* Vol. 4, No. 2, Spring, 1964.
2. Jean Wheeler Smith, "Mississippi Remembered," *Essence,* Vol. 8, No. 6, Oct. 1977, pg. 82.
3. IBID.
4. Martin Luther King, Jr., *Stride Toward Freedom,* Ballantine, N.Y., 1960, pg. 34.
5. President Johnson's Commencement Address, Howard University, Washington, D.C., June 4, 1965, quoted in *Civil Rights and the American Negro,* Blaustein and Zangronda, eds., Washington Square, New York 1968, pg. 159.
6. Howard Zinn, *SNCC: The New Abolitionists,* Beacon, Boston, 1964, pgs. 190-215.
7. Julius Lester, *Look Out Whitey, Black Power's Gonna Get Your Mama,* Dial, N.Y. 1968, pg. 137.
8. Forrest G. Wood, *Black Scare,* Berkeley, 1968, pgs. 103-156.
9. Simpson and Yinger, *Racial and Cultural Minorities,* Harper, N.Y., 1958.
10. Nyack is a small upstate New York town which, despite its miniscule Black population, had its own mini-urban rebellion in the sixties.
11. Morton Halperin, et al, *The Lawless State: The Crime of the U.S. Intelligence Agencies,* Penguin, London, 1976.
12. Margaret Walker, *For My People,* New Haven, 1942, pg. 16.

Sky Where There's Power to Kill

Heilicopters fly common in our sky
over debates the news makes about the dead.
Who to remember Nazis or Jews?
The descendants of the Maya or the salaried C.I.A.-Misquito?
The paid-in-death Makah, Nooksak, Hoh, Skagit, Quinault,
Chinook, Clatskanine, Tilamook, Siletz and Clatsop.
Slaves. The history of that and how it continues.
What about the firebombing of Tokyo, Big Boy and Little Boy
over Hiroshima and Nagasaki?
There are too many dead to pick up.
There are too many dead to remember.
T.V. says the planet is too small nothing of who chooses the dead.
Does gender enter in to be killer or killed?
A city or the countryside or everything at once?
There are all kinds of helicopters and many makes of bombs.
The pilots practice in Philadelphia sometimes
but usually where terrorists hide not in ovens.
And good money is to be had except they don't count the dead
by body count but by zones pacified.
Airplanes are important flying over fallow ground
bringing in bounty from the invisible dead.
From the world's deepest mine in South Africa
where cold air is piped in so someone can wear diamonds
or the gold next door to where wise fishermen fish.
Xela wants us to know for them old age is a luxury or a miracle.

Zoe Anglesey

Jammin' with the Grammy —
an interview with Jimmy Jam of award-winning Flyte Tyme

by Mark D. Graham

Out of Minnesota, with Morris Day singing lead, Jesse Johnson on guitar, Monte Moir on keyboards, Jellybean Johnson on drums, Terry Lewis on bass and Jimmy Jam on keyboards — The Tyme exploded with a Minneapolis-style funk that would revolutionize the music industry today. Touring with Prince, The Tyme gave to Black music what Bruce Springsteen gave to Rock-n-Roll. With such strong talent the group's individual struggle for diversity would lead to The Tyme's demise.

Independently, each member has continually maintained a strong hold of the music wave: Morris Day — "The Oak Tree" (kicking off his world tour from UMASS early spring '85); Jesse Johnson collaborating with Sly Stone on "Crazay"; Monte Moir writing songs for such artists as Janet Jackson ("Pleasure Principle" — Control LP), and his own production company; and Jimmy Jam and Terry Lewis — producing various artists, from Pop artist Janet Jackson to Latin Brass Jazz artist Herb Alpert.

Jimmy Jam (James Harris III) and Terry Lewis started FLYTE TYME, in early '83, and since have gone to the top, as producers of the year.

Drum: Who is Flyte Tyme?

Jam: Me and Terry (Lewis) and Jellybean Johnson, he's one of our staff producers/writers; a gentleman named Spencer Bernard, who's also a producer/writer, and a gentleman named Randy Jenkins, who just signed on.

Drum: Is Monte Moir an active member of Flyte Tyme?

Jam: No, in fact Monte is starting his own production company. He left us about a year and a half ago, right after he did the song for Janet Jackson (the "Control" LP) "The Pleasure Principle"; that was his last project for us.

Drum: What prompted the development of Flyte Tyme Productions, as an independent production company?

Jam: Initially, we started out just doing it for the fun of it. We were playing with The Time . . . it was just something extra to do. Not for the money, but for creativity. Obviously, if you're a writer, you're gonna write more songs than a band's gonna need . . . so we decided to play some songs on other artists. Then after the second Time tour, we got kicked-out of the group. So basically producing was the natural thing to do. Actually, there were two things we could do, either produce or go start another band — which we didn't want to do. At that point, about May '83, we became serious. From that point on we were full-time producers.

Drum: After producing artists such as Alexander O'Neal, Cherrelle, Force M.D.'s, Human League, Janet Jackson and S.O.S. Band; who else would you like to produce?

Jam: Who we'd like to produce are the people who we're working with now — Alexander and Cherrelle. It's been two years since Alexander did his album, partly because his album was successful for such a long period of time, but also because we'd gotten so swamped with other projects. He could have elected to go with some other producers, and it says a lot to us that he and Cherrelle decided to basically put their careers on hold until such a time as we were ready to work out another album for them. Alexander's album is about two weeks from being completed and we've gotten a start on Cherrelle's record. There aren't too many artists who we look at that we really want to produce. We like to produce people who have a need to work with us.

Drum: When do you decide to produce a particular artist?

Jam: I guess it's just according to how we feel at the time. We're trying to stay creatively fresh. Producing Alex(ander) and Cherrelle is kind of like being at home. After leaving home we go out and we do things like Janet's (Jackson) album which was somewhat of a departure for us and the Human League was a *big* departure. We went from the Human League to Herb Albert, and then we came home. After we do Alex(ander's) and Cherrelle's albums, we'll be working on a sound track mix, and we'll have a chance to work with a lot of different artists on that, Robert Palmer, Michael McDonald, New Edition, Patty Labelle. That's a lot of fun and, once again, it's something different. We may decide to work with a new group of some kind, in fact, we just signed a new group from out of Minneapolis that probably won't have a product (record) out until next year sometime, because they're going through a grooming process right now. We just take things as they come and try to stay fresh creatively and take a different approach with each artist, and have a lot of fun. We enjoy what we do.

Drum: Will the Tyme ever get back together?

Jam: Right now, it looks like it will happen . . . everybody has basically agreed in the group that they'd like to do it, but we're dealing with different labels and different managers . . . so it just takes a little time to sort through the mud.

Drum: Is this just a one album deal or are there future collaborations in the planning?

Jam: Initially, it's a one album deal. We just want to see what's gonna happen. First of all, we know we're gonna work well together, but it's dependent on the public's reaction to it. I'm very optimistic about it, and we've heard nothing but positive things from people who've talked about it happening. We'll get together for the one thing and hopefully it will lead to more things. Everybody has pretty much established a successful career on their own, outside of the group. I think it would be great especially for a Black group, to be successful as a group, but then also be successful as individuals . . . it hasn't been done. A Black group has never done it. There are groups, obviously, like Genesis that get back together and do their album, then Phil Collins goes his way, and Mike Rutherford goes his way . . . and they get back together and do albums. I see no reason for a Black group not to do that also, and I think we just happen to be in a position to be the ones to do it. So, we'd really like to pull it off and make it look good. I'd like to see it become a very positive role model for other Black groups.

Drum: What is "Secret"?

Jam: Well, basically it is a project. It's not really a band, just a project we're working on. It became the "Secret" when a bunch of labels started bidding on it and didn't know what it was. It got to be a big joke, so we just called it the "Secret," 'cause I think we're one of the few bands to be signed with no (demo) tapes or . . . anything, not even a name. It's a project and, even at this point, we have about seven tunes done. When the album comes out we don't know who's gonna be on the cover, or who's gonna be in it if we tour, we're keeping it very flexible . . . it will definitely be an all-star undertaking, so to speak. We're gonna have a lot of fun with it.

Drum: Do you foresee any collaborations with Prince?

Jam: I don't know, stranger things have happened . . . but we keep an open mind.

Drum: Are you interested in doing any jazz collaborations with some contemporary greats, like Miles Davis?

Jam: Miles is somebody who is actually on the list, down the line, to work with. He's indicated an interest in doing something. It's something we're open to and we'll see where we can work something out.

Drum: How did you feel about winning the Grammy for Producers of the Year? Did you expect it at all?

Jam: I felt like justice had been done. I felt we deserved to win it . . . So when we won it, we felt that justice had been done . . . that was our reaction, it wasn't really surprise or any thing like that. In fact that was the comment Terry made as we were going on the stage and I said 'That's right.' We had a couple of things against us, one, we're Black, two, we're not part of the "L.A. click" community of Grammy voters . . . there were a lot of ways we could have lost. What I'd like to know, is how much we won by, was it an overwhelming vote or did we just barely squeak through. I guess we'll never know that.

Drum: How do you feel personally?

Jam: I think they gave it to us because we deserved it. I think we did everything that a producer is supposed to do. I mean, I think we fit all the requirements; in the amount of product that we did, the quality of the product, the diversity of the product, the fact that it all did commercially very well across a wide scope — pop, Black, dance. The fact that our sound is probably the most imitated sound out there — there are even records that we haven't produced that sound like us anyway. So if that's not the criteria for Producer of the Year . . . I don't know what is.

Drum: Out of the artists whom you have produced, who was the best to work with?

Jam: Everybody, for different reasons; technically, Patty Austin was the best. Patty Austin is an absolute professional . . . she not only sings very fast, but she sings with a lot of expression. She's absolutely the best. As far as having energy and vitality, it would have to be Janet . . . definitely. Fun to work with . . . I would say Cherrelle, probably. And as far as a pure, raw voice that just makes us look real good, it would have to be Alexander O'Neal. He makes us look good. He'll sing some stuff and I'll say, "Yeah, that's fine," and he'll just be great. So . . . a lot of people for different reasons, that's what makes it so fun. Each artist brings their own individual aura about them into the studio and then that brings out a different side of our creativity.

Drum: Where do you do most of your recording?

Jam: Minneapolis. We have our own facility and we do all of it here — everything since 'Saturday Love' which was the first song ever recorded in our new facility. Everything since then has been recorded up here; recorded and mixed.

Drum: Who in the music business do you admire?

Jam: Ah . . . here we go . . . a lot of people, number one, Clerence Avon, who is our mentor, advisor, Godfather . . . whatever . . . best friend. I admire him for sticking through the music business. When we first met Clarence, he was about to get out of the music business. We kind-of talked him into getting back into it . . . we told him we were going to make the music business fun for him. And we've done that for him, I believe. He's fantastic. As an artist Prince is by far the greatest . . . well I can't say greatest of all time, somebody told me I can't say that 'cause greatness is measured, I guess, after you've been dead for twenty years . . . so I can't say that, but Prince is by far, the top of his field. No doubt about it, he's on parallel with no-one. I admire him. I also admire people like Larry Blackmon in Cameo, for making it . . . I mean they've been together for what? 10 or 11 years? and they've just now made it big on the pop charts, but they haven't changed their sound, they're still doing the same thing. I love that, I think that's credibility. There's a lot of people but those three names come to mind.

Drum: What is the ratio of collaboration between the members of Flyte Tyme Production?

Jam: There's really no set pattern, but normally I end up writing more music and Terry ends up writing more lyrics. I can come up with good concepts, but it's hard for me to put them into words. I can explain a concept to Terry and he can have it down in ten minutes. He's fantastic at that. It doesn't always work like that but generally, maybe 60% of the time, it is that way.

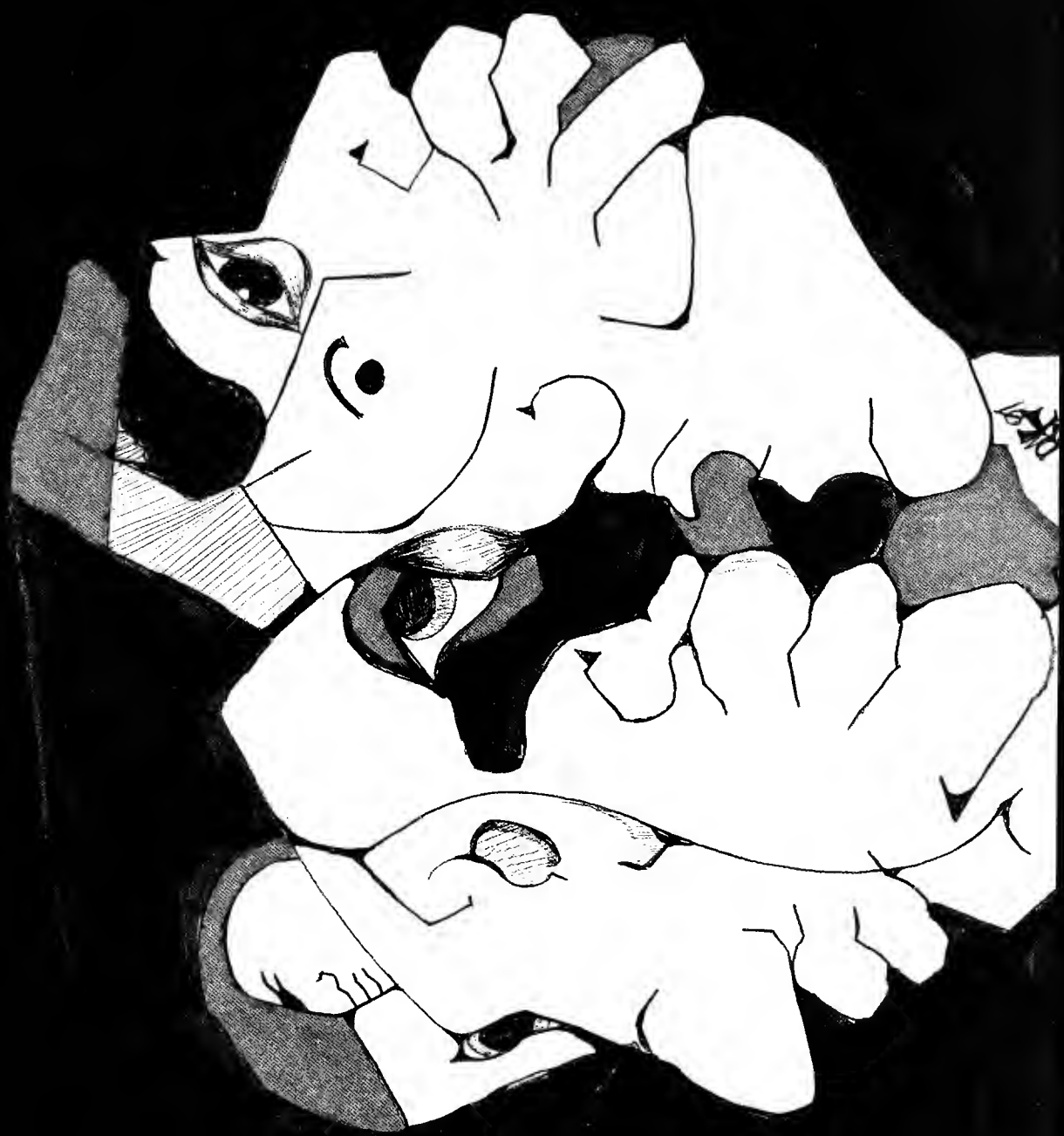
Drum: Do you have any political views that you plan to express through your music, through artists you'll produce or through this Tyme collaboration?

Jam: Well, one of the things that happens as a producer and as a writer, is that you're writing things and other people are saying them for you. A lot of people have different views on politics, it's hard for me or Terry to write a song and give it to an artist to sing if he or she doesn't believe a hundred percent in what you're saying in the song. They're not going to perform it right and you feel bad because you don't want to force anything down anybody's throat. I think there are a lot of people out there who can express that a lot better than either of us could say it. I think Prince's song, 'Sign of the Times,' is a fantastic statement. He does it a lot better than I could do it. So I would prefer to leave that up to him.

Drum: Would you like to add anything else to this interview?

Jam: I always like to say thanks to the readers and the people who support us, because without them, obviously we wouldn't be in business. I'm glad that people care and I hope that not only do people listen to our music and enjoy us, but that we are positive Black role models for people out there.

Drum: Well, thank you for your time and we'll be listening to you.



MURRY DE PILLERS

DRUM GOES CANDID WITH ONE OF UMASS' FINEST: MR. ARTHUR JACKSON

by Sandra Walters

Mr. Arthur Jackson was born in Burlington, New Jersey. He is married with two children and resides in Springfield, Massachusetts. He graduated from the State University of New York at Fredonia in 1971 with a B.A. in Political Science, in 1975 from the State University of New York at Binghamton with an M.A. in Sociology. He is currently a Doctoral Candidate in Educational Administration at UMass, Amherst. He holds various important positions such as, the Director of Financial Aid Services at UMass, Amherst, Vice President of Eastern Association of Student Financial Administrators (EASFAA), and President of the Hartford Alumni Chapter of Kappa Alpha Psi Fraternity; and is a versatile and positive individual in our community.

Drum: What was it like growing up in the 50's and 60's in New Jersey?

Jackson: Well, I think it was a different time. Civil Rights had just become an issue and I remember going down South to Houston, where it was my first time in a segregated facility and I wasn't allowed to eat upstairs in Woolworth's. That was interesting because I went to an integrated high school, lived in a neighborhood where there were Blacks, Whites, and Hispanics, so I took it for granted that the rest of the world was like that. I was able to learn to understand my identity as a Black person and what the needs of the Black race were.

Drum: How did you feel about the segregation down south and what was its effect on you?

Jackson: It was a shock and a new experience hearing people being called vulgar names and other innuendos. The covert racism is more difficult because if someone calls you a name, you can deal with that, but being always put in the back of the line or always looked upon as a second priority is something else. To me the strength of being Black comes from within, not really what people tell you. What you have to know, however, is what you are and what the heritage of your people are.

Drum: What forces and/or people motivated you to continue on to higher education after high school?

Jackson: My fifth grade teacher, Mrs. Bisrupt. She was the first Black teacher I ever had, and she told me that she thought I wasn't studying hard enough and that I had a purpose far beyond myself to achieve. She said, ". . . not only are you being judged on your own endeavors, but you're race will be judged on how you achieve. So if you do poorly, people will look at you and say, 'Well, all Black people will do poorly.' " So she was kind of very tough on me, and now I understand why she was tougher on the Black students than she was on the White students. However, one day she took us after class and she said, "Never assume being Black means you have to be the same. If you're going to be the same, you're going to be a lesser person because you always have to achieve more to be the same, just because you're Black." I think as my first mentor, she probably taught me more in the fifth grade than many other people have just by letting me know that things weren't always going to be fair and equal, but if you're a strong enough person and you work hard enough you'll be able to succeed in what you do. You have to have the perseverance to overcome your hurdles etc. . . .

Drum: Do you think her talking to you pushed you into higher education or was it something you thought you always wanted?

Jackson: I think she pushed me. I went through moods and trends as everybody else did. I could have gone one way or another. Half of my neighborhood friends are lawyers, doctors, and university professors, and the other half are drug addicts, and in prison. I grew up in a neighborhood where you could have gone either way. It was really your family and teachers who took an interest in you, that really helped to decide what you were going to do.

Photo by Brauna Baum

Drum: Was the transition from high school to college hard and did you think you were adequately prepared?

Jackson: No, probably not. I think very few Black students are when they go into predominately White institutions. I went to the State University of New York at Fredonia, and out of 4,000 students, there were only 25 Blacks and 2 hispanics. So we were very much a minority. Because of that, one thing was always cast in your mind — Self Doubt. It took me two years to get up to the level where I felt competent about my writing, communication, and math skills. But what I had to do was some trial and error, and work a little harder on things I wasn't competent in. It took me a year to understand my study skills as a science. There are certain skills that you need to master as a science. Some students know that because they've gotten that from high school, an older brother and sister, whereby, a large number of Black students are first generation college students. In my instance, I was the first person to go to college in my family.

Drum: There must have been a lot of pressure on you because everyone was looking for you to succeed.

Jackson: Exactly. But that was also what kept me going when situations got tough. I remember being in some hostile situations at school and the easy way out would have been to quit. But I didn't.

Drum: What was your collegiate experience like?

Jackson: Well, I would probably say the social environment was both hostile and friendly at the same time. Most of the students I interacted with were White. There were two different groups: some who wanted to make sure you succeeded because they felt that this was one of the purposes of the civil rights movement, and some who wanted us to leave the university.

However, we were a very resilient people. I was placed on social probation my freshman year after my third day at the school because one of the resident assistants felt I should have had my freshman beanie on at 1:30 a.m. After he proceeded to put his hands on me, I indicated to him that placing his hands on me was not in his best interest. So after we had this discussion, two things happened: I was put on social probation, and, he knew not to put his hands on me.

Drum: After getting your B.A., did you go straight to graduate school or did you first enter the working forces of society?

Jackson: I have always worked and gone to school at the same time. I did my masters work at the State University of New York at Binghamton and I also worked there as the Assistant Director of Financial Aid at the same time. It's taken me a little longer though, but sometimes that's the way you have to do it, because sometimes you have to provide for your economic needs as well as your educational needs.

Drum: What motivated you to go to graduate school?

Jackson: Well, I think there were two things: I felt I wasn't complete in my educational process, and I felt there were a lot of things I didn't know. Also, I think education is a lifelong experience, and I need that long-term learning.

I also knew that if I wanted to succeed and go to another level of job responsibilities, I would need another degree. Back in the 50's and 60's, a high school degree would be called the level of competency, right now a college degree is. You can't get a professional job without a bachelor's degree.

Drum: A lot of the Black students blame not getting enough financial aid or not having enough money, for them not being in college. What do you think about that?

Jackson: That is one of the reasons, but I think the most important reason that kids are not going to college is the level of their academic skills, mainly math, computer skills, English, and their study habits. I think a lot of students don't make it in college because of their lack of discipline in their study habits as well as the lack of financial aid.

Drum: As a child growing up, what were your dreams and aspirations?

Jackson: Well, I think my dreams and aspirations were always to be a lawyer. When I went to undergraduate school, I majored in Pre-Law/Political Science to get to that particular point. When I got out of undergraduate school, I realized I didn't have the finances. I was already supporting a family so I had to work and go to school. Unfortunately, I didn't work at a place where there was a law school. I may eventually get my law degree. I think that was a good because there is such a need for Black professionals.

Drum: You're the President of the Hartford Alumni Chapter of Kappa Alpha Psi. In what aspects do you think fraternities of today differ from the day when you were a young fraternity brother?

Jackson: Fraternities of today differ in that there are probably lesser numbers going into fraternities. Fraternities today need to become more adaptive to the outside communities, working with more programs in the outside communities e.g. A.B.C. House etc. My philosophy in being a Kappa is that I'm no better or worse than any other Black person, whether they are Greek or non-Greek. Fraternities are a bond of brotherhood with other fraternities and sororities everywhere. It helps to keep people sane, give them a sense of pride, a sense of discipline, a sense of achievement, and a sense of community. Fraternities and sororities should be inclusive not exclusive. One thing I am concerned about is the amount of hazing going on in both Black and White fraternities and the conflicts and confrontations I see. I remember when I started in a fraternity, there was a high level of competition. Now the competition has turned into confrontation, and that's not the way it should be. When I went over, the strongest bond we had was with other Greeks, simply because we all went through similar experiences.

Drum: Following your career, I see that you were Assistant Director of Financial Aid in New York and Associate Director of Financial Aid at UMass. How would you compare both jobs to your present position as Director of Financial Aid at UMass, Amherst?

Jackson: The major difference is now I'm responsible for the Fiscal Administration of Financial Aid Programs for the whole campus which is about 48 million dollars. That means I have to spend more time on Fiscal Administration, on how to motivate staff, and delegation of responsibilities for staff on other items. I have to make sure the financial accounts and other services for the department run well. The unfortunate thing about this is that I have lost some of my student contact. I am not able to go over to a student meeting at 7:00 or 8:00 at night because sometimes I'm still here working. Now I deal far more extensively with lobbying for funds and developing scholarships. We developed a scholarship last year, "The Talented Minority Scholarship." This went to ten minority freshman students last year with a high school G.P.A. of 3.7 or higher. In summary, I'm responsible for personnel, financial aid funds, and the economic welfare of the whole institution.

Drum: What are your strengths and weaknesses as Director of Financial Aid Services?

Jackson: That's usually the question I ask during interviews. But my strengths are my personnel administration, fiscal management, and counselling. I have tried to develop good counselling skills to deal both with my staff and students. My overall strength is my strong desire to succeed. I don't accept failure or mediocrity. I set very high expectations for myself, and my staff. My weaknesses are that I'm a workaholic and I am task oriented. When I take on a project, I don't stop until it's done. Sometimes I work with tunnel vision. But, sometimes this could be bad, because I tend to neglect other things. My other weakness, which I'm starting to work on, is becoming a better listener, and less of a talker.

Drum: How did you feel about the incident of October '86 — "The Southwest Race Riot," and do you think enough is being done to ensure that this doesn't occur again?

Jackson: Well, when the Southwest Incident occurred, I wasn't surprised, especially because I could see it happening for a couple of years. I think we're almost back to a 1964 concept right now, certain things we've taken

Continued on page 84

Profilin, a Rap/Poem

by
Quincy Troupe

For Leon Damas

People be profilin.

People be profilin like
stink on shit,
like come/sweat for money,
like toe-jam doodoo smell

barbecue-wine stains
on picnics in july,
people be profilin everyday
of their lives

People be profilin.

People be profilin like
slick stylin pimps leanin bent
at forty-five degree angles
behind mink covered steerin wheels
of cold-gold lamed el dorados
with golden brown velvet roofs for tops
wide brimmed apple hats
pulled rakishly down
slashes their scowling mugs

(& the sun dont melt
the "ice" these frozen nigga
mackmen wear
on their manicured fingers!)

People be profilin.
People be profilin everyday
of their lives

People be profilin.

People be profilin like
whores on midtown Manhatten streets corners,
like Wall Street executives in their sterile
looking
dark, conservative suits,
their brains wrapped in green mothballs,
like bigtime "Media" intellectuals
styled off
behind their gold wire rimmed
expensive clear lens-shades

People be profilin.
People be profilin everyday
of their lives

People be profilin.
People be profilin like
sad media stars who say:
"Oh no dear! dont take that
side of my face,
its bad for my public image!"

(& can you dig where that
whole thing is coming from?!)

People be profilin.
People be profilin like
when you stick a camera
into someone's face,
be they Kings, or Queens,
or the President of these United Snakes,
watch how they react to the camera!

(unless they be too old, or too tired,
or too dead for this daily crazy shit)

People be profilin.
People be profilin everyday
of their lives

People be profilin.

Quincy Troupe

Quincy Troupe is Professor of American and Third World Literature at the College of Staten Island (CUNY) and also teaches in Columbia University's Graduate Writing Program. He has previously taught at UCLA, USC, Ohio University, The University of Ghana, at Legon, Lagos University, in Legos, Nigeria and California State College at Sacramento. He has published 3 volumes of poetry, *Embryo*, 1972, *Snake-Back Solos*, 1979, (winner of the 1980 American Book Award for Poetry) and *Skulls Along the River*, 1984. He has edited 2 anthologies, *Watts Poets And Writers*, 1968 and *Giant Talk: An Anthology of Third World Writing*, 1975. He also co-authored *The Inside Story of TV's Roots*, with David L. Wolper, the Producer of that award winning, historic, television program. Presently, he is writing the definitive life story of legendary music great, Miles Davis (with the full cooperation of Mr. Davis), scheduled for publication by Simon and Schuster in 1988. He is also completing a novel, *The Footmans* and has published essays, articles and feature writing in *Essence*, *The Village Voice*, *Musician*, *Encore*, *Newsday*, *The Soho News*, *The Amsterdam News*, *The Los Angeles Sentinel*, *The Los Angeles Times*, *The Los Angeles Free Press* and *Spin* magazine. His poetry and fiction have been published in over 100 magazines and literary journals, and his poetry has been translated into several other languages. He lives with his family in New York City.

Drum is honored to present selections of Mr. Troupe's poetry.

Ku Klux

They took me out
To some lonesome place.
They said, "Do you believe
In the great white race?"

I said, "Mister,
To tell you the truth,
I'd believe in anything
If you'd just turn me loose."

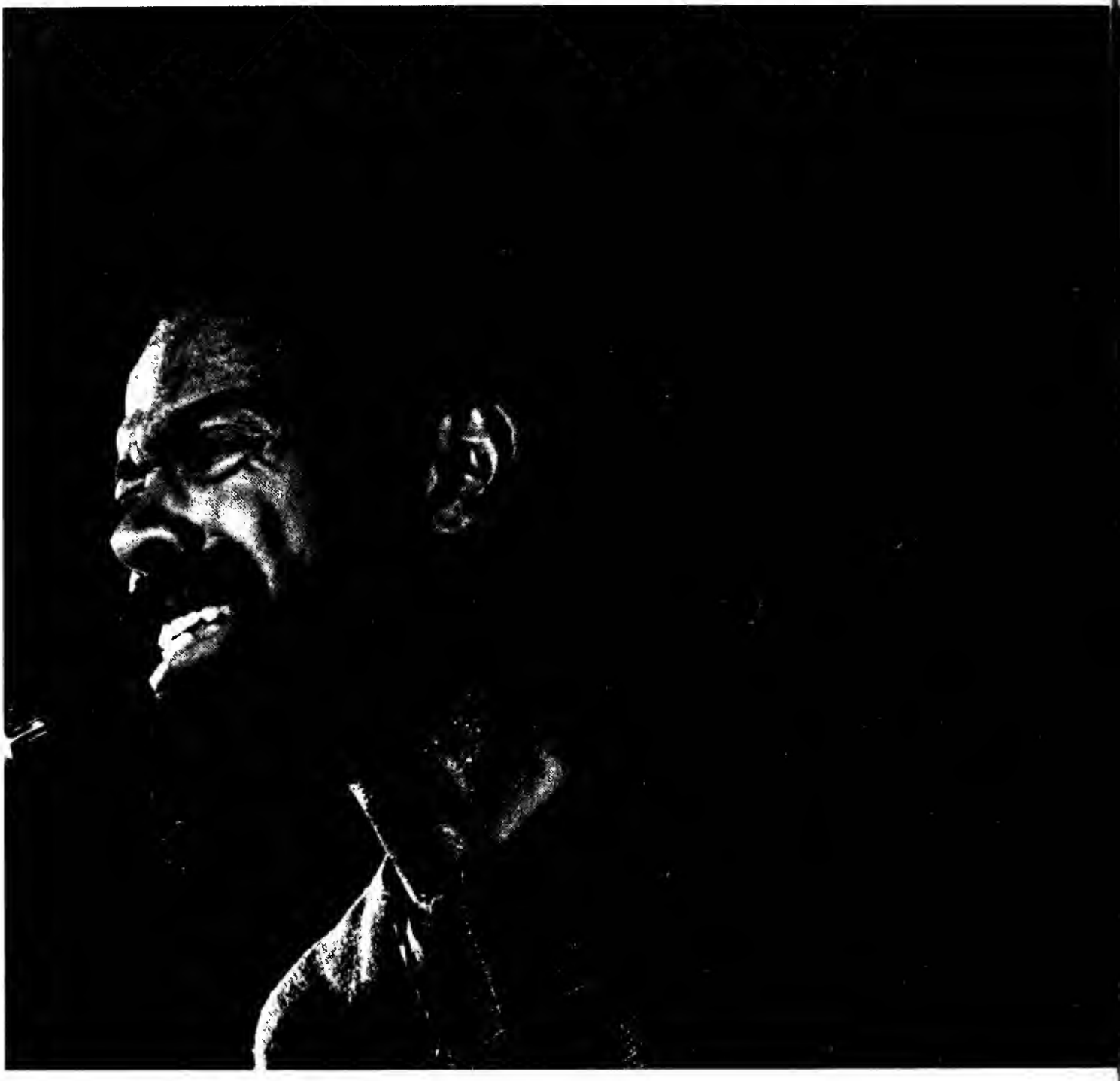
The white man said, "Boy,
Can it be
You're a-standin' there
A-sassin' me?"

They hit me in the head
And knocked me down.
And then they kicked me
On the ground.

A klansman said, "Nigger,
Look me in the face —
And tell me you believe in
The great white race."

LANGSTON HUGHES

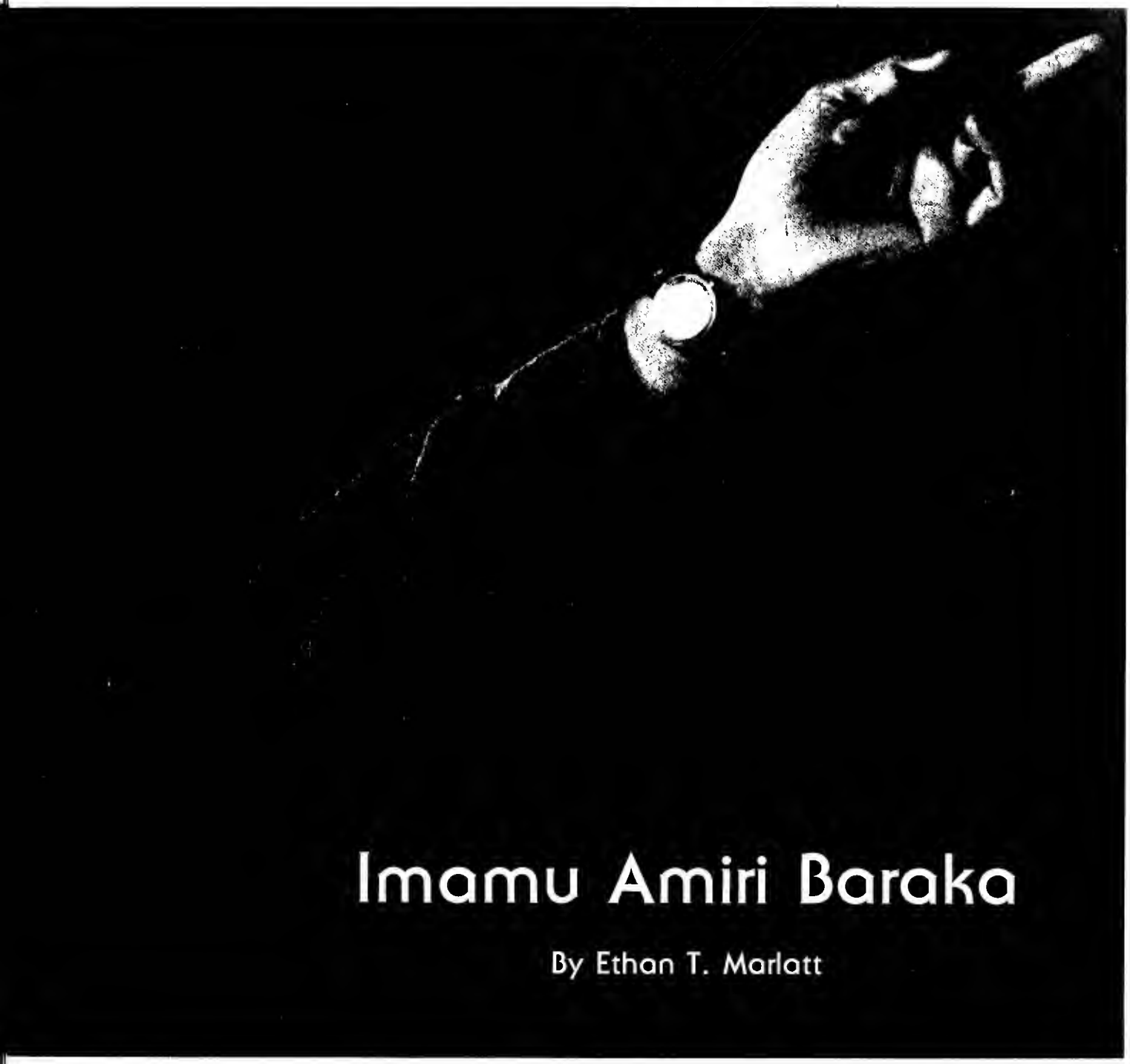
"JUJU MAN FROM THE DELTA." WADSWORTH JARRELL



One thing can be said of Imamu Amiri Baraka: he is never boring. Whether one agrees or disagrees with his views and methods, none can deny his impact as a cultural, literary and political figure. Like a glistening reflection in a violent rushing stream, he is ever-changing, ever-flowing and always there to mirror the world back upon itself.

One feels immediately, in the rhythm of the name, the works, or the actual physical presence an energy unlike the ordinary. A power, if you will, derived from the resplendent images of a culture and a man struggling to confirm an identity in the face of an ever threatening, hostile world.

The list of works that attempt to channel the expression of that energy is impressive, to say the least: *Preface to a Twenty Volume Suicide Note*, a collection of early poems, plays such as *The Baptism and The Toilet*, *The Slave* and *The Dutchman* (awarded the Obie Award for best American play of 1963-64), and a ritual drama *The Slave Ship*, among others. In addition, Baraka has published an edition of poems, *The Dead Lecturer*, and *The System of Dante's Hell*, a collection of semi-autobiographical drama, poetry and fiction. His books include *Blues People*, an exposition of Afro-American culture and its music and *In Our Terriblenes*, a poetic-photographic work on Afro-American image making. He has also collaborated on a collection of Afro-American poetry, *Black Fire*,



Imamu Amiri Baraka

By Ethan T. Marlatt

Photo By Robert Sengstacke

with Larry Neal, and *Confirmations,* a collection of Afro-American women's poetry with his wife Amina. Recently he has finished work on *The Autobiography of LeRoi Jones/Amiri Baraka.*

Born Leroy Jones in 1934 in Newark, N.J., where he still lives, Baraka has continued to reflect the political restlessness of a nation increasingly disillusioned with the inherent inhumanity of capitalism. From Greenwich Village bohemianism in the late 50's and early 60's to Black Nationalism, Cultural Nationalism and Marxist-Leninist-Mao Tse Tung thought in the 70's and 80's, he has been a constant leader in the Afro-American communities' struggle for recognition and liberation.

With this in mind, DRUM Magazine travelled to Long Island and the State University of New York, at Stony Brook where he is head of the department of Africana Studies. Although Mr. Baraka was late arriving at the interview, after leading a rally of support for Professor Earnest Dube who had recently been denied tenure for the upcoming academic year, he managed to use an hour and a half of his time to share his views on politics, literature, and culture. For *all* of this, we sincerely thank him.

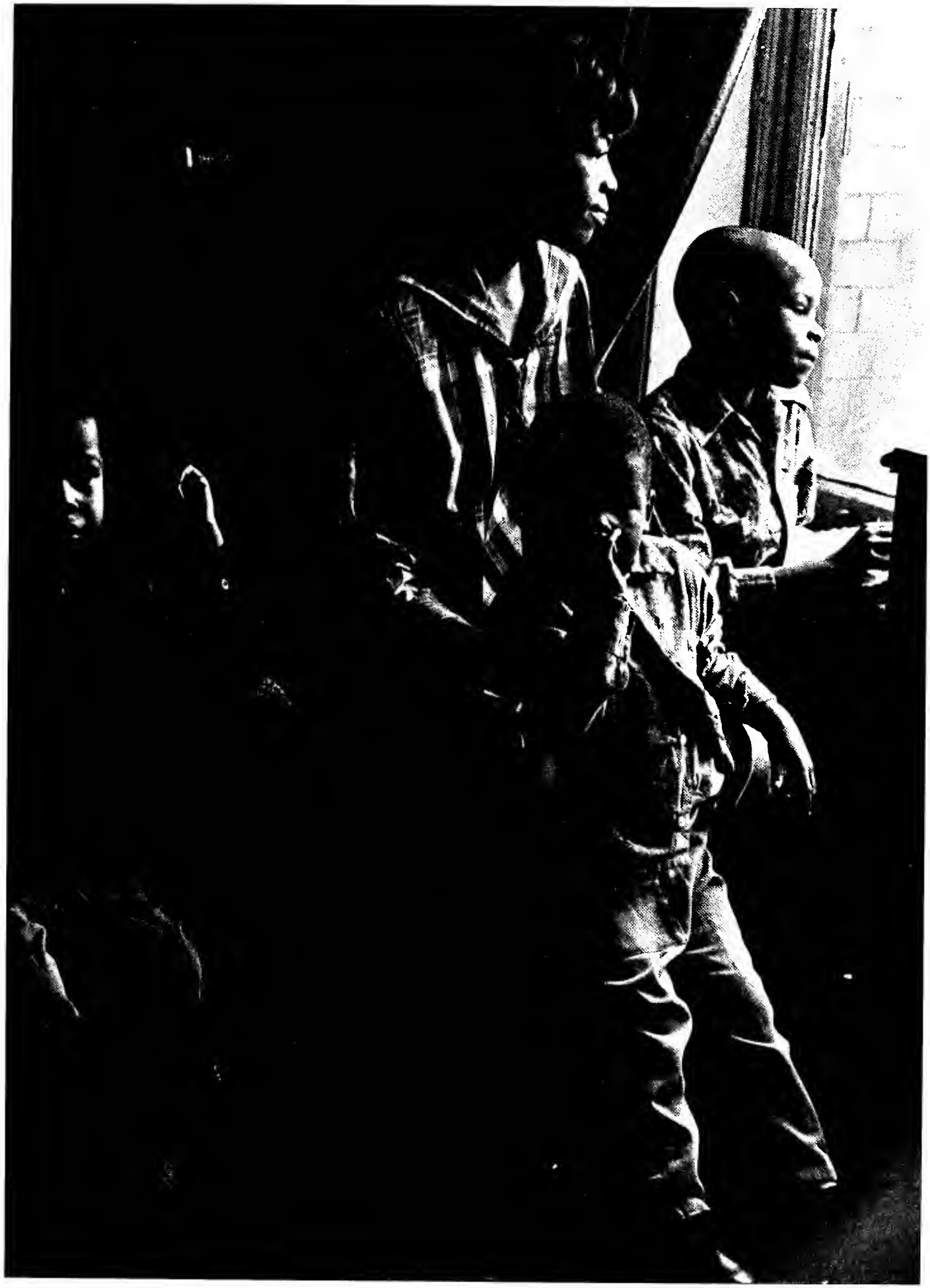
One last thing. If you're familiar with the works and thoughts of this seminal thinker, writer, activist, then read on and enjoy. If not, then settle back and check him out. You owe it to us all.

continued page 33

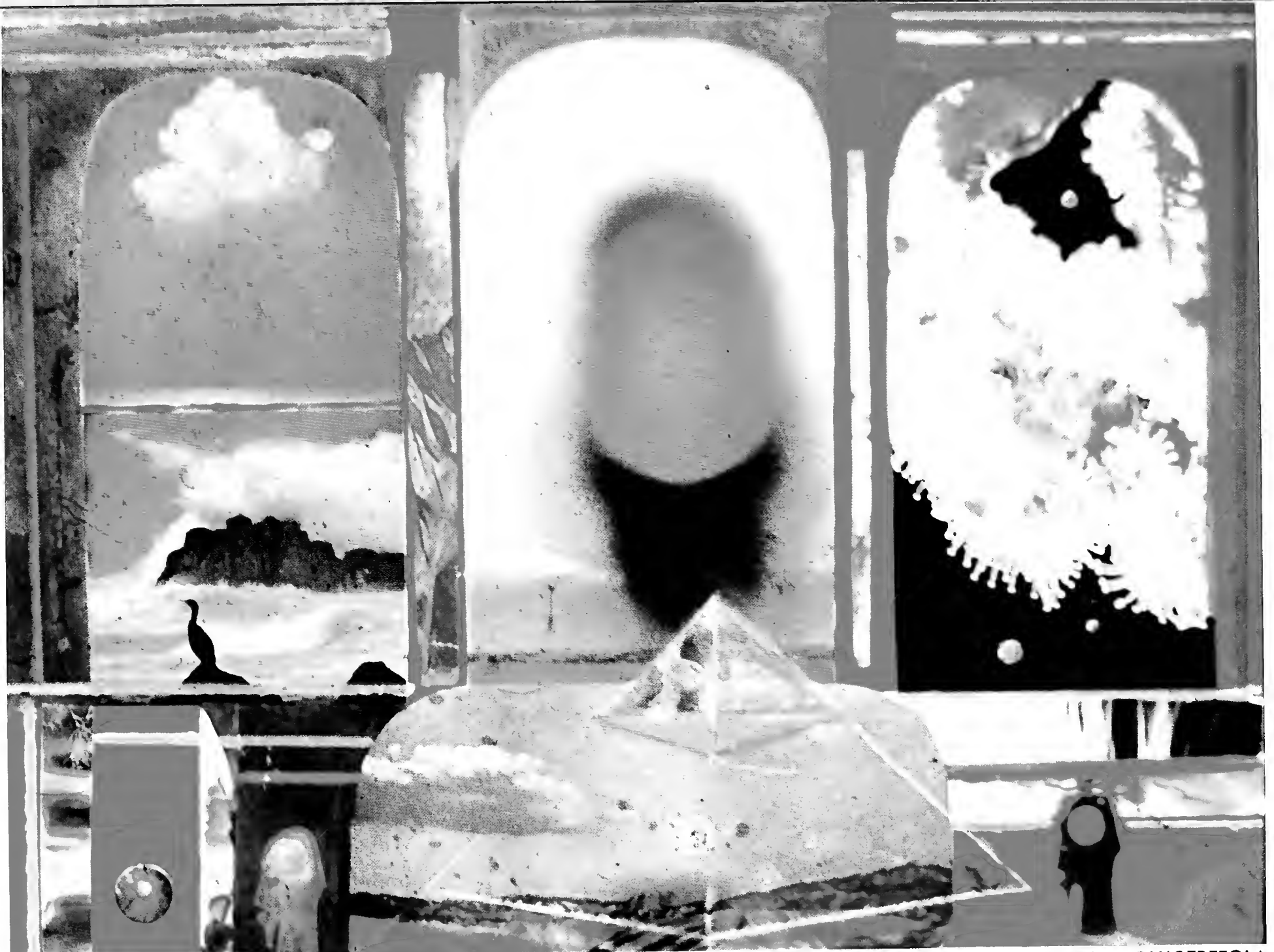
"TRUMPET IN MY SOUL" ROBIN CHANDLER

"EVERGLADE VISION" LOUIS DELSARTE

ROBERT SENGSTACKE



ROBERT SENGSTACKE



"ETERNITY"

ADEMOLA OLUGEBEFOLA

Drum: It sounds like things are getting pretty heavy around here.

Baraka: It's the most bizarre piece of garbage you ever heard. Four different university committees voted the guy tenure (Dube). It was overruled by the president of the university and then the chancellor said he can have tenure anywhere but Stony Brook, any one in the state system.

Drum: What would that accomplish?

Baraka: It wouldn't accomplish anything except they want him out of here because there's a lot of, I guess, supporters of Israel, and why they dinged him in the first place is that on one of his study questions he put that Zionism is racism. So then a guy who is a visiting professor from Israel sent letters to all Jewish professors raising the more reactionary ones, saying the guy was an anti-Semite. So you know, typical bullshit. Setting you up to use up your time, you know you have to use up your time to fight it. This is the third year we've been in this thing.

Drum: And he's been denied tenure for next year?

Baraka: Yea. The decision came out about two weeks ago. This thing's been going on for three years. So you know, another senior class graduates. There are very few people here who were here when it began now. That's the way they play that game. Figure eventually that attrition will get rid of you.

Drum: Speaking of which, we've just finished Black History Month, the shortest month of the year. I'm here to interview you for a Black literary magazine that has just had its funding cut by a predominantly White university administration. Any thoughts on these relationships?

Baraka: Well, I think the cut of the literary magazine is related to the general attack on the people, specifically Black people. I mean Reagan runs around saying "no domestic spending," he wants to spend all our tax money invading Grenada, threatening Nicaragua, intervening in El Salvador, bombing Libya. He wants to spend our tax money harrassing the Third World. And by doing that he's harrassing the Third World in the United States because he uses up money we could be using for productive kinds of purposes, for destructive kinds of vendettas against humanity, you know, colored humanity. Because in each case all those people are colored, they all are Third World people. I mean they sided with the fascists in Lebanon, they bombed Libya, all these are Third World countries, you see.

So to me it's part of the fabric of that kind of assault that they attack the magazine. For instance, when he just cut that aid to scholarships mainly for working class youth, he slashed that down to nothing, it's the same kind of thing. It's an attack on, in this case, African-Americans, in the broader sense it's an attack on the Third World because imperialism historically has developed out of sucking the Third World, eating the Third World. Using it as a source for raw materials, as its client states, as its place to build political hegemony, economic dominance. That's what imperialism does. It divides the world into a group of small, so-called civilized states, and the rest of the world becomes the feeding trough. So at Amherst what they do is they cut the magazine. Why do Black students need a literary magazine? You know, "we ain't literary." So that's how it goes around and around in circles.

Drum: How long have you been at S.U.N.Y. Stony Brook?

Baraka: I've been here seven years. It will be eight in the fall.

Drum: Do you feel particularly drawn to the campuses?

Baraka: Well, actually I like Stony Brook because of the students. There are a lot of inner city students here, Black, Puerto Rican. There are a lot of West Indian students, a lot of Jamaicans, Haitians, a lot of Trinidadians, so that's good. What's difficult for me of course is that I live 75 miles away. I live in Newark, N.J. so it takes me two hours to get here, and they won't give me a job in Newark. There's all kinds of colleges in New Jersey, but the powers that be figure that I should have to drive 150 miles a day to go to work. It keeps me from making a lot of trouble back in Newark.

Drum: What do you see as the most effective medium of communication for Black people in this country?

Baraka: Well, unfortunately, the grapevine is the most significant because we don't have any under our control, that's the problem. If I wanted to communicate with Black people in large numbers I would use t.v. and music. Because at this point our problem is that we don't have any institutions except the church. The institutions that we should have access to because of our, quote, "status as citizens," unquote, at least when it comes time to paying taxes and going to war. Since we don't have any access to the main stream institutions and we don't have any that we control that leaves us next to zero in terms of being able to forward our own cause, so to speak.

Drum: The accessibility factor?

Baraka: Yea, because we have to fight about accessibility to the institutions. At the same time we have to begin to set in motion some alternative ones. We can't just wait for the walls of Jericho to come down.

Drum: It's the same thing as waiting three years on an issue like this . . .

Baraka: Yea, I mean it's been going on and on. Every year it comes up again. What's interesting about this time though is that the chancellor of the whole SUNY system was Black, Wharton, and he's the one who ruled against him.

Drum: And I heard he then resigned?

Baraka: Yea. He ruled against him on the 30th, he resigned on the 31st (Jan.) and then he got a job with the T.I.A.A. (Teacher's Insurance and Annuity Assoc.) He went from an $89,500 a year job as chancellor, now he makes $500,000 a year as the head of T.I.A.A. So you say, "wait a minute, I'd like to get a little raise like that." So then you want to know, "well, how'd you get that raise?" That would be the next question. That's a question that we intend to ask because we're asking the Black Congressional Caucus, as well as the Black and Puerto Rican state legislative caucuses to come in and have hearings, and we want them today. We want Marberger, we want all those people to testify because we want to know what the hell's going on, because they're hiding by saying Dube hasn't published enough.

See, there are three criteria for tenure. One, is teaching, obviously, which should be principle, we don't think it is. But the principal criteria is teaching. Secondly, is service. Service to the university, service to the students, service to the community. And third is publishing. Now, despite the fact that indeed Dube has not published a book, four university committees found him eligible for tenure. Because he is acknowledged, even by Marberger, as a sensational teacher. The man spent seven years in Robben Island Prison in South Africa. His family helped found the African National Congress. He's one of the officers of leadership of the A.N.C., see what I'm saying? So in terms of scholarship, to us he is a repository of great scholarship, whether he publishes a book in America or South Africa. And first of all one should understand that he's in exile, he's not at home. I'm the chairman of this department and as

far as I'm concerned he's a scholar.

Drum: Quite an asset . . .

Baraka: Absolutely, he's an asset, that's the point. They have Jake Javits over there not because of his writing but because he's a professional politician. But with Black people, and particularly because the supporters of Israel are opposed to it; I say supporters of Israel because there are a lot of Jews, students, staff and teachers who support Earnest Dube and who know that that whole anti-Semite thing is really . . . a stinking smokescreen. So that's where we're at.

"There's one democratic struggle and the sharpest is always the Afro-American struggle because the Blacks are on the bottom."

Drum: What's the relationship between the Black writer and the publishing industry in this country?

Baraka: Well, we have only marginal access to publishing. I'm not talking about some Blacks for whom it can be said, as when I started writing, "you know, I couldn't even tell that you were Black." Which I didn't take as a compliment at the time. Except for those few who are really absorbed in mainstream literary American efforts, most Blacks are never published except for in times of social upsurge, social upheaval, and at that time there is more demand for that writing by everybody. What they do is they get into profit taking so they will publish it then just to take some profit. But when there is an economic downturn, it's the same with the rest of society . . . and with Black people particularly this is a boom-bust society. When there's a war going on, or about to go on and there's prosperity everybody works so we can get a job. But, conversely, when there's peace and the whole economy shrinks, because it's a war based economy, it shrinks creating an economic downturn and recession. Blacks are first out on the street. Also, by the way, racism intensifies in periods of economic downturn when there's fewer jobs. Then they bring the sheets out of the closet. They begin to get Blacks and Whites to fight because it's easier for them to maintain their control, you see?

Drum: And it's easier to create an atmosphere of war . . .

Baraka: Oh yea, again. What they're doing right now is creating an atmosphere of war.

Drum: How do you explain the popularity of Black women writers, particularly poets, in the past decade?

Baraka: Well I think, again, it's part of the whole struggle against women's oppression. And I think it was bound to come out because you'll find that historically each time there's a democratic revolutionary upsurge, and that's essentially what the Black Movement is, it's democratic and it's revolutionary. It's revolutionary because White supremacy has always been the social basis of America. There's one democratic struggle and the sharpest is always the Afro-American struggle because the Blacks are on the bottom. This society is based on slavery and the Blacks are on the bottm so that every time they try to raise up, everything else in the society is shaking. It's like if we were all standing on somebody's back and that person tried to straighten their back everything else wobbles around.

So the struggle against women's oppression is another democratic struggle. In the Civil War for instance, let's say the period just before the Civil War. The whole abolitionist movement, Black and White, that movement gave rise and sharpened the whole movement for women's rights. Because that's when the first sharp shot for women's rights occurred. If you read the slavery speeches you'll see that that was always Frederick Douglass' position, trying to link those two struggles, and where they were linked before the civil war, after they got split because then Black men had the right to vote and White women didn't. So that became weird and they said, "well look White people should have the right to vote before Blacks" and that actually split the solidarity. But that always comes up at any period of sharp democratic struggle. Whatever aspect of that struggle takes the lead at any given time it will always add fuel to the others.

Drum: What is to be "the next wave of Afro-American literature, a genuine people's literature"?

Baraka: Well, I think that's happening right now. I mean I think that we're in a period of transition. We were in kind of a backward period after the murders of the organization leaders, murders like those of Malcolm X and Martin Luther King. The movement itself is generally kind of splintered, and also there was an excessive amount of polemicizing going on between a lot of the people who had moved to the left and then began to get into this kind of excessive polemical relationship with each other, like the newly converted or more correct. So those things had a real sharp effect and the arts themselves take their impetus from the social struggle. You'll find that when there is social struggle that the arts themselves sharpen, there's an upsurge in the arts. Pre-Civil War, the antislavery movement, the Harlem Renaissance and Garvey and Du Bois and then Langston Hughes. In the 60's with Malcolm and Martin, you have all kinds of magazines.

Drum: Who are some of the writers of today you feel deserve more attention?

Baraka: There's a lot of young writers out there now. I publish a magazine called "Black Nation" and we publish a lot of young people who I think are deserving of greater recognition. Sterling Plump is a guy. He's been published around but now he's coming into his own. Very young poets like Nia Damali, Charlie Braxton a couple of people I think are very good, Gregory Powell is another young poet.

The book that my wife and I published called *Confirmations,* I think is a good cross section of young women poets. People like Jane Cortez Brenda Bey, my wife Amina Baraka. These are a lot of younger writers. And then there are younger men writers Louis Rivera is good, Zizne Ngafua is another writer, Sekou Sundiata Tom Michelson. I'm just dropping names but these are young writers who are out there that I know of that are doing very good work, who need to be looked at. Then there's older writers, people who have been around for awhile who deserve more recognition and deserve to get published like Askia Touré down in Atlanta is a very fine writer.

Drum: Do you see the dub poetry of the West Indies as being a significant trend in the synthesis of music and voice, as well as the growing communication among writers internationally?

Baraka: Oh absolutely, I mean Linton Johnson is a very close friend of mine and I went over to London about 3 or

4 years ago when Mike Smith was murdered and spoke at a memorial there for him. Oku Anuro is another poet I think from Trinidad, dub poet Mutabaruka from Jamaica, they're good and Louise Bennett who's been around for a long time. Edward Brathwaite from Jamaica, these are very, very strong writers.

There's been a growing kind of international solidarity you know; in London the book fair they have there every year draws a lot of writers and these international venues like "One World Poetry" in Boulder, (Colo.) and Amsterdam, a lot of them have read there. In Italy when the communist party was in more control we used to go over there every year. Christian democrats apparently don't like Third World people. We haven't been back since they got back in power.

Drum: What are some of the restraints on a writer in a Third World country that a writer in America might not face?

Baraka: I'd say this, that in the Third World you're talking problem because most of the Third World is under neo-colonial dictate and so they serve the metropol. They serve the U.S.A., other imperialists, whoever it is. In the case of Mikey Smith he made criticisms of education one night, the next night he is stoned to death. Literally five guys got rocks and beat him to death in Jamaica, in Kingston. Walter Rodney, another leading Afro-Caribbean scholar, was criticizing Burnham in Guyana, they blew up his car. So you have to remember on one hand the United States is the largest of all imperialisms, the richest of all imperialisms, so it can afford more pretense at democracy. In their little surrogate neo-colonies they don't allow that. You open your mouth like you're going to say something about democracy, they'll nail it shut. So it's very problematic, it's a very dangerous situation. Like in Kenya for instance they locked Ngugi Wa Thiong'o, one of the leading African writers, up for two years, never charged with anything. They locked up his library, his library is still locked up. What's this brother's name, Nuruddin Farah who is Somalia's great writer, he criticized the government and he's in exile. These neo-colonial states they don't allow any democratic dissent.

Drum: What about the closer connection between artist and community in those countries?

Baraka: That's true, you're also under this intense kind of repression because of that.

Drum: Because of the threat of that connection?

Baraka: Exactly. The United States, they have so much money, so much wealth that they can play that off.

Drum: In order to divert attention?

Baraka: Right, like I teach way out here 75 miles away from my home. Why? Because they don't want me organizing where I live. But it's slick, they can do that. They have the money to do that. They don't have that money down there, they'd rather just kill you. Save money, get the problem out of the way.

Drum: Have you had any desire to live abroad?

Baraka: That's not my generation. No, I mean this is my home, I don't see any reason to go anywhere, except to travel. When they start to try to make it fascist, which they obviously are trying to do now, I think we gotta be here to fight it. We've got a responsibility to be here. It ain't like, "they're gonna make the United States fascist so let's split," no that ain't my view of it. My view of it is that they ain't gonna do it, we ain't gonna let them. . . . Nobody's going nowhere, they're going to have to fight for this just like they tried to drive Paul Robeson away that time and he said "hey, my people have built this country and no fascist minded people like you are going to run me out of here." That's pretty much my view.

Drum: How does the relationship between the blues and literature differ from that of jazz?

Baraka: When you're talking about blues you're talking about the kind of deep emotional understanding of the culture itself. I mean people make a mistake, for instance guys like Martin Williams, Leonard Feather, guys I know, who say that Billie Holiday wasn't a blues singer because she didn't sing 12-bar formal blues. The blues are not just a form. It's a particular consciousness, a particular feeling.

Jazz is an elaboration of that primal, or principal, form or feeling let's say. That principal emotional, cultural matrix if you will. Blues is the kind of nucleus of that in its, say, secular form as it comes out of spirituals and work songs, things like that. Blues is the sort of kernel of that cultural social matrix. Like Langston Hughes said, hey "jazz is blues, child." It's really clear. The blues is the feeling itself, so even though, for instance, I write what people call "jazz poetry," it's jazz in terms of its articulation and elaboration. It's kind of a formal innovation but the feeling that always goes back to for it to be moving has to relate to blues, because if you forget about the blues then you're actually dismissing the emotional core of the concerns.

Drum: Could you sort of see jazz as being a structural form to allow for the manifestation of that feeling?

Baraka: Oh yes, sure, because jazz deals with the evolution of the society. Jazz sets itself up as an international expression from the gitty-up. Jazz is very ambitious in that sense. That it knows that it must have the blues. Like they say, "it don't mean a thing if it don't have that swing." The jazz player knows that. When you listen to a Coltrane or a Miles Davis the blues is all in there. Whereas jazz is, say, a more advanced music because it deals with questions that blues don't deal with. But the blues feeling is maintained.

Drum: Speaking of form, in your own work what is your favorite literary form to work in?

Baraka: Poetry because it's the most immediate, the most direct; drama because it's the most ambitious in terms of putting people on the stage and saying, "hey, you're alive, this is real life." Those are why those forms appeal to me. I read a guy named George Thompson, an English Marxist, he's got a beautiful book called *Poetry of Marxism*. What he raises is that drama is the principal form in times of social transformation. He uses Shakespeare as a case in point, says you know Shakespeare is the poet of the demise of feudalism and the rise of capitalism, which he is, and the drama is rising in those periods because it is the most ambitious. It really wants to put new people . . . it wants a new ethic, it wants a new life in real life. It's not talking about it, it presumes to be it.

Drum: It's expressing it in real terms . . .?

Baraka: Exactly. So that's why in the 60's drama came naturally to me as an attempt to express the real changes that were going on in society. It's interesting because I didn't set out to say "I am going to write plays." My poetry became more dramatic, I began to have characters in the poems. It's not anything like I'm saying I'm going to do this as dialogue. All of a sudden there are people talking in the poem, you say "who the hell is this, how'd you get in there?"

Drum: What was your favorite work to write?

Baraka: I don't know, writers always say the most recent one. The most recent one I'm writing is something called "Bumpy: A Bopera." I said "bopera" because Anthony Davis told me, in print, (I wrote a jazz opera a few years

ago called "Money: A Jazz Opera"), that there's no such thing as a jazz opera, only opera. I didn't want to offend Anthony Davis, so the next thing I wrote I called a "bopera" so there couldn't be much disputing what my intentions were. The most recent one was one of my favorites because I wrote it with Max Roach. It's going to be done in September at N.Y.U. I know I had a good time writing it. It's about Bumpy Johnson who was the best known of all Black underground figures in the twenties and thirties. He's the one who, after the mafia had Dutch Schultz killed — Dutch Schultz tried to take over the Black numbers racket — comes to the fore and organizes the Blacks to resist and take the ring over. So it makes a great musical because it goes through the twenties, you've got Langston Hughes and Garvey and these great parties that A'Leila Walker used to give. I have a duet between Bessie Smith and Caruso. They were both at the parties so I just added something. It makes a great kind of chronicle. That right now, is what I would have to say is my favorite. Of all the works I've written I'd say that *Blues People* and *The Dutchman* are the two that people keep talking about, and maybe *Slave Ship*. So I guess the ones that are the favorites of people are the favorites of mine.

Drum: Was *Slave Ship* a departure from some earlier dramatic techniques?

Baraka: Yea, I depended more on improvisation. And the rhetoric, or speeches, were kept to a bare minimum. The whole action was supposed to come out of the context we created. It was an attempt to get down to what I was coming to view as real. I began to see real theater as deeper than I'd been going. It has to do with releasing forces which you're not even sure what the nature of them is. In order to get down to the real drama you have to get down to that.

Drum: A form of exorcism almost . . .

Baraka: Yea, it really is, because to me theater is a very deep thing man. I think it's the oldest . . . well song is probably older, poetry is older than song . . .

Drum: But they all blend together back that far . . .

Baraka: Absolutely. And it begins to deal with stuff that you can't always predict. A lot of other kinds of weird stuff will come out which is the only reason I think it's been preserved all these years. They've gotten away from theater in the mainstream society.

Drum: Do you see it making a comeback?

Baraka: Oh yeah. Real theater, real drama yeah, real art, revolutionary art, yeah. I think it's at the point right now that we're in transition because people can't live without art. No matter what these fools try to do to it, make poetry dull, make dancing about anti-movement, music about silence, it won't work. People get bored, they make up their own stuff. You stop this form, you stop poetry and jazz and then rap comes up. Same thing only a more popular form than the form of the sixties even though the sixties poetry, the jazz poetry, was very, very widely disseminated. But the rap is even more broadly disseminated even though you sacrifice the political penetration. But what that is doing is setting the stage for other things to happen. I did a poem with a rap group, high school boys, and it was great, I mean the feeling. It was done before a whole lot of students and they liked it, they really thought it was another kind of experience. That is to have a poet, they could say "well this guy's a poet," and that rap group, the combination of it was really kind of an interesting mix.

Drum: You've done some editorial collaboration, *Black Fire* with Larry Neal and *Confirmations* with your wife Amina, what about the collaborative process in writing? You mentioned the thing with Max Roach . . .

Baraka: I like that, I like that a great deal, particularly with that kind of combination. Max obviously is a master. Music expands, extends the words, see, it gives the words another kind of impact, another kind of penetration. That's why I like those kinds of collaborations. Now I'm writing mostly plays with music. I don't think I'll write the other anymore because I think plays are supposed to have music.

Drum: Any way to get deeper connection and reach a broader base . . .

Baraka: Absolutely, I think you're supposed to have all of them together. You're supposed to have dance, poetry, you know, all together. That's right, that's the way it's supposed to be. That's originally what theater was, you combined all the arts and that's why it was grand, because you put all the arts in a working context.

"Afro-American art has always tried to find a link between, say, yin and yang, in a sense between composition and improvisation"

Drum: One encounters in the writings of people involved in struggle an unusual clarity in trying to convey ideas to the masses . . .

Baraka: Absolutely, that's what it is. "What the hell's going on?" That's very true. You want to find out what's going on, what are you saying, what are we going to do? We're in the need for hard facts. Material clarity. I think during the sixties we came to that feeling that we wanted the art to be identifiably Afro-American. We didn't want to have to footnote "this artist is Afro-American," we wanted the work itself, just as much as say Bessie Smith or Sarah Vaughan or Duke Ellington is an Afro-American expression, not in terms of exclusivity but in the sense of being ourselves in an identifiable way.

Drum: Over the course of your career you've succeeded in alienating a fairly diverse group of people, Black, White, writers and critics and the like. Who do you turn to for inspiration and support?

Baraka: Well, the people. And I don't mean that in a cliché sense, but everywhere I go throughout the world it surprises me, my wife is always telling me "you really don't understand how many people you've reached." Everywhere I go people are always coming up to me, "yea brother Baraka I read you when I was six, I read you when I was ten." Despite the fact of my having a tendency to pop off at people in times of stress, or tending to enlarge the area of attack, sometimes needlessly, attacking people who could be allies, what I remain impressed and humbled by actually is how many people who do support the kind of general lines that I've taken in my poems. It's been very humbling because you think well, Jesus Christ, I don't know if I deserve all that, all these people in all those countries saying they support you, they think what you're doing is correct. What that does to you is give you kind of a heavy burden of responsibility. You begin to feel, Jesus Christ, it's not just my sorry ass I'm carrying around,

there's a lot of responsibility in this. On the one hand that makes you stronger because you know that people do trust you, and they do say, "yes he can speak for me, even though I've never met him, never been closer than 3000 miles to him, he can speak for me." It makes you stronger because you know when you say something that you know somebody you're facing won't like all you have to think is "hey, I know a lot of people who support this position." When I talk bad about Reagan I tell people "look, I come from a community where 96% of them voted against Reagan." Black people voted 96% against Reagan the last election, I'm speaking for them. I know who I'm speaking for, the Afro-American people say "I reject Reagan," I reject him in their name. It's that that adds strength and I draw my own strength from that. My family, my kids and everything. I have that feeling of support and I try to justify it. We had a great rally out there, about 300 kids, faculty, staff; Black and White and Asian. Three or four hours of constant attack on the administration, you see now that's a school for those kids. If I have to argue that in a faculty meeting, which I have to tomorrow, I would argue that that's a school, that's part of the education process. They're learning things they couldn't possibly learn in the classroom. And whether we succeed or not we know we're correct and what we're doing is correct.

Drum: Going back to *Slave Ship* and the notion of unleashing things we may not understand, one finds a lot of fascination with symbols of flying in the art of oppressed cultures.

Baraka: It's the same thing with freedom. Black people have always been fascinated with flying as a very specific symbol antithetical to slavery. Whether they're talking about "Swing Low Sweet Chariot," talking about chariots flying through the air coming across the Jordan, obviously the Atlantic Ocean. A lot of reference to flying even in, say, Toni Morisson's *Sang of Soloman*, we see the whole symbolic language there is around the concept of flying. I think in *Sula* there is same kind of reference there, one of the mythological characters there was in fact someone who could fly. I think that's obvious why they would want to fly.

Drum: How does that differ from western mythology, say the Greeks' Icarus for instance . . .

Baraka: I gave a talk last night on that in the English department. That's one of the kind of culturally contrasting symbolisms. You'll find that the contrast between say, the dionysian mode which is African, a complete emotional outlet, whether it's Black church or Black art, it's about that. As opposed to the apollonian kind of post-Greek, European approach where it's restraint. Nietzsche goes so far as to say life has to be kept separate from art because you might get too excited, it might stop you from being able to think. We look at them as two extremes, in that sense. I think that what the African-American has always been trying to evolve is an art that comes out of the basically dionysian, basic African spirit possession, because the Black church has always been about spirit possession. You know they say the spirit will not descend without song. So you gotta have music to make the spirit come down, and you gotta get the spirit, you gotta actually get the frenzy, you gotta get happy like they say, to actually have participated in that religious experience. I think America has tended to give that more of a rapprochement with formalism in a way too. Well, for instance here they've found that making the contrast between say composition and improvisation as two twains that will never meet when in fact that's not true. All major jazz compositions, if they are compositions, begin as composition but there's always space for improv.

Drum: And a lot of compositions are actually the product of improvisation . . .

Baraka: Absolutely. The great improvisors were actually composing as they went, I mean they were composing on their feet. But that whole complete alienation between form and content is bizarre. You can't have that to have serious expression. A lot of Afro-American art has always tried to find a link between say yin and yang, in a sense between composition and improvisation. They've tried to put both together because finally, face it, jazz is a western product. When these people run around talking about the culture of the west, tell them make sure you do it all. Most of us Afro-Americans have never been anywhere but the west. When you talk about Duke and people like that you talk about western music but it obviously is the product of a particular history and heritage going back to Africa, but at the same time it is created by western people who live in the United States of America.

Drum: One last thing, and it has to do with the notion of heroes. I noticed that Ray Dandridge, a third baseman in the Negro Leagues was recently inducted into the Baseball Hall of Fame. Was the existence of that league important to you?

Baraka: My father was a great sports fan, he took me to see the Newark Eagles, they were our team. World Champions the last year of the Negro Leagues. That was priceless, I'm just sorry that none of that was recorded. I saw all those people play. Jackie Robinson wasn't that exceptional a ballplayer, he was just a guy who had gone to college and so he could handle the kind of quietest position they wanted. A guy like Larry Doby couldn't have been the first because he had a terrible temper. I think sports is one way people use to get in the world. Who are the heroes? I don't know, with the kids usually they're either musicians or athletes, but they are cultural figures. It's interesting that when you think about it most kids' heroes are cultural figures, cultural workers. Some people, certainly a small minority, must have politicians.

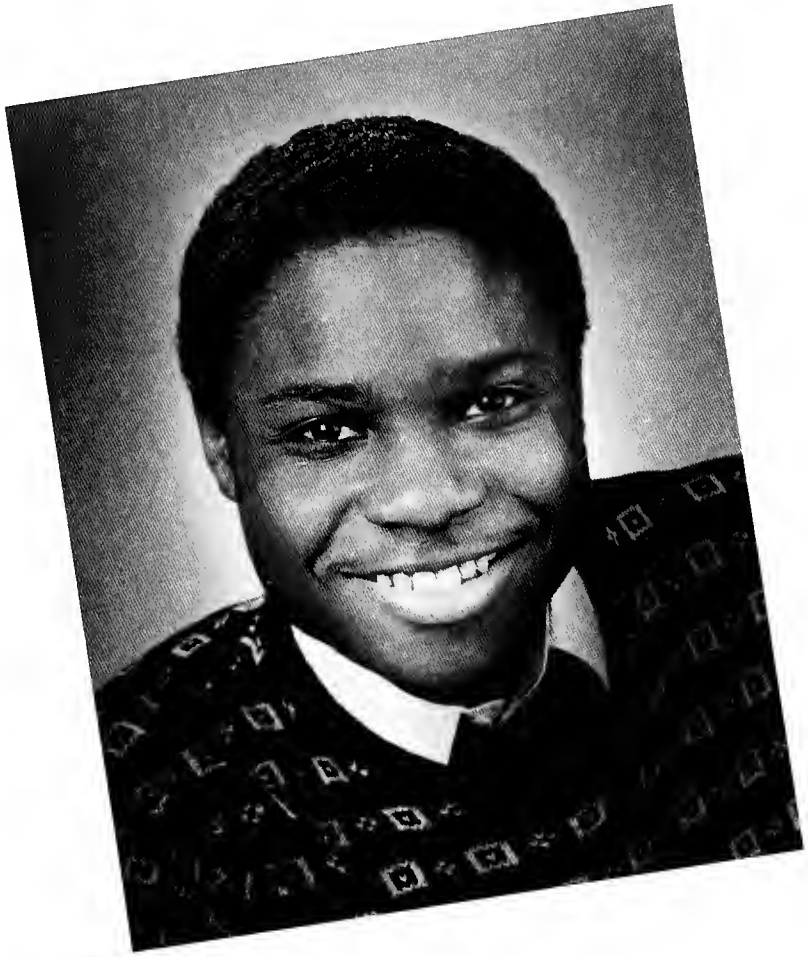
Drum: When does the teacher or the bus driver become the hero?

Baraka: I think that when people can perceive them as being something heroic. I think in the sixties there was more of that simply because of the whole social upsurge. Then you saw the bus drivers and so forth as part of the struggle and often in a spontaneous kind of way. I think when we begin to take leading roles, roles that we know that we should take in the affairs of the world then we will become our own selves heroes. Right now we're trying to get people from dismissing themselves as unimportant as the state has told them for so many years, "you don't mean anything, you're nothing, in fact you mean so little we could kill you and nobody will even question it."

NO
1941

MALCOLM-JAMAL WARNER

by Brauna Baum



Malcolm-Jamal Warner sits in his dressing room at NBC studios in Brooklyn. On the shelf behind him his "portable" radio is softly playing Janet Jackson. Like most 16-year-olds Malcolm listens to music whenever he has an opportunity. In all respects, Malcolm is a normal teenager except for the fact that on Thursday nights he is watched by millions of people, as Theo Huxtable, on the country's most watched television program, "THE COSBY SHOW." It is his natural simplicity that makes his character so realistic as Bill Cosby's only son.

But Malcolm can't be just a normal kid. Because of his public appearance he is also a role model for the millions of kids who watch the show each week. "I automatically have a job as a role model. I don't drink, or do drugs. I'm basically just a clean-cut kid, but it gives me a good feeling to have the younger generation look up to me."

In addition to being a role model through the television show, Malcolm is also National Youth Chairman for the Children's Miracle Network Telethon run by the Osmond Foundation. This foundation sends Malcolm to children's hospitals around the country. He is also Youth Chairman for the Smoke-Free Generation, which is a fairly new organization based in Minneapolis geared towards youth.

Born in Jersey City, NJ, Malcolm moved with his mother to California in 1975 where she put him into an after-school theatre workshop in Inglewood. An agent in attendance admired his work and from there his career snowballed. After a few years on the Hollywood circuit, Malcolm tried out for a role on "THE COSBY SHOW." "My agent and acting coach called me and left numerous messages. Finally, I called and found out I had an interview for "THE COSBY SHOW." The casting directors stayed 1½ hours past the regular audition time to see me. I thought it was so cool of them." Malcolm was called back to meet with Mr. Cosby and the producers. "When I went into read, I read it very smart-alecky, and Mr. Cosby asked me if I would really speak to my father like that. I said no." Luckily, Malcolm received another chance to read for Cosby. "I worked very hard with my acting coach and read it in another way when I went back in. Mr. Cosby asked if I had worked on it and when I told him yes, he said 'I could tell, it was excellent.' "

Malcolm admires Cosby and his work. "He has been around and successful for so long." He also sighted Sidney Poitier and Louis Gosset, Jr. as influences.

While sitting and talking to Malcolm in his dressing room it is obvious to see a lot of Theo in Malcolm and a lot of Malcolm in Theo. "However, the world of television isn't as complicated as real life." Malcolm scoffs at the criticism that his television life is an unrealistic view of a Black family in America. "I think that our story lines are good. We are talking about a family. I don't see a big difference between 'THE COSBY SHOW' or 'FATHER KNOWS BEST.' " Malcolm pointed to a difference of opinion Cosby had with NBC about the "ABOLISH APARTHEID" sign that hangs in Theo's bedroom. NBC told Cosby that if this sign was to hang, there would have to be another point of view. "But with a Black family, what other view of Apartheid can you show?"

In between seasons Malcolm uses the time-off to challenge himself with new and different roles. The year of 1986 featured Malcolm in an ABC After-school Special, "A Desperate Exit." "It was one of the hardest roles of my career so far," says Malcolm. "I had to play a troubled kid and do it subtly so my friends wouldn't think that something was wrong or that I was suicidal; which I was."

During his long day of rehearsing, Malcolm is also tutored for at least three hours while the show is being filmed. On the off-weeks, he attends a private school in Manhattan. Malcolm has also started to take an interest in the production and direction aspects of the show. "In the future, I hope to be a director during one of the episodes. Every chance I get, I take advantage of the first-hand experience of being able to observe the work that goes on behind the scenes in the control room.

"Right now acting is my main priority, but I would like to branch out into the field of directing or do something geared towards the music industry."

When Malcolm moves on from "THE COSBY SHOW" he intends to continue acting as well as attend a university part-time. "The colleges I have been thinking about are Moorehouse, Duke, and Howard. However, I think the University of Southern California will be my first choice since it is where the work is."

Palmer Hayden

by Martha Grier-Deen

Peyton Cole Hedgeman[1] (Palmer Hayden) was born on January 15, 1890 in Widewater, Virginia. Although detailed information regarding his early years in Virginia is unavailable, one need only to reflect upon the historical circumstances of the South at the time (less than 30 years after the Civil War), and look at the body of Hayden's work which reflects the richness of Black American folk culture, in order to get a sense of what his life as a young man was like.

Hayden's formal education began in the public school system of Virginia and continued in both the United States and France through the early 1930's. While serving in the United States Army he took a correspondence course for drawing. After his service in the army (1919) he went to New York City to study at the Cooper Union for the Advancement of Science and Art under Victor Perard. In 1925 he studied at the Boothbay Art Colony in Maine under Asa Randall; and in 1927 he went to France and took private instruction under M. Clivette Lefevre, who was an instructor at L'Ecole des Beaux Arts in Paris. This trip was sponsored by a wealthy white patron who had given Hayden $3,000 after Palmer won the Harmon Foundation gold-medal for a painting of the Portland waterfront.

His work was shown in various exhibitions including a one-man show at the Gallerie Bernheim Jeune (Paris, 1928, 1937) — a prestigious gallery of modern art; group shows at the Salon des Tuilleries (Paris, 1930); the American Legion Exhibition (Paris, 1931); the Harmon Foundation (U.S., 1928-33); the Smithsonian Institute's National Gallery of Art (1929); the American Negro Exposition (1940); Atlanta University (1946), and the Studio Museum of Harlem (1968).[2]

Hayden also participated in the Work Projects Administration Federal Arts Project from 1934-40. (The WPA was a relief organization created in order to increase the purchasing power of unemployed people by giving them jobs on a variety of useful projects. In addition to the Federal Arts Project there were also projects which aided in the construction of buildings, roads, bridges, etc.) Hayden was just one of the few Black artists who were part of the WPA during its existence. Also included were: Augusta Savage, William H. Johnson, Jacob Lawrence, Eldzier Cortor and Norman Lewis, to name a few.

Like many Black artists of the Harlem Renaissance Hayden worked under the auspices of the Harmon Foundation. The Foundation was created by White real-estate mogul William Harmon so that Blacks could be assisted in their achievement of economic stability, particularly through cultural methods (e.g. visual arts, literature, etc.). Although it did succeed in acting as a vehicle for a great number of artists, it was also a source of much criticism, both of the Foundation and the artists producing work under it. Much of the criticism was derived from the restraints placed on artists in terms of the type of work they created, the perpetuation of the stereotypical images of Blacks which were quite popular among White society, and the segregated exhibitions in which the work of Black artists was shown. Palmer was not immune from this criticism and, as did other artists, eventually left the Foundation. It is interesting to note that he then succeeded to produce his most critically acclaimed work, the *John Henry* series.

Although Palmer also did landscape painting, much of his popular work is characterized by distinct Afro-American subject matter. His *John Henry* series, for instance, is a set of twelve paintings depicting the life and death of the popular Black American folk hero.

The legend of John Henry is symbolic of the movement of Blacks from manual (agricultural) to industrial labor and their commitment to economic survival under these changing conditions. John Henry, a steel-driver, asks his boss to give him a nine-pound hammer so that he may show that he can beat the newly acquired steam drill in a driving contest. After an hour or so of competition John Henry dies from sheer exhaustion "with a hammer in his hand," but he died a strong man willing to use his strength for *work*.

Other paintings depict the lives and surroundings of urban Blacks, and actually act as a chronicle of their daily existence. Paintings such as *Christmas* (1939-40) and *Subway* (1930) give us a glimpse of urban life at the time and it is clear that Hayden got much of his inspiration for these urban scenes from Harlem.

In *Christmas,* a father is shown dressed in his work overalls, looking at his child in his lap. He is obviously in quite humble surroundings, with a clothes line hung with the wash stretching from one wall in the apartment to another. One really gets a sense of warmth from the piece, however, as one looks at the Christmas tree with the few presents under it. Humble surroundings or not, the father is loving and enjoying his son at this time when the birth of another son is so widely celebrated.

Subway is a depiction of a typical ride on a city underground. The central figure is a young Black man who is surrounded by other riders, Black and White, some reading and some just looking into space — as one tends to do on a subway. Hayden's knack for capturing the moment is so aptly executed in this painting that one does get a sense of this moment frozen in time.

Unfortunately, much of the criticism suffusing Hayden's artistic career concerned his use of the 'common' and stereotypical image of Blacks. People objected to his use of exaggerated facial features (large lips, broad nose, etc.), as well as the subject matter portrayed. Many thought that he was 'poking fun' at the people he was portraying.

In order to understand and appreciate Hayden's use of these images and the controversy surrounding his style and content, it is necessary to examine two things. The first being the time in which much of the criticized work was created, and the second being Palmer's commitment to, and love for, the people and places to which he belonged, and from which his work grew out of.

During the Harlem Renaissance there were certain factions of the Black artistic and 'intellectual' community which did not advocate the portrayal of the common folk. They did not think that these portrayals were complimentary to the image of the 'Negro,' and that they perpetuated the image that so many were trying to break away from. The Harlem Renaissance was a time when the culture of Black Americans was being exposed and explored. It was a time for Blacks to show *themselves* rather than for others to show them. Many different ideologies were being developed. It was inevitable that a clash of philosophies developed within the Black community as to the manner in which the artist, writer, politician, etc., should 'represent the race.' It is a controversy that continues to this day.

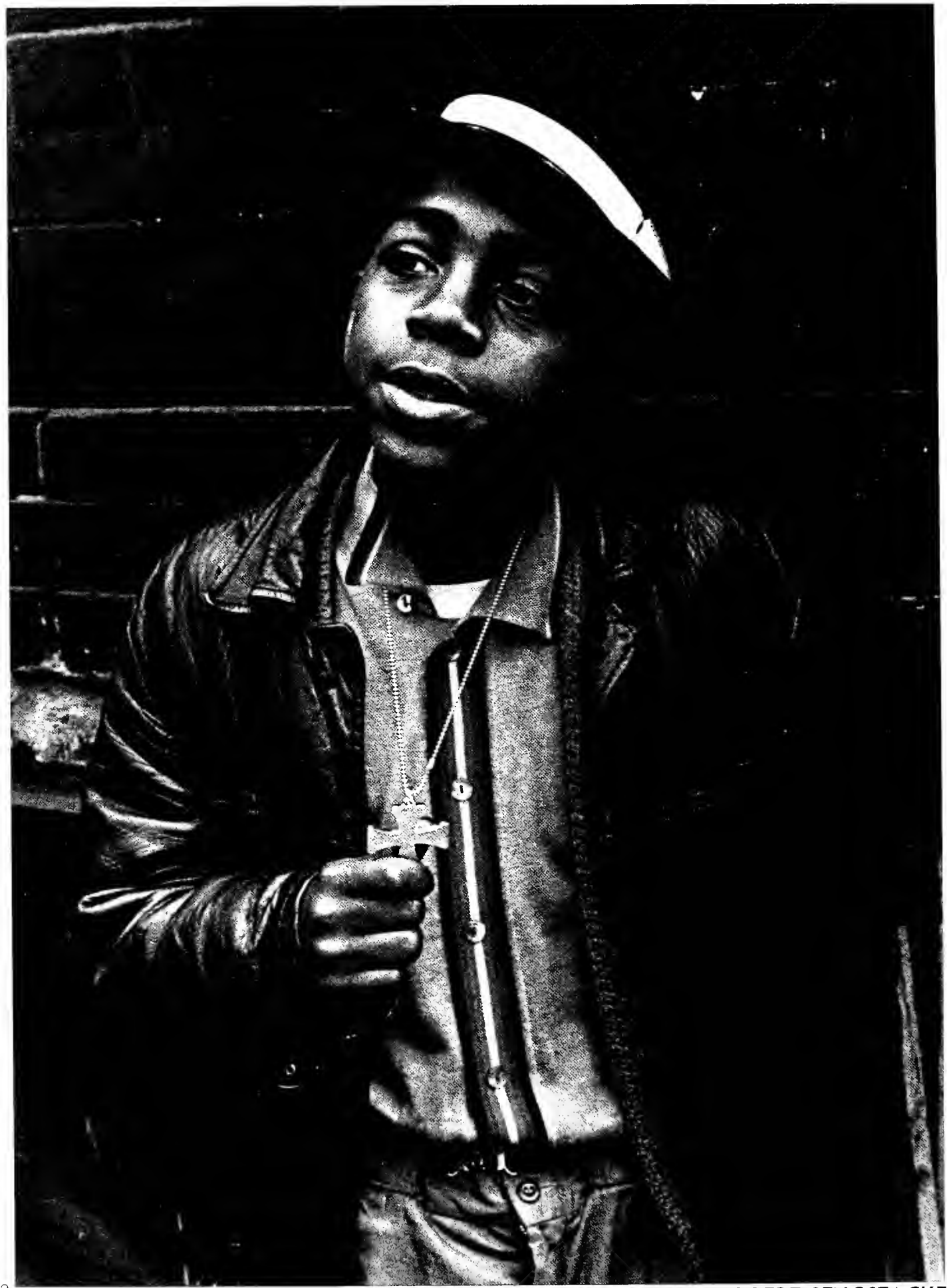
It was also around this time that many artists, both Black and White, were being influenced by an artistic movement called the Ash Can School. The Ash Can School flourished just before World War I. It was made up of a group of artists, including Thomas Hart Benton and Edward Hopper, who were concerned with the depiction of the everyday urban (American) scene.

It seems rather obvious that an artist (especially one that had studied abroad) creating during or after this popular artistic

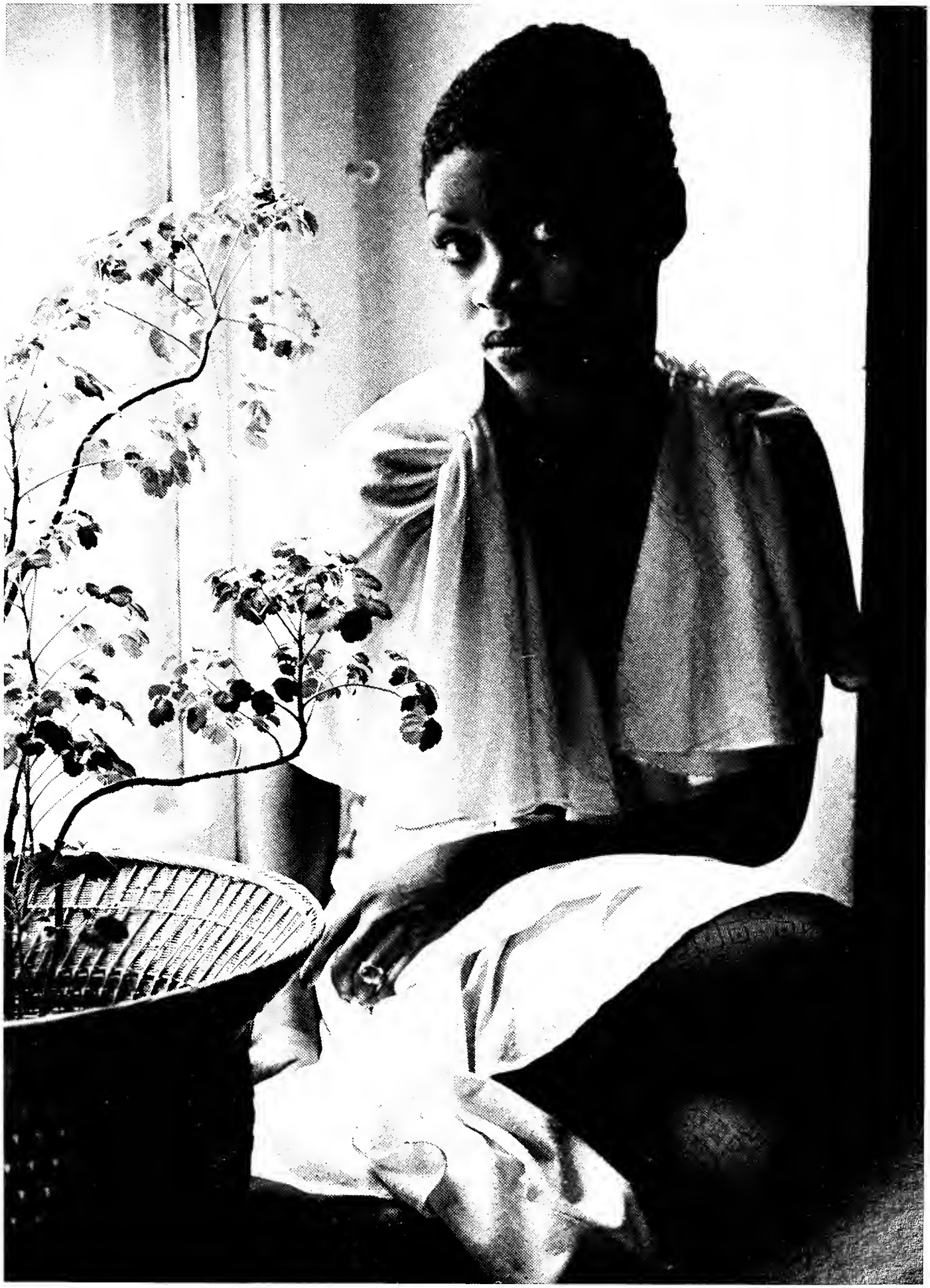
continued on page 47

"CORDON ROUGE" PALMER HAYDEN

"THE BIG BEND TUNNEL" PALMER HAYDEN



ROBERT SENGSTACKE



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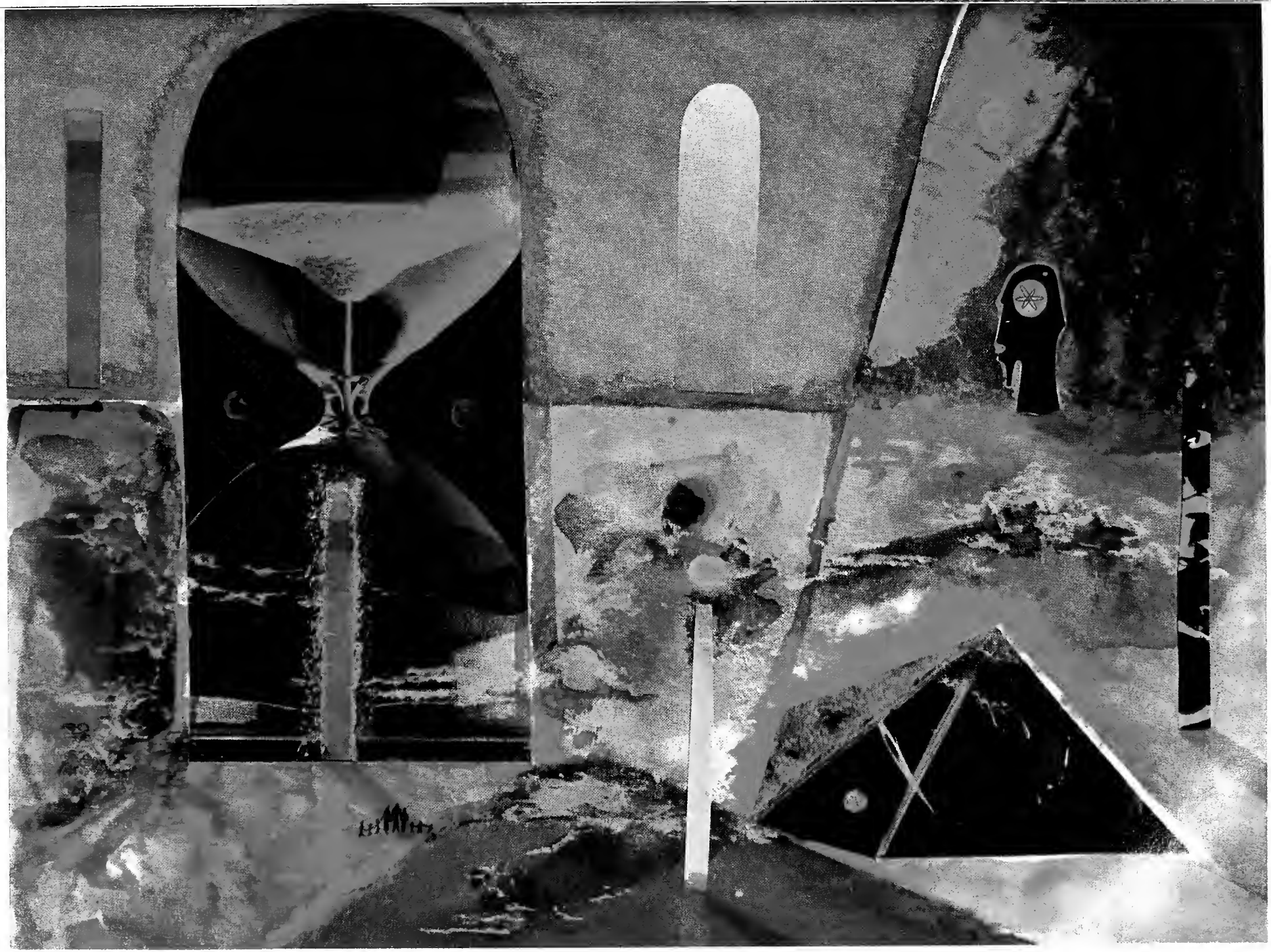
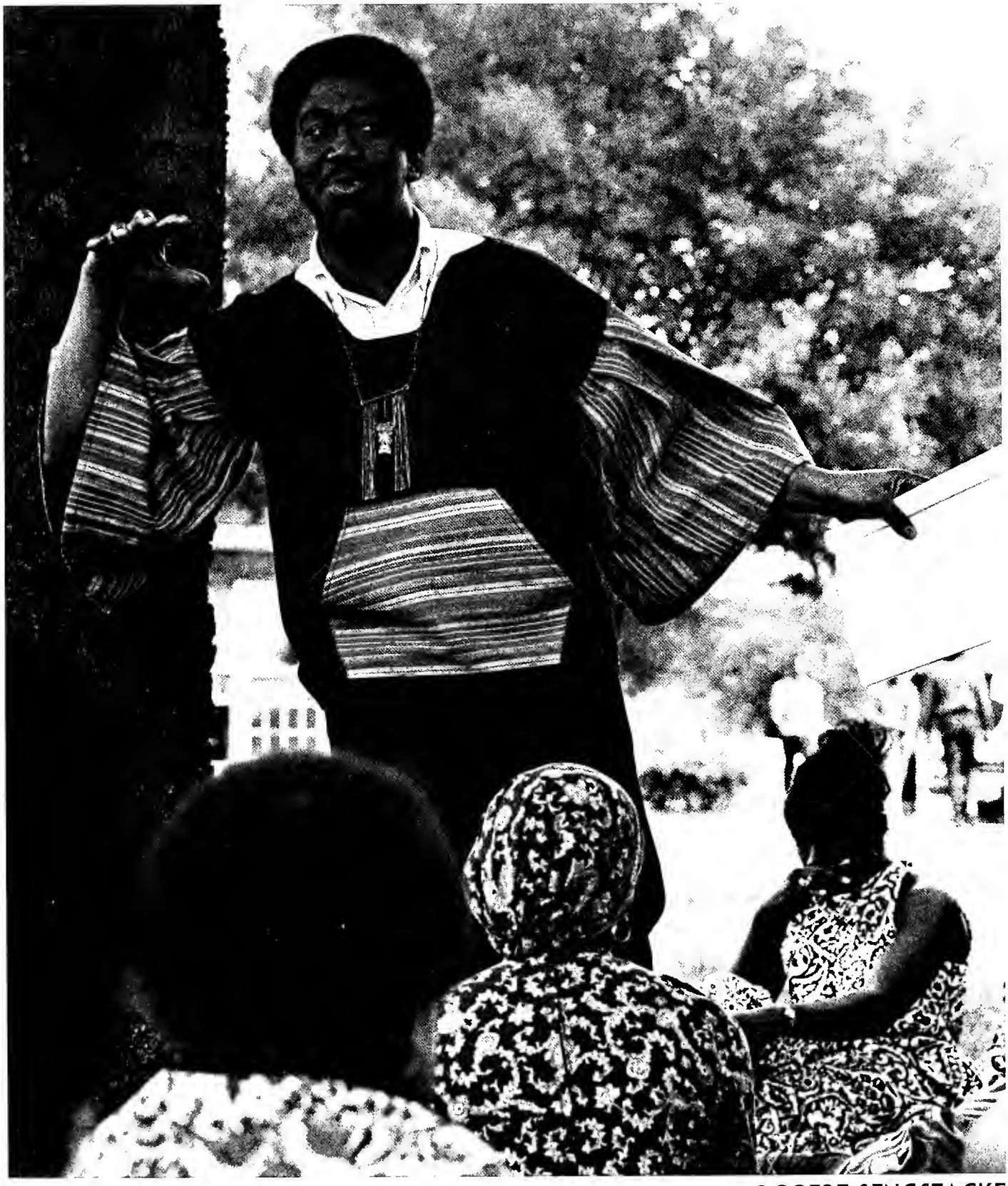


"GATEWAY TO ATLANTIC"

ADEMOLA OLUGEBEFOLA

"THE CLOAK"

W. SLACK



ROBERT SENGSTACKE

HAYDEN *cont'd*

movement of common folk depiction, might produce work reflecting this theme. It seems equally as obvious that the artist would bring a unique enhancement to his/her work as a reflection of his/her rich and varied cultural heritage.

Hayden was of course affected by this criticism, albeit as political as it was artistic. One can see, for example, his gradual moving away from the use of exaggerated physical features as his work develops. He even went so far as to change one piece. The piece is *The Janitor Who Paints* and it originally portrayed figures which were minstrel-like in appearance, including a mammy with a child on her knee. He changed the piece to show a mother and child (with normal facial features) sitting for the janitor/artist in a very serene and domestic atmosphere.[3]

Regardless of the debate over whether or not Hayden should have portrayed Blacks as he did, one issue can not be disputed. That issue being his love of life — his love of Black life and Black people, his love of nature, and his sincere commitment to their portrayal as seen through the eyes of this one Black man from Widewater, Virginia.

[1]Peyton Cole Hedgemon is Palmer Hayden's original name. As is recounted in *Harlem Renaissance Art of Black America* (Abrams, Inc., New York), Palmer Hayden was the name given him by a commanding sergeant (WWI) who could not pronounce his real name.

[2]For a full list of Hayden exhibitions, see *Harlem Renaissance Art of Black America*.

[3]See same above.

Empowerment

Unleashing the shackles
of time, bound
in spirit or mind.
Remember this:
there is no one
to forgive but ourselves
and no way to forget.

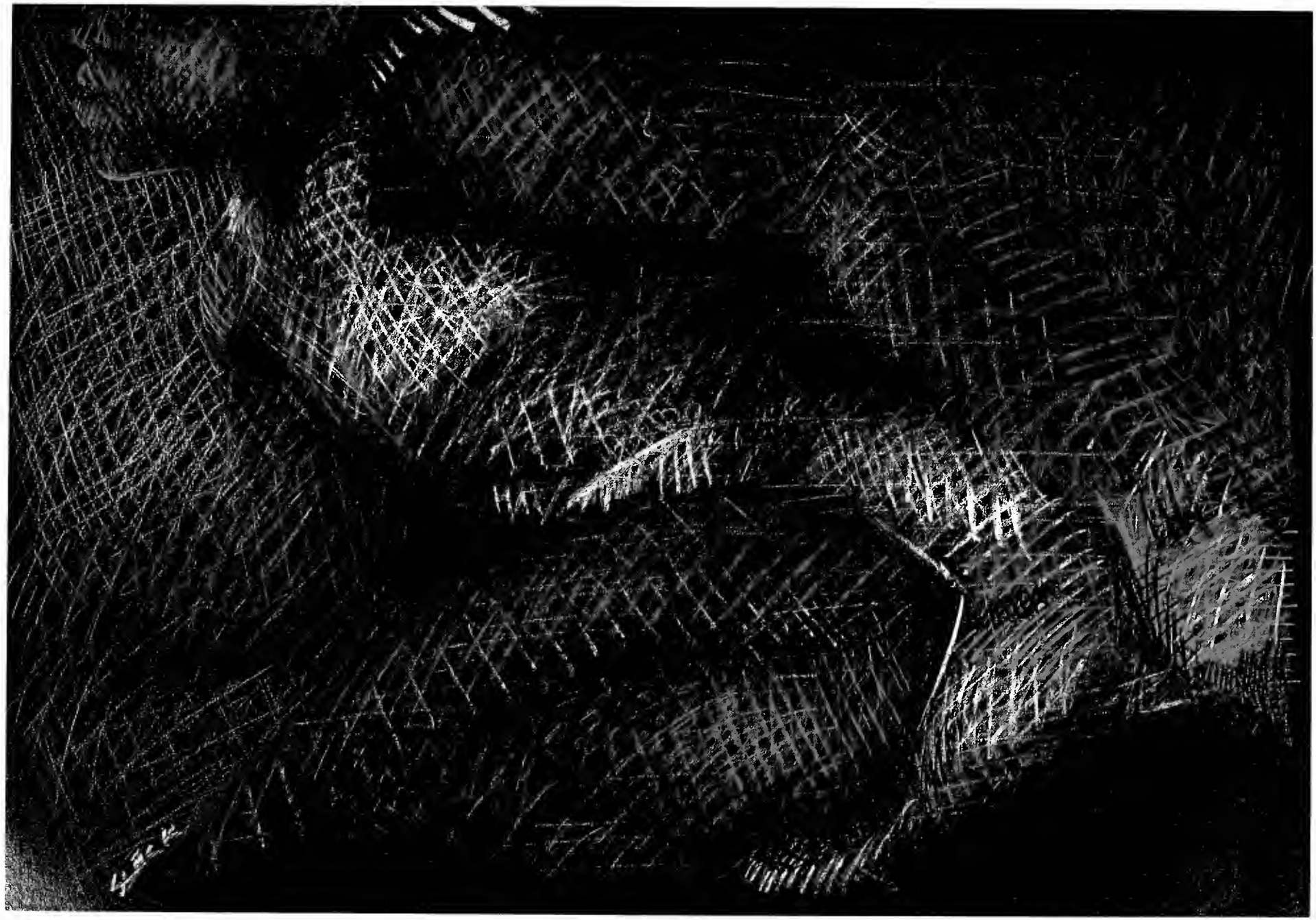
Soweto Soweto Soweto
so we too
perpetuate the past
moving swiftly from the
subtle to the specific attack;
Cummins, Ga.
Howard Beach
Amherst, Mass.
a chronicle of suicide
being writ in
our own blood
like an unnecessary obituary
or tragic epitaph.

I implore us to die
if we will not
help stop
the murder of millions.
It will not help
to smother the future
with unreal ideals,
with blankets of secrecy
or sheets of ignorance
cloaked in deceit.

This is a call
to arms, a call
to our elder selves
for a reconciliation
of the spirit
exorcised from the flesh
left bleeding
without blessing
in our dreams,
our nightmares,
our restless sleep
clouded with doubt.
In power, through
power, with
power
empower
and take it upon
ourselves to realize
the full potential
of our death.

Ethan T. Marlatt

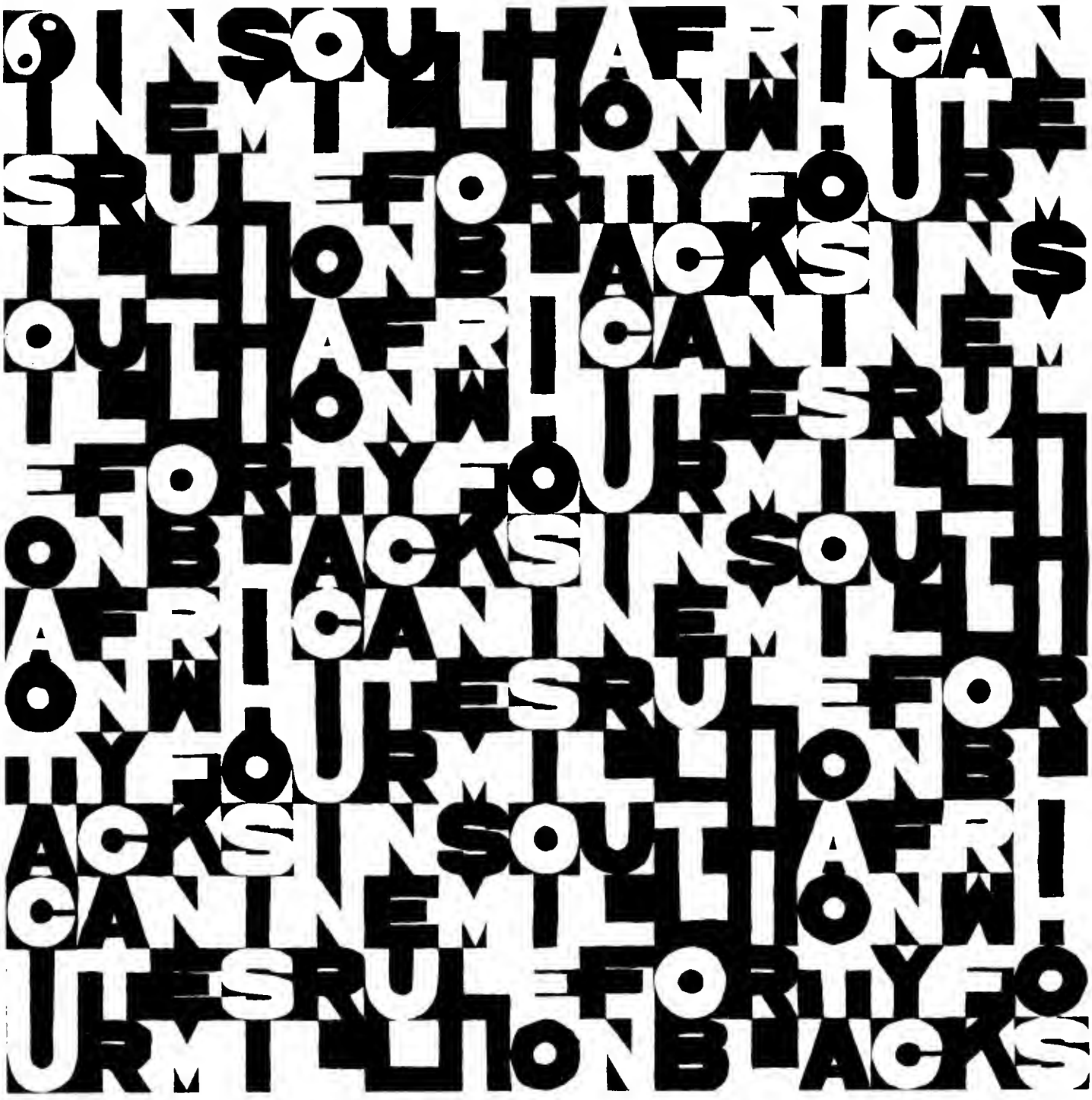
"PALM WINE MEN" WADSWORTH JARRELL



"THE OLYMPIAD"

W. SLACK

ROBERT SENGSTACKE



MARIA SCHUSTER

"EQUATORIA II"

ROBIN CHANDLER

"NAMELESS FACES" Series IV

JOY PETERS


WHO ARE WE TO JUDGE?
Anne-Marie Dubeau 3/86

"SOARING THROUGH THE HEAVENS"

NEFERTITI

JEFFREY BANKS

By Carlton Spence

Jeffrey (Laurence) Banks was born on November 3, 1953 in Washington, D.C. Growing up in a middle class household, his mother was an equal opportunity employment officer for the General Services Administration and his father was a cartographer for the United States Navy Oceanographic Division. Following high school, Jeffrey enrolled in Pratt Institute in Brooklyn, New York. Consequently, he was a design assistant with Ralph Lauren/Polo, the most prestigious American menswear designer, from 1971-73. After two years, he transferred to Parson's School of Design in New York where he received a Bachelor of Arts degree in 1975. While attending Parsons, Jeffrey was a design assistant with Calvin Klein Ltd. He remained with Klein until early 1976. Later that year, he was a designer for a new clothing firm named Nik-Nik Clothing and Sportswear until 1978. Soon after, Jeffrey added to his accomplishments a collection of men's clothing under his own label Jeffrey Banks for Glanzrock.

Banks holds numerous fashion awards including a Coty Award, sometimes called the Oscar of the fashion industry, for men's fur design; and a Coty nomination for menswear, top prizes in the Saga Mink Competition. Also, in the Harvey's Bristol Cream Tribute to Black Designers, Banks was honored for Excellence in Menswear Design in 1978-'79-'80.

Drum: At what point in your life did you realize that you wanted to become a designer?

Banks: Really very early on, I mean when I was about ten or eleven I knew that I wanted to be a clothing designer. I originally thought that I was going to do women's or at least I thought that's what I would like the best. But as I grew older, I seemed to focus more on menswear. I thought that you could make more of a statement in menswear than womenswear. It seemed like there were lots of womenswear designers. I still love womenswear and we do womenswear in Japan. But I thought that more of a statement could be made in menswear.

Drum: Why did you choose to design menswear, and did anyone influence that decision?

Banks: I think it's basically just because I wear men's clothing. I was always interested in designing the kind of clothes that I couldn't find, that I never could find. The things that I wanted to wear that no one seemed to have. I mean, I don't think it stands to reason necessarily that men can't design for women, because I think that there's also something great in that too. In that, they tend to see women in a different light than women see themselves. But some of the greatest designers for women are women, and some of the greatest designers for women are men. So you know there is no handfast rule. But it just seemed that men's was much more restrictive in terms of the types of things that men wear. And therefore it was more exciting to try to create a nitch for oneself in menswear.

Drum: What advice would you give to a young Black designer on getting his/her career started.

Banks: Well, the first thing is that I don't make a distinction. I never like to make that distinction between a Black designer or a White designer, because good design is good design. In fact I really hate those kinds of distinctions made. I mean, something that is beautiful is beautiful to everyone. If it's a beautiful piece of sculpture, it's beautiful in India, it's beautiful in Greece, it's beautiful in America. Good design is good design. Things that we love, everyone loves around the world. If it's the shape of a pearl or the Mona Lisa, it's something that can be appreciated by everyone. As a young designer, I think the most important thing is to really learn as much as you can about the business. Not just the design part. Don't just be wrapped up in design. Today, fashion is a business more than anything else. Young people love to think of it as an art, as a high art, and sometimes it approaches art. But basically it's a very commercial venture. It's the idea of making something that people don't need, and trying to get people to decide that they want to have something new. Most people have a coat to keep them warm and something to keep them cool. But you want to try to entice them into buying something else. And it has got to be original, and inventive, and different, and unique enough to make them want to buy something they don't already have. But the more you know about business, the business aspect of fashion: selling, buying, how much to own, how much not to own, what colors sell, what colors do well, where you fit in terms of the marketplace, the better designer I think you are.

Drum: After graduating from college, what other experience helped you become a designer?

Banks: Well, I worked in a clothing store in Washington, D.C. called Britches of Georgetown, and that was a big help because you got that interaction with the customer, you got to see what people were looking for — what they'd like to have. As I said before, learning the different aspects of the business. Once I got out of school and I started working for designers, I got to learn about public relations, working with magazines, working with stores, working with piece goods, people, and merchandisers. The more you learn about different parts of the business, putting together a fashion show, putting together a press kit, the more it influences what you do as a designer, because you know more about it.

Drum: Why do you design updated traditional clothing, as opposed to trendy clothing?

Banks: Well, it's something that I relate to. Every designer is different, and I just relate to clothes that last. I think clothes are expensive today, by the nature of nice piece goods and quality workmanship. And classic clothes to me, are something that I always loved. And even when I was younger, I still have clothes that I wore when I was in high school, because I like the idea of clothes that last. If you use beautiful fabrics, and you make clothes in a really good way, they should last a lifetime, and they shouldn't go out of fashion. Fashion is an of the moment thing, style is a lasting thing, and that's what I'd like to think of my clothes, a certain style. Nothing pleases me more than to hear from someone whose wearing something I did four or five years ago and putting it together with something new that they own. That's much more exciting to me than someone going out and buying a brand new whole outfit from head to toe.

Drum: What is the importance of "name" designers on the American menswear scene?

Banks: I think it's important, only in that, the designer is really making a contribution, if the designer is actually designing. Today, we're in an era where a lot of designers with designer names are not necessarily designers. They are just names that have been created with publicity and

hype, but they are not people with a design background. These are the people who are popular right now, but a year from now you may never hear of them again. Real designers are people going to work everyday and really designing, who are actually putting together colors and shape and form, putting together ideas, standing for something, having a certain integrity about their product. And someone who you'll be able to look back on a few years from now and say, "Gee, they created that or, they were known for that, or this is what they do well." That goes for any kind of design. Those are the kinds of people that one admired, the ones who stick to their guns, and have a certain look.

Drum: Is there any designer who you admire and why?

Banks: Oh, there are lots of designers that I admire. I mean there are lots of people who are great. I think Chanel was terrific in the fact that she had a sense of style that's still very, very strong, and probably more popular today than ever before and yet she's been dead fifteen years. She has a lasting way about her. In Paris, there are people like Un Shiroushi who has a great style, and who has always nurtured a certain sophisticated look. They're lots of people and they all have their particular point of view, which I think is great. It's not necessarily my point of view, but they're good at what they do.

Drum: What are the problems unique to the menswear field that you must cope with?

Banks: Well, competition, the fact that there are lots of different kinds of clothing out there. So you have to try to make your clothes unique, so that the consumer wants to buy them, as opposed to other kinds of clothes. Pricing is very important today. I think the consumer is very wise to price increasing and they're very skeptical of buying expensive merchandise. They are quality conscious. So that's something that we have to do from our end. There are lots of problems. The problem of cheaper goods, and trying to compete with fabrications and qualities that are less expensive. And having customers say, "Well why should I buy your corduroy pants, instead of Lee jeans corduroy pants." So you have to have an answer to that. The corduroy has to be better, the manufacturing has to be better, the design has to be better, the color has to be better, the fit has to be better. Those are all problems. Also, shipping, getting merchandise to stores on time is important when you're selling. There are lots of things.

Drum: What are some of the personal characteristics that one must have to be a successful designer?

Banks: Perseverance, I think is probably number one. The fact that you want it and that you're willing to give up lots of different things. Whether it being in your personal or social life. You have to work hard. It's not something that comes easily. And once you attain a certain amount of success, you have to work even harder to maintain that success. It's not something that you can just sort of say, "O.K. I've arrived," and sit back and stop working.

Drum: After completing your fall line of clothing for example, what is the process of getting it to the marketplace?

Banks: Well, after we've finished designing it, then we begin to merchondise it. And in merchandising we really decide how many I may design. For example, six different colors of one shirt. But we may be only able to afford to sell three colors. We may be only able to afford to buy enough fobric for three colors. Or we may decide that even though I did six colors, that the shirt was really great, and we want to do it in ten colors. Because we have the ability to sell that particular item. So the next step is the merchandising, and the merchandising doesn't happen totally at the end of the design process, but usually hand in hand along with the design process. After that, it's securing the manufacturing. Making sure that we have the fabrics, and the buttons, and the trim, and the patterns, that the fit is correct. Then, it's selling it to the stores, and getting it to the stores on time so that they're able to sell it. Then it's collecting the money from the stores. And then it's planning at the same time that you're selling and producing one collection, planning the next season's collection. So you're generally working on two or three seasons at one time.

Drum: Do you consider the fashion show a key marketing device for a designer?

Banks: I think it's a great marketing tool. I think with every company it's different. I think menswear tends to be more difficult, in terms of fashion show, because in fashion shows, people tend to go to want to be entertained. Not necessarily to see what's new, or to really understand the nuances and subtleties of what you're doing for a particular season. It's very hard in menswear after the tenth or eleventh suit on a runway, they all start to look alike. If the pattern or the fabric has fourteen colors in it, you can't tell that from a runway, you can only tell that close up. Coupled with the fact that men tend to be awkward. Even good professional models tend to be awkward on runways. So it's very hard to have a menswear show really come off well. Women are much more flamboyant and it's much easier to do a women's show. I like shows and I think shows are great if they're well done. But you have to have a lot to say. Sometimes it's best not to have a show unless you are really showing something new and innovative and different.

Drum: Some designers are always wining and dining buyers. Do you consider this kind of politicking profitable?

Banks: For some people it is, for certain kinds of clothes that they design, like a Bill Blass. It's very important that he socialize with the kind of women that wear his clothes. In my case, I don't do a lot of it, and on Bill Blass' level, he does more of it with the actual women who wear his clothes. As opposed to the stores who buy the clothes. I always feel if the line is going well, it merits being bought. And no amount of my taking out a buyer is going to really affect how much they buy. I mean if they like clothes, and the clothes are going to do well for them, they'll buy the clothes. Whether I take them to lunch or dinner or not. I don't do a particular amount of entertaining. I just don't believe in it for my personality.

Drum: Some of the big designers today have nothing to do with some of the products that bear their name, is this true for you also?

Banks: No, I have a real hands on experience working with the things that bear my label. What I like to do best is design. It would be very difficult for me to have products come out that I had nothing to contribute to. I oversee everything. I make everyone crazy, because I am so nitpicky in terms of buttons, and trim, and details, and how things are packed and shipped, and sent to the stores. But that's very important to me, I enjoy doing it. Other designers really don't. They are willing to have someone else do it and produce it.

Drum: The Coty Award is sometimes called the Oscar of the fashion industry. How did it feel to be awarded this prestigious honor?

Banks: Oh, it was teriffic. I mean it was probably one of the most exciting, well definitely one of the most exciting, events of my life. And to have won it twice. The first time was my first year in business for fur design. I was also nominated for the menswear award that year which I did not think that I would win, and I didn't. The second time I won it, which was several years later, and even

more rewarding. It was very exciting. And it is or at least was in terms of the fashion industry, like receiving an Oscar. So it was a very exciting event for me.

Drum: Lastly, is there any question that was not addressed in the interview, or is there onything that you would like to add, which you think is important?

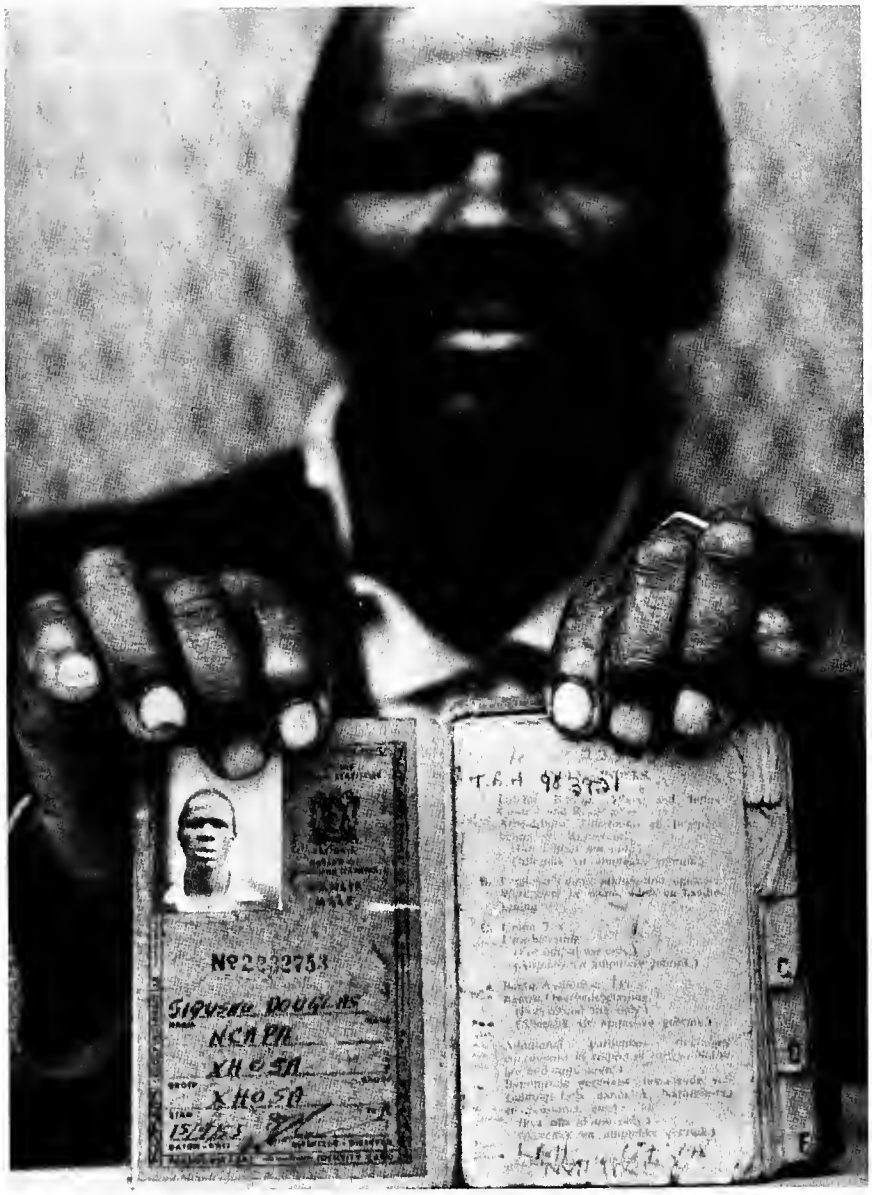
Banks: I'd just like to stress, again, since this is going to be in a college magazine, that I think it's really important for young people interested in design to learn as much as they can. To go to school and to go to college. If you're talented, no one is going to take that talent away from you. So many kids think, well I don't need school, I'm just going to go out and take five thousand dollars and invest it and open a company. But those are the people who generally tend to fail after a while, even if they have great ideas. Because they don't know enough about how to capitalize a company or how to keep a company running. The more you can learn about the business aspect of it, whether you even have to go back to school and study business administration or study management, the better designer you will be. It will make you a better designer. And so many kids are in a hurry today, to want to be this instant, overnight success. Well no one really is an instant overnight success. I mean it's usually years, and years, and years of hard work. And you have to be prepared to do that, and want to do that. If you are not willing to give your all, maybe you would think about another field, maybe fashion is the wrong field.

No matter how long the night, the day is sure to come. (Zaire)

The Legacy of Color!

Beyond the orgins of spacetime
The Great Father molded me from his essence,
and granted me a part of his soul.
I was sculptured from the colors of the rainbow,
and shone in radiance above all his other children.
The Great Father named me Color.
My children flourished in the Indus and Euphrates,
also along the Great River Nile.
I was loved and cherished by all of the Great Father's offsprings.
All except one: Pale.
He envied me and attempted to destroy me.
He persecuted my children along the Nile and the Indus Rivers.
Ultimately, behind the eye of the Great Father, He raped me.
He sowed my seed in foreign lands.
I now cry and lament to the Great Father to relieve the agony
of me and my children.
But The Great Father does not hearken, because he too is under
the spell of the opaque monster.

Victor S. Alexander



U.S. Foreign Policy and South Africa 1948-present

By Sharon Jackson

South African politics have been dominated by the Afrikaaner Nationalist Party since 1948. The party has sharpened the racial and political divisions of apartheid that divide the nations four million whites and twenty-two million Blacks, Coloreds, and Asians. The government has institutionalized and constitutionally sanctioned racial discrimination and has systematically denied South Africa's overwhelming black majority their fundamental rights. Non-whites are denied the right to vote; to sit in Parliament; to live where they choose; to work where they want to; to marry whoever they want to; to attend multi-racial schools; and to purchase land and property. The government of South Africa has continually enforced apartheid with only token measures of reform. World pressure has had almost no effect on South Africa mostly because the United States and western Europe have continued to loan money; trade with; and keep their companies in South Africa. Equality will not be achieved unless the U.S. and western Europe translate their rhetoric of equality into action that will make equality a reality in South Africa.

The Reagan administration is taking a much more passive stance toward South Africa than did the Carter administration. The policy of the Reagan administration is to stress "constructive engagement."[1] The Reagan administration believes that the U.S. can best encourage change through quiet diplomacy, as opposed to direct intervention through economic sanctions. However, quiet diplomacy has also increased economic linkages and government contacts between the U.S. and South Africa.

Economic linkages (trade, business, etc.) reached a peak of $2.3 billion in 1976, surpassing those linkages to South Africa by the United Kingdom, France, West Germany, or Canada.[2] In 1976 South Africa's overseas bank debt equaled $7.6 billion, of which $2.2 billion[3] were owed to U.S. banks or their foreign branches. The cost of oil and defense in South Africa quintupled between 1973 and 1976 to $2 billion.[4] The U.S. credit directly supported the South African Government in its attempt to gain economic self-sufficiency and to far-

tify its security and defense related projects. United States banks loaned South Africa $2.2 billion in 1976. South Africa's oil and defense costs alone totaled $2 billion in 1976. U.S. banks loaned South Africa enough money to give the U.S. at least the potential for a significant amount of leverage in determining the South African governments human rights policies.

United States companies in South Africa are in direct conflict with the purported purpose of American foreign policy toward South Africa. U.S. companies, openly support the status quo while at the same time the U.S. government works to bring about significant changes. Banks are not the only U.S. companies doing business with South Africa. The National Council of Churches[5] estimated the thirteen largest U.S. firms in South Africa, in order by the size of their assets, are General Motors, Mobil Oil, Exxon, Standard Oil of California, Ford Motor Company, ITT, General Electric, Chrysler, Firestone, Goodyear, 3-M (Minnesota Mining and Manufacturing), IBM and Caterpillar. In addition to these thirteen companies there are 243 other U.S. companies doing some type of business with South Africa. By law, these U.S. companies are prevented from discriminating in hiring and wage practices on the basis of race within the U.S.; however, in South Africa they openly enforce apartheid. A questionnaire to U.S. companies with employees in South Africa by the subcommittee of African Affairs of the Committee on Foreign Relations of the U.S. Senate demonstrated the existence of unequal pay; wage levels; Black promotion; training; and unions.

These U.S. companies admitted not practicing a policy of equal pay for equal work citing the inexperience of Black workers and the resistance from White unions as major reasons. The major obstacle with Black promotion is South African law and resistance from White workers and customers. Only one-third of the respondents had training programs, even though the South African government gives tax incentives for training Blacks. Black unions are not illegal but they are not recognized or negotiated as Black unions. These negotiations came only after numerous strikes and threats which resulted only in token improvements.

U.S. economic interests in South Africa may not be decisive in bailing South Africa out of its economic woes, but there is no question that they have been pivotal in directly assisting the South African government during its economic difficulties. Collectively though, U.S. corporations operating in South Africa have made no significant impact on either relaxing apartheid or on establishing company policies which would offer a limited number of labor rights. Rather, the effect of American investment has been to strengthen the economic and military self-sufficiency of South Africa's apartheid regime, undermining the fundamental goals and objectives of U.S. foreign policy.

The goals of the U.S. administration, though, are not as clear as the problems of the Blacks. The administration's policy of "constructive engagement" was probably adopted because of South Africa's strategic significance. An administration spokesperson and supporters hove cited three factors of South Africa's strategic importance: The shipping lanes around Cape Horn; its critical minerals needed in the west for military and industrial purposes, and its anti-communist and "democratic" institutions which make it a safeguard against communist expansion in the region. Another reason for "constructive engagement" by the administration is that by improving our economic and political relations with South Africa, the U.S. will enhance its influence to convince South Africa to agree to an acceptable formula for Namibia's independence.

Unfortunately the administration, when talking about South Africa's strategic importance, seems to leave out the South African government's disregard for protecting human rights. Fortune by the government has been documented in the cases of Steve Biko and Neil Aggett. Violence against Black strikers is a commonly used tactic by the government to bring back the status quo. A group called the Detainees Parents Support Committee (DPSC) has found that a variety of forms of torture and assault, both mental and physical, have been used by many members of the Security Police throughout the country. Certain practices by the police cannot be considered isolated incidents, but are undoubtedly standard procedure sanctioned by the police hierarchy. Examples of torture include continuous interrogation; forced standing; humiliation and intimidation; physical assault; psychological assault; electric shock; hooding; hanging by the arms or legs for long periods; alternate immersion of feet in hot and cold water; and subjection to extreme levels of noise.

Detention without trial is not only legal in South Africa but common. Banning is a favorite form of punishment by the government. Banning is a sentence which prevents the person from meeting with more than one person at a time; obtaining a job without a permit from the police; attending educational institutions; entering factories; participting in trade union activities; and entering any non-white areas or entering any building with a printing press or any other reproduction facilities.

The Reagan administration is sacrificing the struggle for human rights for economic and military gains. More emphasis is needed on preventing human rights violation in South Africa. In 1975, the South African government started establishing so-called independent homelands. The homelands or Bantustans are part of an effort to permanently disenfranchise Blacks and fragment South Africa along racial lines. The government hopes to make South Africa into a nearly all White state surrounded by ten economically and politically dependent Black states. The homelands are another part of the government's continuation of apartheid. The government continues to strengthen apartheid, with violence towards striking workers, constitutionally discriminating laws and the homelands.

Constant pressure from the entire world to end the White regime has not worked because only military sanctions and not economic sanctions have been instituted worldwide. Pressure also comes on South Africa's border with Zimbabwe, Mozambique, and Angola. These three countries have communist oriented regimes in power. This has led the Reagan administration to believe that it is better to have the status quo government than a Black communist government. Fears of South Africa becoming communist are unfounded. The guerrilla armies which overthrew White Rhodesia were thought to be communist but were really democratic socialists. The U.S. should look to the long term reality, and that is that a Black takeover is inevitable. The U.S. should resume its previous policy of speaking out publicly against serious human rights abuses condoned by the government and should condemn acts of South African cross-border aggression. Since the current administration has been in office, it has exhibited only passive interest in human rights violations in South Africa. This passiveness called "quiet diplomacy" is interpreted by Black leaders as support for the White regime. The U.S. has been attempting to get South Africa to withdraw from Namibia. In its attempt to get South Africa to agree to a Namibian settlement the U.S. should not abandon its effort to get the South African government to change its apartheid policies. The U.S. administration has said that it has no leverage to make South Africa change its racial policy.

However, the U.S. is South Africa's largest lender through private banks and its largest trader. Strong pressure not only would change South Africa's racial policy but could possibly topple the White regime. The U.S. could exert some meaningful pressure on South Africa by barring the export of goods, services, and technology, and barring American banks from loaning money to the government. These economic sanctions will have the most effect on changing human rights in South Africa and human rights, not U.S. corporations or U.S. strategic positioning, should be the U.S. government's main concern.

THE LESSONS OF ZIMBABWE

by Arthur Serota

[Ed. note — Because of the length of this article, DRUM has reproduced the first section only.]

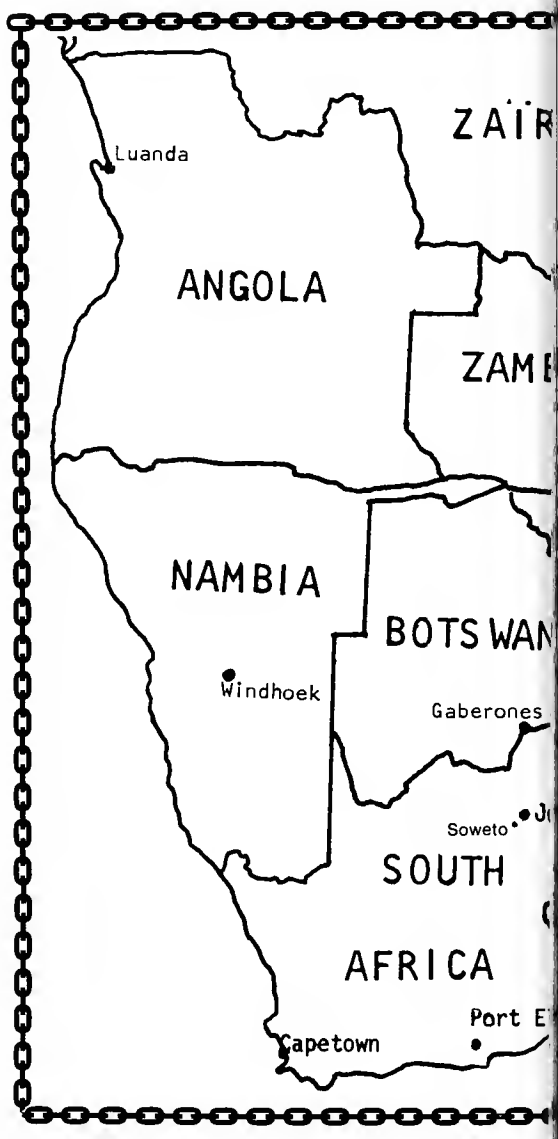
This article, written for the Symposium on Post-Apartheid South Africa, to be held at the University of Pittsburgh on November 14 & 15, 1986, is borne from experiences living in Zimbabwe for three of the six post-Independent years, starting in 1980, through mid 1986. Most of my work there has focused on rural development in two regions: the Tangwena region in the Eastern Highlands, Manicaland Province, on the Mozambique border, and Chirumanzu Communal Areas, in the drought-stricken Midlands Province. In the Tangwena region, I lived and worked at Nyafaru Cooperative, an agricultural co-op and school where, in the early eighties, I fund-raised and administered reconstruction projects for the cooperative, for the building of the secondary school, and development of the region; later on, I taught English and literature at Nyafaru Secondary School, and developed, funded and administered development projects in the region for area village families. At Chirumanzu, I developed and funded local agricultural projects, and a massive reforestation and water development project at secondary schools, a primary school and village kraal which brought water, reforestation, irrigation, gardens, crops and orchards to thousands of people in a drought-stricken region; in Bulawayo, I served the Youth Contact Centre, an alternative secondary school affiliated with the Ministry of Education as a fund-raiser, teacher and Management Board member and in Harare, developed small projects for urban dwellers in the townships. Most of the time, I lived in villages in the rural areas with friends and families I have known since 1980 and so, Zimbabwe has become home to me with family ties as strong as those in my native Brooklyn.

This article represents the ideas, perceptions and late-night fire-side kitchen talk of Zimbabwe's people as well as the discussions and debates which take place at the schoolhouse, inside the Parliament, within the Ministries, at the University and in the many writings, studies, reports and articles which appear daily in Zimbabwe's press and journals. As Independence led to the settling in of a new nation, as the heavy rains which ushered in the new flag led to drought, as reconciliation led to a multi-racial society, as educational opportunities and social services were opened up to the greater society, as internal security and external threats intensified, and as political ideologies solidified, lessons have emerged and continue to develop, lessons which may aptly be instructive to post-apartheid South Africa.

After Robert Mugabe's landslide electoral victory in February, 1980, Zimbabwe's first Prime Minister appeared on national television, an electronic media device which until Independence was almost an exclusive medium for White Rhodesian society. For ninety years, Rhodesian culture was premised upon White racial supremacy. As in South Africa, the all-White Rhodesian parliaments enacted every law with racial supremacy in mind; the land tenure acts, for instance, relegated Blacks to living in "African" areas only, or "reserves," suspiciously similar to South Africa's bantustans; indeed, Blacks existed only to serve the pleasure of Whites, to serve as cheap labor on commercial farms and in the mines, as servants in the home and garden and as surplus labor in the growing industrial sectors of Harare and Bulawayo. Otherwise, Blacks were to stay out of sight on the reserves, the Tribal Trust Lands, unseen and uneducated.

For two decades of nationalist movement leading to liberation, Whites were fed heavy diets of anti-nationalist propaganda and the Ian Smith and Bishop Muzorewa regimes saved their most vitriolic attacks for Mugabe, labelling him "bloodthirsty," a "rabid Marxist" and "a communist," suggesting constantly that the nationalist movement itself was a communist conspiracy orchestrated from the outside by the Soviet Union and "Red China."

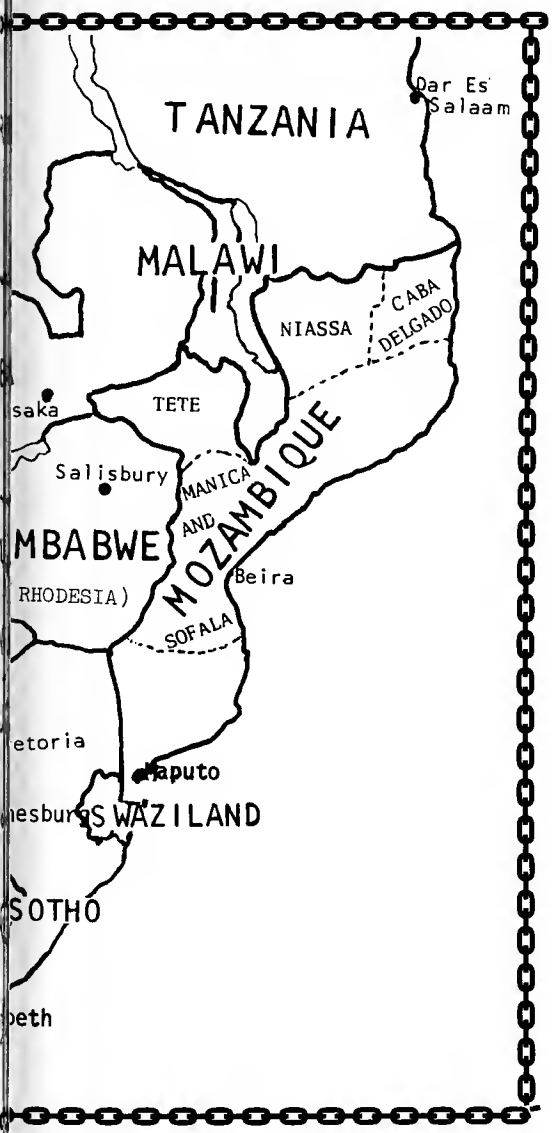
Accordingly, many Whites pledged that if the Mugabe-led "terrorists" ever came to power, they would head "down South" to



[1] In the June, 1985 election, Zimbabwe's second since Independence, the White voting roll elected 15 of its 20 parliamentary seats for the Conservative Alliance of Zimbabwe, Ian Smith's party, including Smith himself (Under the Lancaster House agreement, 20 of Parliament's 100 seats would be reserved for whites until 1987, resulting in two voting rolls). However, fewer than 10% of whites eligible to vote nationwide exercised the franchise, turned off by a white voting roll. A post-election survey revealed that a majority of whites qualified to vote, i.e. being over the age of majority, apposed Smith and the CAZ and would have voted for the Independent Zimbabwe Group (IZG) candidate. Voter apathy and an aversion to a racial voting roll led to a distarted election result among whites, which roll also includes Asians and "Coloureds."

make a new life, to escape the bloodbath against Whites which would surely follow and to avoid living under the tyranny of Marxist rule. And surely they could understand his anger once he came to power; Mugabe had languished for eleven years in Smith's prisons; when his only child died while he was in prison, Smith denied his plea to attend the funeral; Mugabe had watched scores of his comrades go to the gallows for their role as nationalists in the struggle for freedom and tens of thousands of comrades had met brutal deaths at the hands of the Rhodesian security forces. Surely, reprisals were at hand.

But when the *Prime Minister-elect addressed his substantially White TV audience in 1980, he spoke, not of Black power but of reconciliation and "love between the races" which had been so sorely missing in Zimbabwe's national character.* Mugabe emphasized that racial supremacy was the enemy of the people, not Whites or Blacks, and that his government was coming to power with the mandate of eliminating racialism — and to build a multi-racial society, based on mutual respect and toleration for the variety of cultures which existed in Zimbabwe. Above all, he assured his audience, the new government would be committed both to protecting the rights of minorities (Whites) and instilling new values through education and activities so that White and Black children could, once and for all, throw off the lies of supremacy and live together in harmony as fellow human beings in a color-blind society.



The Mugabe government has held up to its pledge faithfully and meticulously. Inheriting an infra-structure where almost the entire cadre of civil servants were White; where ownership and management positions in banking, financing, business and industry was White-held; where education for the nation's scientists, engineers, agriculturalists, technicians, artisans and educators had been reserved for Whites, the new government faced the potential for sabotage and hostility (both of which did exist, of course) in proportions which could have crippled the growth of a new nation. Instead, the policy of reconciliation, motivated from the heart, nevertheless also had the effect of allowing Whites to realize that the ills of their abuse were not necessarily related to power itself, but that racialism was a disease that need not be repeated. As the initial exodus of Whites narrowed to a trickle, as segregated schools became integrated, as many all-White institutions became more multi-racial and as Whites began to take a good, hard look at themselves and their culture, much of the racialism of White culture which poured over from colonialism into the first years of Independence began to dissipate markedly. *Today, six years after Independence, the majority of White citizens support Mugabe*[1] in ways which have meaning: commercial farmers who remain an important component of the economy have, through their Commercial Farmers Union, provided measurably important resources and training to subsistence farmer organizations, and work closely with the Ministry of Agriculture for the national purpose; White-owned business and industry continue to make noticeable strides in promoting larger numbers of Blacks into decision making positions in management and supervision; increasing numbers of Whites openly defect from the ranks of the Smith forces and align themselves with groups and activities which are more identifiably associated with building an egalitarian society.

Thus, the national policy of reconciliation of the Mugabe government has forged a new society without regard to race and has lent proof to Zimbabweans that racialism is not a by-product of Shona and Ndebele culture but a symptom of the hideous disease of supremacy which was the framework of "European" Rhodesian culture. This process of building a multi-racial society, with its dramatic short-term success and a projected long-term potential for even greater blessings is a living demonstration to the world that when an oppressed people assumes the reins of power, it can prove unilaterally that supremacy is a cultural disease which can be vanquished by extending the hand of forgiveness and instituting structural changes in education and other forums to integrate people from different backgrounds, races and cultures into the national mainstream.

The doctrine of racial supremacy was at the heart of Rhodesia's ills and it was critical for the new Zimbabwe to deal decisively with racial supremacy — by forging a multi-racial society and breaking the cycle of racialism through education, anti-discrimination laws and other forums. Post-apartheid South Africa will inherit a diverse society, White and Black, which has been injured by racial supremacy and can benefit immensely from the lessons of Zimbabwe's national policies of reconciliation and its success in building a multi-racial society. Both South Africans, and the rest of the world — which will be watching closely — can benefit from Zimbabwe's outstanding example. The need to heal wounds will be great, and the Zimbabwe lesson reassuring.

The Essence of Success

By Cathy Mahoney

"Always do more than is expected of you and you will be a success."

This motto appears on Terrie Williams' desk in her Times Square office at Essence Communications. She could easily have penned that verse herself, since she has more than proven it true time and time again.

Her recent promotion to Vice President and Director of Corporate Communications for Essence makes Terrie the youngest vice president ever appointed for the company, (she's a mere 32) and only the second woman to be promoted to the executive level. Terrie is an exercise in pride and perseverance, and her whirlwind ascent up the ladder of success is a reflection of her determination to be the best.

Walking into her office, which affords a dynamic view of Manhatton, there seems a sense of urgency, a get-it-done-yesterday sort of atmosphere. It is here that Terrie oversees all public relations activity of the company's four divisions; Essence Magazine, Essence Television Productions, Essence Direct Mail Marketing, and Essence Intimate Apparel. Terrie sits behind a crowded desk as she finishes up a phone conversation while handing memos to assistants scurrying in and out of the room.

continued on poge 66

"THE JOCK"

W. SLACK

She is wearing an oversized black shirt and pants set which is complimented by long silver and onyx earrings. She has a warm, welcoming smile that denotes a surprisingly down-to-earth person.

A routine day for Terrie at Essence could mean just about anything. In the ever-unpredictable field of mass communication, she knows she must be constantly prepared to meet the challenge that may spring up while she's not looking. By skimming through six newspapers every morning, Terrie grabs hold of what's happening around her and incorporates these ideas into her daily thinking.

"If you're good at what you do, you stay on top of trends and new developments in your field," she says as she looks for things "of a timely nature, that pertain to the company." This could mean anything from a breaking story to something in the ad column of the New York Times that she thinks Essence should be aware of.

If she's not tracking trends then she is attending a luncheon or a reception around town, always making sure that Essence maintains a strong presence in the community. Recently, Newsweek did a feature on women's magazines, but failed to mention Essence.

"We have a guaranteed circulation of 800,000 which represents a monthly readership of over 3 million. So, a letter had to go out to Newsweek, something had to be done. We can't allow ignorance to slip by us, we must show the importance of our market."

Terrie is also the person who is faced with speaking for Essence when trouble hits. The Vanessa Williams controversy, for example, came to a head just as the magazine was ready to release a feature, cover story on the former Miss America. "I had to position a response to this situation, an official policy had to be drawn."

But Terrie thrives on such challenges. She enjoys devising inventive ways of promoting Essence. Recently, she spearheaded a fundraiser for the New York Urban League in which she raised over $25,000 for the organization. The theme was "Mardi Gras night in New York."

"I just had a feeling it would be really hot," she says, excitedly. "We flew in a band from New Orleans for the occasion. It really worked, we got people who never worked together before, and things really clicked."

Her position allows her visibility and the chance to meet and speak with an indefinite amount of people. She views each day as a new opportunity to mingle with her community.

All of this comes on the upswing of an important career decision that Terrie forced herself to realize. After receiving her B.A. from Brandeis and a Master of Science from Columbia, Terrie entered the field of social work. She counseled terminally ill patients at the New York University Medical Center for three years before she decided it was time to get out.

"It was depressing, and very draining. The other reality was that there is not a lot of money to be made in social work, and I want to make as much money, legally, in my life time as possible." She then pulled up her roots and entered the communications field as a Program Administrator for the Black Filmmaker Foundation.

This time of adjustment was probably the most difficult in her career, as she found she had to prove herself as a public relations practitioner.

"I didn't have the benefit of a journalism or communications degree, and there were people who questioned my abilities. Public Relations wasn't a specific concentration at the time, but I knew that was what I wanted."

She redoubled her efforts and pushed forward. She joined Essence in 1982 as Director of Public Relations.

Terrie attributes most of her success to, "just doing what you say you're going to do; following up. Almost every week someone thanks me for returning a phone call, or getting something out to them, they say, 'thanks for doing what you said you would.' I guess there are a lot of people out there who don't take the time."

Although she may have given up social work, she is still involved with career counseling. She specifically meets with young people who may have an interest in the field, and assists them in getting started. Though her time is very limited, she finds room to help.

"What I want to do is help people. Lots of people took the time to help me when I started out, so I repay that by taking time out of my life to similarly help others."

Terrie knows how hard it can be just to get a foot in the door in the communications field, but she is also aware of the difficulties that minorities — namely Blacks and women — can be faced with.

"Race is a very real issue in this line of work, and there are other obstacles as well."

Terrie has published a paper on exactly how minorities can deal with this problem, entitled, "How Women (and other minorities) Can Break into PR."

Here, she says, "The proverbial brass ring seems to be greased, and the doors to opportunity could use some." She recognizes the fact that "sheer numbers (5% minorities employed as professionals) indicate quite a large hurdle to be cleared for minorities."

Nevertheless, Terrie is optimistic. "Whatever it is that you want to do, you can find a way to do it — you have to have tunnel vision — you have to be clear about the things you want to achieve. It takes dogged determination to go after whatever it is you want, and you can get it.

"Prepare yourself — set the stage for people getting to know who you are and what you are about."

She cites examples that she draws inspiration from, Joan Rivers, for example. Rivers auditioned six times before getting a spot on the Tonight Show. Her "Late Show" program now competes for the Carson audience. She also mentions David Letterman, who is "the hottest thing since pockets," but had been unsuccessful many times before.

Hard though it may seem to believe, Terrie does get some time to herself, during which she lends her name to various organizations and institutions, such as the NOW Legal Defense & Education Fund, and Women in Communications, Inc. Aside from the PR business, she loves basketball, hardly ever misses a Knicks home game. Occasionally, she'll fly to see some friends in the NBA play around the country.

But did she have to sacrifice part of herself for success?

"Oh, yes. My personal challenge right now is to find a way to strike a balance — you've got to have balance in your life. I was determined to be the best I could, so I guess I spent an inordinate amount of time on advancing my career."

Now she thinks she's ready to put a little more time than she could have before into a relationship (marriage is not in the picture yet!) and she's wondering if she will be able to manage both at once.

"I want to be the first Black to run a major public relations firm. It's always been in my blood — that's what I'm destined to do. I'm planting the seeds for a future."

ROBERT SENGSTACKE

"ANCESTRAL DREAMS" JAMES PHILLIPS

"DIVA" BARBARA WARD

"BOB MARLEY"

ANNE MARIE DUBEAU

CORKEY FORD

by Brauna Baum

In 1978, fresh out of Nebraska, he was directed to a prominent theatrical manager's office in Hollywood, California.

"She threw me out of the office, literally. Told me to get out, that this is ridiculous, and I had a lot of guts coming in here, and so forth." Nine years later, Corkey Ford, a determined young actor is featured in the Oscar-nominated movie, "PLATOON," has worked with Danny Kaye in the television show, "THE TWILIGHT ZONE" and with Burt Lancaster in the Disney movie, "TOUGH GUYS."

Although he landed a leading role in a television movie within his first two weeks in Hollywood, he soon found that being a young, inexperienced, black actor wasn't easy in "Tinseltown."

"I think there is a lot of racism in Hollywood, on both sides, black as well as white. We have to start working together to make good quality family films, with both races bringing out the emotional sides in black characters without getting too depressing or too ghetto. Hollywood has to realize that there are blacks in upper management positions, who have families, who have children, who love, and who lose. I think in this respect Hollywood isn't giving us another Sidney Poitier, and I hope to take a personal challenge in making [someone like him] happen again."

Corkey pointed to his recent role in "PLATOON" in which he played Manny Washington, one of Charlie Sheen's (his character) dope-smoking buddies who gets killed in one of the first battles. "Personally, I feel there were not enough blacks portrayed in 'PLATOON,' only because there was a higher ratio of blacks in Vietnam. I think the black characters were a little broader than they should have been.

"Manny Washington should have been given more time. There was a personal side to him that we filmed that no one saw. He was everyone's friend. That's why everyone flipped out when he died. In that respect I think the audience was denied the chance to see a sensitive black man, which is basically the problem with Hollywood in a lot of ways. You never get a chance to get to know the black characters."

Corkey said he really enjoyed working with the cast of "PLATOON" and spoke of other actors he also found pleasant to work with. "Danny Kaye was one of my favorite people to work with. His experience, his thirst for perfection in his craft and his willingness to spend the time to make it perfect. If a scene didn't feel right he'd let you know. Even if it took thirty times. That 30th time was always better than the other times. I always loved Danny Kaye growing up. I got to know him personally and he gave me some pointers about my acting and my career which helped in a lot of ways. He treated me like a grandson on the set."

Sidney Poitier is another figure very much admired by Corkey. "The night I saw 'LILIES OF THE FIELDS,' 'GUESS WHO IS COMING TO DINNER,' and 'THE DEFIANT ONES,' at a Sidney Poitier film festival, I knew that acting was what I wanted to do. Those are the type of emotions I want to bring out in people."

Although Corkey keeps a busy schedule working and studying his craft, he still finds time in between jobs to work with an organization dealing with teen-agers in drug and alcohol abuse and teen suicide. "It is so important to let these kids know that somebody out there cares. I have travelled throughout the country to speak at high schools on behalf of the organization. It is such a rewarding feeling to get letters back from these kids thanking me for talking to them on their level."

Corkey has a strong desire to help young people and said that when he was growing up he wanted to be a pediatrician. Although he eventually opted for acting, his family is still very supportive of him. In fact, his mother just toured with him during a publicity campaign for "PLATOON." Corkey feels that as long as you can keep a job on the side, just to pay the bills, you can be an actor.

"I hope people view my work as something meaningful because each role that I've done I've been pleased with. Look at me as someone who is trying to make a statement as an actor, neither black, nor white, but as an actor. View the film "PLATOON" as a healing aspect, especially for the black Vietnam veteran. Hopefully someday, we'll come out with a black version of "PLATOON" where we will get a chance to see the humanistic side of the black soldiers in Vietnam."

"VOLCANIC HORIZONS" LOUIS DELSARTE

THE MINE (MIND)

I DIG YOUR MIND
BUT NEVER KNEW WHAT THAT MEANT
BEING RELATIVE TO SPACE AND TIME
BEING RELATIVE TO THE TREASURES
THAT LIE
DEEP
IN THE RECESSES
OF YOUR FEMININITY
DEEP IN THE CAVERNS
OF YOUR WOMANESS
YOUR
MIND/

WITH PICK AND SHOVEL
I STAKE MY CLAIM
THE PICK OF UNDERSTANDING
AND THE SHOVEL OF PATIENCE
I BEGIN MY PROBE
DEEP INTO THE EARTH THAT IS
YOU/
DEEP INTO THE EARTH TO MINE YOUR MIND
BEING RELATIVE TO SPACE AND TIME
AND THE REWARDS ARE THE
EXCLUSIVITIES
THE OTHERS WERE ONLY CONTENT
TO SCRATCH
THE SURFACE
FOR . . .

mulazimuddin
rasool

Playing Wagner

my neighbor is playing Wagner
loud enough to wake the dead

and He has decided
that my left breast contains
the secret of the universe

i can't decide
whether the ride
of the valkyries
is distracting me
from his tongue on my nipple
or if the insistance
of his nibbling
is distracting me
from the valkyries

ultimately of course
it doesn't matter
but there it is
just the same

what the fuck
kinda music is that
he says suddenly
sitting up from where he has
been burrowing around
trying to get closer
to the center of the earth

loud ass shit

valkyries i say
you know those huge women
with the spears
and the brass bras

brass. bras.

all motion ceases
the very thought
is more than he can bear
he squeezes his hands
around my waist
and burrows down again

fuck it then he says
white folks are crazier
than i thought

— by Pearl Cleage

Sly and Robbie: De Ri

by Brad Kaplan

In Jamaica reggae music is synonymous with warm breezes and the rhythmic pull of the ocean. It is a music that has so influenced its motherland that reggae festivals are not only the largest gatherings of the nation's people but also that country's biggest tourist attraction. It is said that over half of Jamaica's tourist influx in the past six years can be directly, or indirectly, credited to reggae music and its universal draw. Reggae is not merely music but a musical expression of Caribbean life.

It is a music geared to the human pulse. Powered by a "one-drop" drum style and pulsating effervescent bass patterns, it is bottom heavy music. Lilting and beautiful at times, it can be dense and jarring at others. At the core of reggae are the "Riddim Twins," drummer Sly Dunbar and bassist Robbie Shakespeare.

"In Jamaica they call it Heart Beat music because the bass and drum is really the foundation of reggae. The rest of the 'tings is like . . . just to make it sound so much more beautiful," says the soft spoken Dunbar.

Lead guitarists and singers are most often the stars in popular music. Customarily, rhythm sections are anonymous. Sly Dunbar and Robbie Shakespeare are anything but anonymous. They are arguably the busiest, most flexible, and most acclaimed rhythm section in both rock and reggae.

Their work has molded the shape of reggae over the past decade, both in the studio and in live performances. Their live collaborations have been infrequent yet stellar. They were the driving force behind Peter Tosh's Word, Sound and Power band of the late seventies. In the eighties they fueled the searing live performances around the globe of Black Uhuru. Their work with Black Uhuru earned them a Grammy award in 1984 for the album *Anthem*.

It is their studio work that has earned them the most recognition. Both Dunbar and Shakespeare are extremely modest men. When asked how many albums they have worked on Dunbar closes his eyes in deep thought and then seems to give up, "Well over 500. So many I can't count. I know I must have it listed somewhere. I mean mon, when we go into the studio in Jamaica sometimes we lay, like . . . ten tracks in three hours. Yeah, we lay tracks so fast you wouldn't believe it. Some days we lay, like, (rubbing chin) . . . twenty five . . . thirty . . ."

They have their own production company on the island called Taxi Productions and have worked with nearly every reggae artist in Jamaica save for Bob Marley who had his own full time band, the Wailers. Gregory Isaacs, Jimmy Cliff, Mutabaruka, Ziggy Marley, The Mighty Diamonds, Yellowman, Culture, the list goes on and on. These artists often write the lyrics and have a general idea of the song's structure but it is left to the Riddim Twins to mold the music into something coherent.

Their role is that of innovators. They have changed the sound of the music so dramatically over the years it is said that what Sly and Robbie are playing today, the rest of Jamaica will be playing tomorrow. One of reggae's most demanded musicians is guitarist Earl "Chinna" Smith whose collaborations over the years with Sly and Robbie, among countless others, are well documented. Recently in the U.S. on tour with the young and very talented natural heir to Bob Marley's crown, Ziggy Marley, Chinna stated the significance of Sly and Robbie simply, "They work a lot and listen hard to many, many kinds of music, new and old. They mon not afraid

dim Twins

to present themselves openly to new sounds and make use of them. They should be commended and given praises for this, for it is fresh and bountiful."

Yet, their influence has not been confined strictly to the Jamaican music scene. It was inevitable that the rest of the music world would catch on to this phenomenon. "Our first project outside of reggae was for a French singer named Serge Ginsberg. Ah, we produced that in Jamaica and it went double platinum in Paris. Then we worked with Grace Jones. Then Joe Cocker 'Sheffield Steele,' then Gwen Guthrie," recalls Sly.

For Grace Jones' "Warm Letherette," "Nightclubbing," and "Island Life" albums they assembled an all-star team of island musicians at Compass Point Studio in Nassau that created the dance music of the future. It was the first fusion of the mainstream of mainland and island music. They introduced heavy bass and lead drums to new wave dance music, creating dance grooves for the future. The single "Pull Up To The Bumper" established Grace Jones as an international star and further boosted the growing reputation of the Riddim Twins.

After this the response was incredible. Bob Dylan assembled a band comprised of Sly and Robbie, Mark Knopfler (Dire Straits), Mick Taylor (ex-Rolling Stone) and others, to do his landmark "Infidels" album. Sly and Robbie churned out the rhythm on Dylans' subsequent "Empire Burlesque." The Rolling Stones used their talents on "Tatoo You," and they provided the groove on Mick Jagger's solo album. Sly was called on to play drums on Herbie Hancock's "Future Shock," as well as on albums with Carly Simon and Joan Armatrading.

"All of them stand out for me," says Robbie, sincerely. "They didn't have to ask us, but they did."

They create their own brand of music, one unquestionably still rooted in reggae, but with an international flavor that is full of bite and soul. Their album "Language Barrier" is state of the art international funk. This is the logical result of the music they helped create with Grace Jones and Herbie Hancock. Suffering discofunk grooves with an international band of musicians including Herbie Hancock, Bob Dylan, ex-Parliament/Talking Head Bernie Worrell, Cuban percussionist Daniel Ponce, Wally Badarou, and African sax powerhouse Manu Dibango, they are once again creating the dance music of the future. The song, "Bass and Trouble" earned them a Grammy nomination for Best Single.

I asked Sly recently if he thought that, despite the fact that their work outside of Jamaica has opened up some ears to the diversity of reggae and its musicians, if this work was originally, and possibly continually, resented by some of his fellow musicians. "No. They like that because it's good for the music," he says with a wink and a smile. "I mean when we work with someone like Bob Dylan . . . all it is is another step for reggae. Because people are bubblin' finally. Someone might say, 'Sly and Robbie, oh . . . they're from Jamaica. Reggae . . . hmm?' "

Whenever they travel they bring reggae music to that part of the world and when they return to Jamaica they have something new to bring to the music. "Some a tink it a bit odd but I don' listen to reggae on my own too much. Because I play reggae, that to me is enough. I listen to a lot of . . . hmm, at this time Top 40 records like Genesis and Janet Jackson. See what they're puttin' down.

"We're not quite through with the ideas tried on Language Barrier! We just did a session with many of the same musicians and man, did we hit a groove!" he says with obvious delight. "Yeah man, we do a cover of the Ohio Players 'Fire.' It's bad man. You better believe it."

Currently the Riddim Twins are spreading the reggae sounds across Europe with a crack group of Jamaican musicians under the name "The Taxi Gang." With them are the ace horn section Ras Brass, and top toast-master Yellowman, roots singer Ini Kamoze, and new sensation Halfpint. They will follow with a tour of the U.S. and then on to India, Africa, and Egypt.

"What we're trying to do is bring the music to the world's people. People who wouldn't get a chance to hear this type of music. It's like a Motown Review with the music supplied by Sly and Robbie. It's nonstop music like a festival. What we want to show is the diversity of reggae. So we present four different styles of reggae. Like on this tour we use some singers from Jamaica that not many know about and try to get them more out front, and let people stop thinking only of Bob Marley and Peter Tosh, and Black Uhuru and Jimmy Cliff. They are not the only ones in Jamaica that are good at reggae music," says Dunbar quietly. "Ini Kamoze is one of the best songwriters in Jamaica today. I mean he doesn't flood the market with a lot of music but he does like eight songs every year and we put his album out. I think he's gonna be very big."

To see the duo live is a treat. Dunbar hunched over his drums, cap pulled low on his head, creating dense polyrhythms . . . leading the music forward, chomping more mileage out of a piece of gum than one would think humanly possible. Shakespeare prowling the stage, dreadlocks flowing far down his back, his bubbling bass interlacking with Dunbar's relentless rhythm to create the groove and drive it to its logical conclusion.

Asked as to what he credits the special musical chemistry between he and Sly, Robbie replies simply, "We respect each other and love each other and I give him support when he needs it and he gives me support when I need it. Man, we don' have to worry about nothing."

ROBERT SENGSTACKE

photograph by David Ogburn

In Memory Of A Perfect Angel

by Rudolph Miller

Minnie Riperton was once proclaimed to be "the perfect angel" by Stevie Wonder, after his being so impressed by her "melodious" five-octave voice. She was a versatile entertainer who could sing opera as well as jazz and pop, and who often wrote her own lyrics. She will always be remembered as a beautiful woman with a very friendly and charming personality.

Minnie was the youngest of eight children born to retired Chicago pullman porter Daniel Riperton and wife Thelma. She has been described in childhood as being a "creative and ambitious youngster." She was a student of modern dance at age three, and by the time she was five was involved in ballet. When she was eleven she had already completed voice and opera lessons.

Some of her childhood friends say that she was destined to become a singer and by the time she was a teenager she was, without a doubt, pursuing that goal. Minnie often sang back-up at local recording studios, as well as at her high school and in the choir at the Sixth Presbyterian Church.

It was at Hyde Park High School that Minnie Riperton was "discovered" and signed to a recording contract with the Jems. She did a number of stints with various performers during the late sixties. Shortly thereafter she recorded her first solo album entitled "Come to My Garden."

For the next few years Minnie sang jingles for commercials and was back-up vocalist to such stars as Roberta Flack, Quincy Jones, and Freddie Hubbard. She was described by Hubbard as being "unique"; her voice had a range that nobody else seemed to find.

Minnie Riperton's career really took off when she met Stevie Wonder. He was so impressed by Minnie that he co-produced her gold album "Perfect Angel" in 1974. It was after the release of her third album "Adventures in Paradise" that Minnie discovered that she had breast cancer.

Minnie underwent a mastectomy and, shortly after, unexpectedly announced on the Johnny Carson Show that she had undergone breast surgery. She spoke at fund raisers and to women's groups and she also made television announcements. In 1977 she was presented the American Cancer Society's Courage Award by President Jimmy Carter and, in 1978, she was appointed to the post of Education Chairwoman for the American Cancer Society, the youngest woman and only Afro-American to assume that position.

By the summer of 1978 Minnie Riperton was recording what was to be her last album. Tests disclosed a tumor in her right arm after she became ill in October. The album was still incomplete when Minnie was temporarily hospitalized, but she continued working on it until it was completed in February. During June, Minnie was in constant pain and confined to bed, yet she continued to do interviews by phone. She was told that she probably would not live to celebrate her daughter's seventh birthday on July 27. She was taken to Cedars Sinai Medical Center in Los Angeles on July 10.

The next evening Minnie was visited by Stevie Wonder, who gave her a recording of a song he had written for her. The next morning Coretta Scott King as well as Jose Feliciano and Stevie Wonder stopped by Minnie's room. A short time later, at 10 a.m. Minnie Riperton died.

Although her life was short, Minnie Riperton left behind a great legacy of love that will not be forgotten. When speaking about her career, as well as her goals and aspirations in life Minnie often said; "Let it be said that Minnie Riperton's glass was always half full, never half empty."

Photo by Brauna Baum

An Interview with Rudy Jones

by Pancho Morris

Rudy Jones is the Asst. Undergraduate Director at the University of Massachusetts Admissions office. He was born in Jamaica and graduated from St. Jago High School in Spanish Town, Jamaica in 1969. Later that year, he came to the United States. After spending one semester at Hunter College in New York City, he transferred to the Univ. of Mass. from where he graduated in 1974. He studied Public Administration from Suffolk University. In 1982, Mr. Jones returned to U Mass. to get his Master's degree in education. He is currently in the process of writing a thesis for a doctoral degree in education.

Drum: You were once an undergraduate here at U. Mass. Do you find that a lot has changed in the environment towards minorities since you were a student?

Jones: No, not much has changed. The times for minority students have changed, though. When I was here, there was a lot more of a community feeling among the students. Now there seems to be a great deal of division. When I was a student, there were no Black fraternities on this campus. We were considered all Black. Now, what I notice occurring is the spreading of Black fraternities. As a result, a lot of students are now Greek first and then Black. This is a factor contributing to the division on this campus. Of course, nationally, the Greeks (fraternities) play a positive role. Many of them have been helping out with teenage pregnancies, for example. What I see occurring in my opinion, on this campus needs to be more positive.

The attitudes of administrators and faculty have not changed. If it has changed, it has changed for the worse.

Drum: Has Black enrollment decreased or increased since you have been here?

Jones: When I first came to the University in 1982, as admissions advisor, there were about 79 more black students enrolled than in the previous year. Since '82, approximately 3.5% of students entering class are Black students [Collegiate Education of Black and Minority]. Now the enrollment for the past couple of years exceeds that amount by 200. Prior to '82, it seems as if no one cared about Black student enrollment here. Since I have been here, it has remained steady over the years. But, given all the negative publicity, I don't know what to expect for '87.

Drum: Is the increase in Black enrollment due to a much stronger ideology that education is one of the most effective ways to move up in society?

Jones: I wish this was the case, but Black student enrollment in universities throughout the nation is declining. There are many reasons for this and one of them is that many Black youths are opting to join the armed services. Many people tend to view this as being negative, but I don't see this as such. *It's better to have more Black students joining the military instead of dropping out of school or taking mediocre jobs or spending years at a community college without progressing, academically.* I think the military is a good idea. If one is in the military, one is apt to learn a marketable skill, plus have the opportunity of knowing the world. Then again, there are many other post-educational institutions, such as *ITT*, that Black students are opting for instead of four-year universities. These technical institutions will give to them the skills that are very marketable and thus put them into an arena in which they can survive and make good money. The other circumstance affecting Black student enrollment is the decrease in financial aid.

Many individuals give all sorts of weird reasons why it has decreased. One such example is the notion that Black students are dropping out at an alarming rate. I think that's begging the question. It's really because they don't want to put the time, effort, energy and resources that it would require to keep Black students in school. The amount of minority students in high schools is actually increasing. If colleges and universities are honest about this, these students could fill the gaps in the decreasing minority enrollments.

Drum: You're working for the Challenge program . . .

Jones: Yes, Challenge is a part of our overall enrollment program. It's the kind of activity that you have to do if you're interested in increasing the enrollment of minorities. Many students are not getting the appropriate advice and counsel in high schools. Many students are not getting the appropriate advice and counsel in junior high schools. If you are interested in arresting the problem of advising, you have to start in junior high. The Challenge program addresses this problem and tries to motivate students at this level and guarantees them entrance into the University and scholarships. It is part of the overall marketing enrollment plan of minority students.

Drum: Does Challenge only recruit students from urban schools?

Jones: Yes, now only for the urban schools. However, if we get enough resources, we will expand into the suburbs. We have visions of making it a state-wide program. Not only will it help to prepare students, but it will increase the visibility of the University and make people more convinced of the commitment that the University has, relative to recruiting minorities.

Drum: Is the Challenge program related only to the Univ. of Mass.?

Jones: Only, in terms of guaranteeing student admissions. Many of the students opt for other universities once they graduate because many other institutions award more lucrative scholarships. That's the key.

Drum: Could you please comment on the Hurst Report, regarding the recent racial incident at U. Mass.?

Jones: The Hurst Report mentions some serious problems which are not new. There are many studies prior to the Hurst Report which have looked at some of the problems which predominantly White institutions face, for example, hiring Black faculty, promoting Black faculty and staff, and problems of insensitivity as it relates to minority individuals. I don't think U. Mass. is less safe than any other predominantly White institution. The problems need to be resolved. The problems need to be discussed and should not be shoved under the table and that is what has been happening. So with the Hurst Report, hopefully, the administration will move to address them. Let me add one thing. The Hurst Report looked at the White institution as it relates to Blacks. *One of the problems of retention, as it relates to Black students, is the lack of involvement on the part of Black faculty to mentor Black students. I think if Black faculty got more involved in the mentoring process, the retention rate of Black students would increase and the "less safe" environment would be remediated.* The problem lies in how the University relates to Black students. Many individuals, because of their racism, do not know how to deal with Black folks. They just think that Black students don't belong here; and that this is South Africa and this is a White community and Black students should move to the Bantustans. Amherst becomes an alien environment.

Drum: Commissioner Hurst discussed the relationship between counselors and students at CCEBMS as being too high. What is your thought on this?

Jones: Well, that might be the case. A case can certainly be made that CCEBMS is not the primary organ for retaining Black students. CCEBMS does not teach courses. The segment of the University that teaches courses is the segment that is responsible for retaining Black students. CCEBMS has a role to play but the weight of retaining Black students should not be put on CCEBMS' shoulders. CCEBMS is here to provide academic advice, counseling, tutoring, etc., but not teaching. If one does not teach courses, one's ability to retain is diminished. If CCEBMS had offered courses they would have more of an impact in motivating students. For example, if you are in a chemistry classroom and someone is looking at you as if you don't belong, this may destroy your motivation. Prior to 1970, most Black students graduated from predominantly Black schools. Since 1970, this has reversed, with most Blacks graduating from predominantly White institutions. One important fact worth noting is that most Black scientists and technicians graduate from predominantly Black institutions. This tells one a lot about Black students on predominantly White campuses.

Drum: Several students on campus, both Black and White, claim the Hurst Report was blown out of proportion and furthermore, it will discourage other minority students from applying. Could you please comment on this?

Jones: *The Hurst Report will not damage the University. The University damages itself. Hurst has nothing to do with racism at U. Mass. All Hurst did was document the racism.* Why would this hurt the University? It's not the Hurst Report. It's the University's action that may cause damage.

Drum: Do you believe the cuts made by the Reagan administration in financial aid will result in still fewer Blacks applying to post-high school institutions?

Jones: The formula for allocating financial aid has to change. This increased debt for minority students is ridiculous. A minority student from a poor family, because of Reagan's cuts, will graduate with over $8,000 in debts. The entire loan burden caused by the cuts has to be eliminated. A country that spends billions on a York Tank that doesn't even work ought to provide free financial aid to the indigent population.

Drum: Thank you, Mr. Jones for your time and expertise.

Our cultural revolution must be the means
of bringing us closer
to our African brothers and sisters
It must begin in the community and be based
on community participation
Afro Americans will be free to create
only when they can depend
on the Afro American
Community for support and Afro American
Artists must realize
that they depend on the
Afro Americans for
Inspiration

Malcolm X

"The problem of the twentieth century is the problem of the color-line, — the relation of the darker to the lighter races of men in Asia and Africa, in America and the islands of the sea."

W.E.B. DuBois, *The Souls of Black Folk*

Let him speak who has seen with his eyes. (Zaire)

I do not for a moment doubt that my Negro descent and narrow group culture have in many cases predisposed me to interpret my facts too favorably for my race; but there is little danger of long misleading here, for the champions of white folk are legion. The Negro has long been the clown of history; the football of anthropology; and the slave of industry. I am trying to show here why these attitudes can no longer be maintained. I realize that the truth of history lies not in the mouth of partisans but rather in the calm Science that sits between. Her cause I seek to serve, and wherever I fail, I am at least paying Truth the respect of earnest effort.

W. E. BURGHARDT DUBOIS.

Atlanta University, May, 1939

Black Folk Then and Now, 1939 p. ix

Catholic Bishops' Report and Poverty

by James Martin

"Poverty is not an isolated problem existing solely among a small number of anonymous people" — Catholic Bishops' report — Economic Justice for All, 1986.

Certainly not. And I don't want to blame the media but there is a general attitude that they have fallen prey to. Television focuses on the rich; Dynasty, Dallas, The Colby's, Lifestyles of the Rich and Famous, even The Cosby Show. Escapist entertainment. That's all fine and good, but . . . they paint a picture. A Norman Rockwell vision of America — kids playing baseball and elderly couples at the park enjoying a free concert in their lawn chairs. "Anyone can be president," they say. "Why, look at me. Wasn't a nobody, but I worked hard all my life to get where I am and I can honestly say that I'm pretty comfortable.

"Yes, it's a wonderful world when anybody can pull themselves up by their bootstraps and become a success. I surely do believe in the American Dream." But it's not that easy. There are 33 million people in America living below the poverty level and hundreds of millions more worldwide.

And this whole business about success is just part of the fallacy that is called the American Dream. If you don't succeed then you are an outcast. "Didn't make nothing of himself 'cause he didn't work hard enough," they'll say. And after that . . . they don't exist.

It would be easy for me to sit here, suck on imported beer, and just turn my head and complain about those 'weasels' taking my money so they can live on welfare indefinitely. But I can't turn my head. Starvation. Poverty. An ugly aberration of the dream. And others are forced to gaze on the sight. And they are repulsed, including the leaders of the Catholic church.

"As pastors we have seen first-hand the faces of poverty in our midst. Homeless people roam city streets in tattered clothing and sleep in doorways or on subway grates at night . . . Thousands stand in line at soup kitchens because they have no other way of feeding themselves. Millions of children are so poorly nourished that their physical and mental development are seriously harmed."

That is why they released a report; Economic Justice for All. Millions of people worldwide follow the teachings of the Catholic church. This is a chance to force their eyes on the ugly spectacle of poverty. And, while it is a religious report rooted in Catholic doctrine, it treats the subject of poverty worldwide with an equal amount of modern, secular wisdom. A report written in the U.S. for Americans, it also focuses on the horrid suffering worldwide.

"Unless conscious steps are taken toward protecting human dignity and fostering human solidarity in (Third World) relationships, we can look forward to increased conflict and inequity, threatening the fragile economies of these relatively poor nations far more than our own relatively strong one."

Yes. The world is in a shambles when people can't even eat and, according to the bishops, the problem is this: basic justice.

"Basic justice demands the establishment of minimum levels of participation on the life of the human community for all persons. The ultimate injustice is for a person or group to be actively treated or passively abandoned as if they were nonmembers of the human race. To treat people this way is effectively to say that they simply do not count as human beings.

"Basic justice also demands that people be assured a minimum level of participation in the economy. It is wrong for a person or group to be unfairly excluded or unable to participate or not contribute to the economy. For example, people who are both able and willing to work, but cannot get a job, are deprived of the participation that is so vital to human development. For it is through employment that most individuals and families meet their material needs, exercise their talents and have an opportunity to contribute to the larger community."

A popular notion in America is that the welfare rolls are loaded with "money-grubbing" schemers out to slime a few more dollars out of the "hard-working American's" pocket. This is just a mass defense mechanism against the guilt created by the knowledge that many Americans have too much money and many have much too little.

"The great wealth of the United States can easily blind us to the poverty that exists in this nation and the destitution of hundreds of millions of people in other parts of the world."

These are sobering words for the average Joe sitting in front of the tube cursing the ads for organizations designed to help the poor and starving people in the world. He thinks they are an isolated lot that need about as much help as any other afflicted group. Little does he know that poverty surrounds him on all fronts, America, Europe *and* the Third World.

"About one in every seven people in our nation are poor by the government's official definition. Of particular concern is the fact that poverty has increased dramatically during the last decade. Since 1973 the poverty rate has increased by nearly a third. One in every four American children under the age of 6, and one in every two Black children under 6, are poor.

"There are now more poor children in the United States than at any time since 1965. The problem is particularly severe among female-headed families, where more than half of all children are poor. Two-thirds of Black children and nearly three-quarters of Hispanic children in such families are poor. Among minority families headed by women the poverty rate is over 50 percent.

"The rates of poverty in our nation are highest among those who have borne the brunt of racial prejudice and discrimination. Blacks are about three times more likely to be poor than Whites . . . one of every three Blacks and Native Americans and more than one of every four Hispanics are poor."

I think we get the idea. Everything is not rosy in America . . . or the world. These are the poor. People living off trash, handouts and whatever else they can get their hands on. A struggle next door and thousands of miles away. But we are all humans. Humans. And it doesn't matter how far away one may be. Humanity is one breed. We must look after each other. The bishops say that it is not enough for the poor people to be given an opportunity to achieve the minimum level of human existance. It is the duty of anyone that can help to do so, especially America.

"This is a duty of the whole of society and it creates particular obligations for those with greater resources. This duty calls into question extreme inequalities of income and consumption when so many lack basic necessities."

Including certain rights. "First among these are the rights to life, food, clothing, shelter, rest, medical care and education. These are indispensable to the protection of human dignity."

Great. And who wouldn't agree with that? It's a simple statement. However often the simple things in life get overlooked. But the basics need to be stressed. Like any sports team practicing. The first twenty minutes will invariably be devoted to the fundamentals, the basic aspects of the game that must continually be stressed in order to maintain that sharpness that allows advancement.

And how do we fulfill our duty? The bishops say that we could start by spending a lot less money on a defense budget designing things to *erase* the species, and use that money to help *preserve* the species instead. Schools need to be restructured. "They often serve the privileged exceedingly well, while the children of the poor are effectively abandoned as second-class citizens." And employment *must* be provided.

"All work has a three-fold moral significance. First, it is a principal way that people exercise the distinctive human

capacity for self-expression and self-realization. Second, it is the ordinary way for human beings to fulfill their material needs. Finally, work enables people to contribute to the well-being of the larger community. The acceptance of present unemployment rates would have been unthinkable twenty years ago. It should be regarded as intolerable today."

American solutions for American problems. But the problem is global: "We are dismayed that the United States, once the pioneer in foreign aid, is almost last among the seventeen industrialized notions in the Organization for Economic Cooperation and Development (OCED) in percentage of the Gross National devoted to aid."

Indeed. What *else* can the U.S. da? "A world with nearly half a billion (read; *500 million)* hungry people is not one in which food security has been achieved. The development of U.S. agriculture has moved the United States into a dominant position in the international food system. The best way to meet the responsibilities this dominance entails is to design and implement a U.S. food and agriculture policy that contributes to increased food security, that is, access by everyone to an adequate diet . . . The chronic hunger of those who live literally from day to day is one symptom of the underlying problem of poverty, relieving and preventing hunger is part of a larger coordinated strategy to attack poverty itself. People must be enabled either to grow or to buy the food they need without depending on an indefinite dole; there is no substitute for long-term agricultural and food system development in the nations now caught in the grip of hunger and starvation."

But, "the United States cannot be the sole saviour of the developing world, nor are Third World countries entirely innocent with respect to their own failure or totally helpless to achieve their own destinies . . . Progress toward development will surely require them to take some tough remedial measures as well . . . The pervasive U.S. presence in many parts of our inter-dependent world, however, also creates a responsibility for us to increase the use of U.S. economic power — not just aid — in the service of human dignity and human rights, both political and economic."

Something which becomes increasingly obvious in the report is that we are a nation of apathetic, spoiled humans constantly striving for more. The focus of attention is so narrow that we cannot see the suffering. We are on a path to what Pope Paul VI called "the most evident form of moral underdevelopment," — namely greed.

"For over 200 years the United States has been engaged in a bold experiment in democracy. Those who live in this land today are the beneficiaries of this great venture. Justice for all remains an aspiration; a fair share in the general welfare is denied to many.

"If our country is to guide its international economic relationships by policies that serve human dignity and justice, we must expand our understanding of the moral responsibility of citizens to serve the common good of the entire planet. Cooperation is not limited to the local, regional or national level. The cause of democracy is closely tied to the cause of economic justice."

Well said. I hope the followers of the Catholic faith will begin to live up to this challenge. The challenge to realize that poverty is nothing to be ashamed of and that it's our responsibility to help, and that the fantasy-land of television is exactly that — a fantasy-land. But because of the secular reasoning in the report I also hope that people not of the Catholic faith begin to live up to the challenge.

"*We call for a new national commitment to full employment. We say it is a social and moral scandal that one of every seven Americans is poor, and we call for concerted efforts to eradicate poverty. The fulfillment of the basic needs of the poor is of the highest priority. We urge that all economic policies be evaluated in light of their impact on the life stability of the family. We support measures to halt the loss of family farms and to resist the growing concentration in the ownership of agricultural resources . . . the U.S. can do far more to relieve the plight of poor nations and assist in their development.*"

Rain through Sunlight

In
Memory
of
Roque Dalton
and
Malcolm X

Brutalizing profit, cindery as burnt cane:
the look of the bitter, brittle end of empire,
gasping for last breath, gasping failure.

Grasp the necks of their island-mainland homes,
send in the killer marines and their machines:
brute profit shunts the bulk of its panic that way.

Technical hearts and tightly-wired lives:
all that empire leaves of itself behind,
after the long, slow, spiky run on our spines.

But we have pulled the alien stitching loose.
We stand and stretch up to our dreams.
We wish for rain and it pours through sunlight.

— by Andrew Salky

JACKSON — *cont'd from page 22*

for granted in civil rights are starting to regress. Some of the things that happened in the 1960's we will see in the 1980's. Some have said "Everything that occurs, will occur again in twenty years" and I think that's true. Given the World Series and all the enthusiasm that comes with it was acceptable, but the most unfortunate thing about that was it became a Black/White issue, and the amount of animosity and hostility that went into that. I think people should have a right to present opposing viewpoints on issues as long as it doesn't impinge on the civil liberties of another person. I think there needs to be more education done on racial issues. This can be done in terms of new student orientotion, and letting students know that physical, emotional, or other types of harrassment, whether they be racial, sexual, or cultural, will not be tolerated on this campus. Anyone who seeks to infringe on the civil rights of another human being should not be continued as a member of this university. This needs to be said loud and cleor. Educators say the university is a mirror of the outside society. I take that one step further. I think the university has to be better than the outside society, because the progress thot is being made on campuses will be duplicated in the outside society.

AFRICAN PROVERBS

One camel does not make fun of the other camel's hump. (Guinea)

Mutual affection gives each his share. (Ivory Coast)

Talking with one another is loving one another. (Kenya)

It is only the water that is split; the calabash is not broken. (Mauritania)

When a woman is hungry, she says, "Roast something for the children that they may eat." (Ashanti)

Children are the reward of life. (Zaire)

If you can walk, you can dance. If you can talk, you can sing. (Zimbabwe)

Boomerang; A Blatantly Political Poem

eye use to write poems about burning
down the motherfucking country for crazy
horse, geronimo & malcolm
x use too write about stabbing white folks
in their air conditioned eyeballs
with ice picks, cracking their balls
with sledgehammer blows
now poems leap from the snake tip of my tongue
bluesing language twisted tighter than braided hope
hanging like a limp, noosed rope down the back
of some coal miner's squaw
her polluted brown catfish river eyes
swollen shut with taboos, she thought she heard
the sun in a voice that looked like bessie smith's
severed arm on that mississippi back
road, screaming like a dead man's son
forced too watch his old man eat his own pleading
heart, thumping for his last supper & sometimes
& wonder if it's worth the bother
of it all, these poems holding
language percolating with rage underneath
a gentle metaphor of a spring day
on the verge of tornado
soft as balm before the tearing
storm hits quicker than the flick
of a bat's wing nicking the eye
eye use to write poems about killing
fools like ronald reagan, who grins off
30 million dollars sucked down the black hole
of cia's space, while casey takes a lobotomy slash
for "the gipper," dumb motherfuckers
everywhere tying bombs to their tongues
lighting fuses of staged events that try to lie
of peace, the presidential "gipper," a metaphor
of all that's wrong with the brouhaha
mouthpieces in america now
on wall street, in frying speeches
cannibalizing the airwaves from slimy churches
building up their bank accounts on bones
of jesus christ & it is a metaphor boomeranging
arching, curving back with medusa meese
heads nicked off & bleeding
shit of cowboys sluicing through space
& silence is the word that leads back
too gore & vampire "freedom fighters"
childrens arms dangling from their mouths
wearing tiny skulls for eyes
eye use to write poems about burning
down the motherfucking country for crazy horse
geronimo & malcolm king
x marks the spot where we signed
away our lives for a sack of cotton full of woe
or a record book contract on somebody dead
now eye sit here writing poems about the calm
soft beauty welling in my son's holy innocence
thinking of the time when this rage will strike him
knowing all the while it will come much to soon
& nothing, nothing, will have been undone

Quincy Troupe

Poem For My Father; for Quincy Troupe Sr.

father, it was an honor to be there, in the dugout
with you, the glory of great black men swinging their lives
as bats at tiny white rocketing balls
burning in at unbelievable speeds, riding up & in & out
a curve falling off the table, moving away screwing its stitched
magic into chittlin circuit air, its comma seams spinning
towards break down, dipping, like a hipster
bebopping a knee-dip stride in the charlie parker forties
wrist curling behind a "slick" black back
like a swan's neck, cupping
an invisible ball of dreams —

father, & you there like an african obeah man sculpted
out of wood, from a tree of no name no place origin
thick roots branching down into cherokee & someplace else lost
way back in africa, the sap running dry
crossing from north carolina into georgia in grandmother mary's womb
your mother in the violence of that red soil, ink blotter
gone now into the blood grave of american blues sponging
rococo truth dead & long gone as dinosaurs
the agent-oranged landscape of former names
absent of polysyllables, dry husk consonants there
now, in their place, flat as polluted rivers
& that guitar string smile snaking across some virulent
american red neck's face, scorching, like atomic
heat mushrooming over nagasaki & hiroshima
those fever blistered shadows of it all
inked into sizzling concrete

but you there father, a yardbird solo riffin on
bat & ball glory, breaking down the fabricated myths
of white major league legends, of who was better
than who, beating them in their own crap
game, with killer bats as bud powell swung his silence into beauty
of a josh gibson home run skittering across the piano keys
of the bleachers, shattering all legends up in the lights
stereo-types running the risky edge of amazement
awe, the miraculous truth sluicing through
steeped in the blues, confluencing, like the point
at the cross between a fastball disguised as a curve
sliding away in a wicked sly grin posed as an ass scratching
uncle tom, like satchel paige delivering his hesitation
pitch, then coming back with a hard high fast one
seen as an aspirin & quicker than a professional hit-
man, the deadliness of it all, the strike
like that of the brown bomber's, or sugar
ray robinson's lightning, cobra strike

& you there father, catching rhythms of chano pozo
balls, drumming into your catcher's mitt
fast as "cool papa" bell jumping into bed
before the lights went out

of the old negro baseball league, a promise
a harbinger of shock waves, soon to come

Quincy Troupe

"JUNETEENTH CELEBRATION 84 IN BOSTON"

"A man without any nationalist tendencies is a man without a soul."
(1962)

Patrice Lumumba, *Congo My Country*

If you are building a house and a nail breaks, do you stop building, or do you change the nail? (Kwanda Burundi)

"The white race is the cancer of human history; it is the white race and it alone — its ideologies and inventions — which eradicates autonomous civilizations wherever it spreads, which has upset the ecological balance of the planet, which now threatens the very existence of life itself."

Susan Sontag in *N.Y. Times Book Review*

August 27, 1967

Robert Mugabe: Prime Minister of Zimbabwe

transcribed by Debra Mitchell

The following piece is a transcript of a speech given by Prime Minister Robert Mugabe at the University of Massachusetts/Amherst on October 1, 1986. Mugabe is the first Prime Minister of Zimbabwe, formerly Rhodesia, and was awarded an honorary Doctor of Laws degree by the University. The speech is from that occasion.

Mr. Chancellor Joseph Duffey, the president of the university; distinguished regents and members of the board of trustees; members of the faculty and staff; distinguished guests; students; ladies and gentlemen. I feel overwhelmed, exceedingly overwhelmed by this great gesture, the honor you have conferred on me today.

Honors are of various kinds and they may have various effects on their recipients. This particular one has gone not only to my head, but more than that, to the deepest chambers of my heart. May I take this opportunity, before I go into the little ideas I want to put across, to express to you the profundity of my gratitude and the graditude of the people of Zimbabwe for this great honor you have done them through me. I assure you that the gesture has marked on my heart an indelible mark of friendship and solidarity with the University of Massachusetts. That friendship will last forever. Thank you.

Mr. Chancellor; ladies and gentlemen, your invitation to me to join you on this great day, and your decision to confer upon me an honorary doctor of laws, constitute an eloquent testimony of the desire of both this great University and this famed Commonwealth of Massachusetts to extend a warm hand of friendship across the seas to the people of Zimbabwe and indeed of Southern Africa as a whole. Today you're not only honoring Robert Mugabe, an honor I accept with deep humility, you're also, if I may be permitted to have recourse to your expressive vernacular, sending a powerful signal to all parts of the world. Sending a powerful signal to our part of the world and its various peoples that you associate yourselves with, those of us who've troubled to create a better life for all those whom a cruel history had relegated to inferior positions and circumstances in society.

I must tell you at the outset how proud I am to be associated in this rather more than symbolic manner with your great University. This is indeed a unique institution of higher learning even in this vast continental republic and its many colleges and universities. Not only does this University, as I have learned, cater to the needs for the students drawn statewide, nationally and world wide in a multiplicity of vital disciplines, it has also provided a forum for the articulation and exploration of progressive currents of thought directed to the improvement of the lot of the oppressed, the downtrodden and the socially marginalized. It is thus not surprising that the library of the University of Massachusetts at Amherst was found to be a most fitting repository for the collected papers of the late progressive and world famous Afro-American scholar Dr. Du Bois. It is also very fitting that you have here a thriving department of Afro-American studies whose multi-disciplinary investigation and exposition of the African and Afro-American experience constitute vital aspects of the University's mission and achievements. Dr. Du Bois was both a scholar and a fighter for justice. He taught that the essence of all phenomena, including social problems, could only be discovered through research and things taken in study. Through numerous such studies and publications he exposed the nature and roots of slavery, colonialism and racism among other historical and sociological phenomena. But he was not content to do this. He also felt compelled to organize, advocate and agitate and yes, fight and fight tirelessly together with, and even because of, the oppressed. In him, theory and practice, scholarship and social activism, sociological analysis, and political struggle are readily combined.

Mr. Chancellor, and distinguished members of the Amherst academic community, we live in an era of vast problems — which call, not only for responsible and sustained scholarship but also, for the kind of principled political activism that should yield relevant solutions to such problems.

Today we in Southern Africa, and I dare say all of us who value the freedom and dignity of man, face a major task: namely that of assisting to dislodge the hateful system of apartheid. The

system of apartheid now practiced with such vicious cruelty by the White minority regime in South Africa. Apartheid whose horrors and crimes I'm sure you're all very familiar with, seeks to preserve an edifice of minority rule and minarity privileges through the exploitation and barbaric subjugation of the vast masses of the people of South Africa. To preserve its hated rule and to sustain the minorities privileged status and lopsided enjoyment of the wealth of the country, the apartheid regime has not hesitated to kill hundreds of Black South Africans in cold blood. To retain its illegal colonial grip over Namibia and to invade all its neighbors either directly or through proxies or both. This is a regime which should not be treated as a normal member of the international community. This is a regime, which precisely because it flouts all norms of decency and civilized conduct in its treatment of population it misgoverns and in its relations with its neighbors, should long ago have attracted both the approprium and active opposition of all mankind, you cannot engage constructively in it with it at all. And of course, if constructive engagement is to yield any result, then it must set out to destroy that which is inhuman. When the students of this University saw that their library was invaded by an enemy of humanity — filth and dirt, yes, collectively they decided to undertake constructive engagement. Constructive engagement transformed the appearance, the environment of the library and it meant scrubbing and removing dirt. So let constructive engagement do a scrubbing process as well. There are those who believe apparently that apartheid can be killed by friendly persuasion and gentle kindliness. We do not agree in Southern Africa, and in a progressive world. We do not agree for the simple reason that persuasion and kindness, whether on the part of outsiders or on the part of the African majority, have after many decades failed to achieve the desired results in South Africa. The lesson that an oppressive and estranged leader does not succumb to mere pleas and entreaties is not a twentieth century discovery. Just over 200 years ago Crispus Attucks, the escaped former slave, and Black and White revolutionary comrades who were caught up in the historic Boston Massacre in 1770, set an early example by directly confronting British power and authority rather than begging for the mere improvement of conditions. And the story was the same with those other brave sons and daughters of Massachusetts, this is the historic cradle of American independence, from the Boston Tea Party until your peoples' final victory at Yorktown in 1781. These men and women like many, many others, before and since, shared the view expressed so eloquently by Frederick Douglass, that great nineteenth-century Afro-American abolitionist when he said, and here I quote from Lerone Bennett Jr's *Before The Mayflower: A History Of Black America,* "If there is no struggle, there is no progress. Those who profess to favor freedom and yet depricate agitation, are men who want crops without plowing out the grout. They want rain without thunder and lightning. They want the ocean without the awful roar of its many waters. This struggle may be a moral one or a physical one and it may be both moral and physical but it must be a struggle. Power concedes nothing without a demand, it never did and it never will. Men may not get all they pay for in this world, but they must certainly pay for all they get."

In respect of South Africa we are not calling for foreign armies of invasion. We have only called far the imposition of economic and other sanctions, so that democracy is achieved in that unhappy land. We believe all mankind has a duty and an interest in such a democratic evolution in both South Africa and Namibia. As Dr. Du Bois put in his book *The World and Africa,* and here I quote again: "Democracy is not a privilege, it is opportunity just as far as any part of a nation or of the world is excluded from a share in democratic power and self expression, just so far as the world will always be in danger of war and collapse. If this nation, the United States nation that is, could not exist half-slaved and half-free then the world in which this nation plays a larger and larger part also cannot be half-slaved and half-free, but must recognize world democracy."

It is gratifying that this university alongside other similar institutions and certain State governments in this country has taken steps to dis-invest in South Africa. This gesture of friendship and solidarity is highly appreciated by the people of Southern Africa. I believe that your laudable initiative should be strengthened and followed up with further support for the people of South Africa in all forms. Moral, material, financial, and political, so that they may know that they are not alone in the fight against apartheid. In doing so you should be wary of the incidious propaganda from Pretoria aimed at creating the illusion that meaningful change is taking place when this is not the case. The only genuine agents are the oppressed masses under the leadership of their liberation movements. Pretoria's propaganda must not distract you from supporting the struggle against apartheid until the masses in that country are free to participate fully in determining their own future in a free democratic, united and non-racial society. May I take this opportunity to assure our good friend Ms. Mandela that Zimbabwe will never, never, never give up.

The struggle against apartheid, it is our struggle. The struggle of Africa, and we being a neighboring territory to South Africa, must ensure that the environment in which we live is conducive to a smooth sleep. We don't have that peaceful sleep because apartheid is in the habit of crushing the border, invading us and destroying our installations in the country, but more than that it's an African struggle, still more it's a struggle for humanity as any struggle for human rights. Because it's a universal struggle, and enjoins all progressive communities in the international order. To join forces with the people of South Africa in fighting the evil system until that evil system is overthrown.

I thank you Mr. Chancellor and others who also spoke, paying tribute to me in person and to the people of Zimbabwe in general. When we fought our struggle, yes we used violent means because the enemy was using violent means. There was no other way whereby we could overthrow the enemy, but as we said during the war we were using the gun in order to create peace and once the objective of peace had been created, had been attained, then we appealed, to our people to turn their swords into plowshares.

And so we have said to all our esquired enemies including Ian Smith, you're free to live in the country provided you recognize the tenets of the new political order. Let us be one. What were our differences yesterday have now been settled by the fact, by the reality, of independence. That reality has turned those who were enemies and those who were allies into a nation. We could not avoid each other anymore. I say it in March 1980, and because we could not avoid each other we had to work together, and in order to work together we had to be reconciled to each other. And so that is the policy we have tried to pursue but, obviously, we have had our own set of problems, our own share of difficulties. The persuasion and the course of action has always been to create a society in which all, whatever the color of their skin, whatever their religion, whatever their ethnic affiniaties and whatever their political affiliations, can say Zimbabwe is my home, your home and the home of all of us. That is the togetherness we are working for and that is the togetherness we will want to see the people of South Africa create. But before that is achieved we have to help those who are struggling against the force of apartheid to win the struggle, and once again I applaud you for what you are doing in your own small way as Massachusetts' commitment to assist the people of South Africa.

Let me end, Mr. Chancellor, by saying once again thanks to you, thanks to the regents, to the trustees, faculty, students, the State of Massachusetts for this great honor which you have bestowed on me and my country. I bring you the fervent greetings of the Zimbabwian people upon whom as I said earlier, through me you have decided to confer this great honor today. I shall cherish it for all time and the people of Zimbabwe shall always cherish it as a bond of friendship and solidarity between you and them. Thank You. Tatenda Si abola.

A PEOPLE UNITED CAN NEVER BE DEFEATED

Written & Photographed
By David Mahmoud

When spider webs unite they can tie up a lion. (Ethiopia)

On October 27, 1986 a tragic event shook the entire campus of the University of Massachusetts at Amherst. Yancey Robinson (pictured below) was involved in a brutal beating, during which he received a substantial amount of damage to his neck, ribs, and knee.

The incident occurred minutes after the final game of the Boston Red Sox-New York Mets World Series. Through eyewitness accounts, this misfortunate incident occurred as follows:

It was in the Southwest Residential Area where hundreds of people gathered at a well-known hangout called the "pyramids." One could sense the animosity beginning to rise between the two groups; Mets fans cheering in delight of their victory and Red Sox fans showing their displeasure by destroying property and causing an uproar. A fight broke out between a group of Red Sox fans and a minority group, (consisting of Mets fans). It was said by an eyewitness that a Red Sox fan went up to one of the minorities and asked him, "Are you a Mets fan or a Red Sox fan?" The reply was "Mets." That moment the Black man was struck in the face and the fighting began; Whites against Blacks. It was said, soon there were too many Whites, and the minority group fled. Sometime later (10-15 minutes) Yancey Robinson, was coming back from his study session, and had seen a smashed window at Crampton (an all women's dorm in the Southwest area). Inquisitive as to what was going on, Yancey proceeded toward the crowd to investigate. Upon reaching the crowd he picked up a golf club that had been apparently disgarded by someone. While looking at the smashed window he was approached by a police officer. Obviously it looked as though he had done the damage. Yancey's first instinct, when the police officer grabbed him was to run, it was then when he was spotted and mistakenly identified as one of the members of the minority group. Yancey got about 50 yards before he had fallen and was overwhelmed by a large White group, which proceeded to beat him unmercifully. This was being observed by police for nearly a minute before action was taken to save his life.

A large protest followed uniting Third World people as well as Whites. The pictures attest to the size of the march. This march was very productive in that Chancellor Joseph Duffey finally came out at the end of the march to talk to the people at the New Africa House (a building which houses Third World organizations as well as the Afro-Am. Studies Dept.). Questions were asked, but not answered to the satisfaction of the people. Duffey soon left, leaving many questions unanswered. Needless to say, this was not appreciated by the people of the Third World community. The message did get across though. For the weekend of Halloween there was not one incident in Southwest (to our knowledge). This was very surprising, for history has shown that Halloween's landing on a weekend proves to be one of the worst weekends at the University of Massachusetts, in regards to security matters.

This was a very unfortunate incident, one which hopefully will not occur again. I hope that through this article there will be a message sent to everyone, showing that times have not changed. Minorities have to get together and stay together to show their strength. Let's end racism and live in peace.

Profile on Commissioner Frederick Hurst.

By

Pancho Morris and Rudoph Miller

Dr. Frederick Hurst attended undergraduate school at Howard University in Washington D.C., and graduated in 1968, the year Dr. Martin Luther King, Jr. was assassinated. After graduation, he had an offer to work in the trust department of Bridge National bank in Washington D.C., where he would be able to attend law school through a program they offered. Instead, he came to Springfield, Massachusetts where he worked in a government poverty program and taught for a couple of years. In between his busy schedule he was also able to lead a few successful civil rights marches. After attending graduate school at the University of Massachusetts for a few semesters in pursuit of a doctorate in education, Hurst left for Chicago where he worked as an admissions director for a small college. After the college folded, due to bankruptcy, he decided to pursue his idea of attending law school.

Dr. Hurst attended DePauw University Law School and, after he graduated, came back to Massachusetts and worked as a public defender for two years. He was appointed, one year later, to the Massachusetts Commission Against Discrimination as Commissioner, by Governor Michael Dukakis. As Commissioner, he is responsible for running the office, as well as carrying out investigations into cases involving discrimination charges. Commissioner Hurst was recently reappointed to a second term.

On October 27, 1986, after the final game of the World Series between the Boston Red Sox and the New York Mets, an incident involving Black students and White students occurred in the Southwest Residential Area on the University of Massachusetts campus. This incident was characterized by some students as a brawl and by others as a racial incident. Several days after the incident, Commissioner Hurst was called in to investigate what occurred on that cold October night.

Drum: Do you find that most of the cases you handle occcur due to racism?

Hurst: A good number of the cases we handle don't deal with racism. Most of the cases we deal with occur due to sexism, ethnocentrism, handicappism and ageism. When you said racism, I realized that I have to be very careful. As I have said, the cases we deal with involve discrimination, which sometimes is a manifestation of racism, either direct or indirect. Indirect racism is usually due to a person's desire to make money. For instance, a realtor will not sell a house to a Black person because the person who listed with him/her wants to sell it to a White person. The realtor is motivated by money, while the other person is motivated by racism. In either case, it is discrimination.

Drum: Do you know the process by which you were chosen to become the independent investigator?

Hurst: I don't know the process by which they selected me. I received a call from Chancellor Duffey, with whom I have had minimal exposure to in the past. He asked me if I was interested and first suggested the possibility of a three person panel, and said he would get back to me. He got back to me and told me he had decided to only go with me. I told him that I would do it. I don't know what motivated him to call me, except for the fact that he knew I am the Commissioner for the Massachusetts Commission Against Discrimination. Therefore, I have an investigative background in the area.

Drum: After you were contacted to become the independent investigator, several faculty members voiced their concern as to whether you would be capable of being unbiased and impartial in carrying out the investigation. Did you have any knowledge of this? If so, did this affect you in any way?

Hurst: No, but I am sensitive enough to know that some people might feel that way. As a Black person, I have enough sense to realize that some White people would feel that I would be biased. If I was White, some Black people would feel that I would be biased. Therefore, the only thing I could rely on was my professional experience of being objective, and so I was not worried about those concerns. I was convinced in the beginning that in the final analysis, what fell out would be so clearly objective that any doubts would be dispelled. This is essentially what happened. I am certain that there are still naysoyers and doubters, but there will always be. The point of the investigation was to come up with an objective investigation that's corroborated by facts. Generally, my experience has been that when you tell it like you see it, if there's a doubt or two, in general, the reception of the end product will be good.

Drum: You stated in your report that you "were not made to feel like a man on an important mission during the first part of your investigation." Could you please elaborate on what you meant by that statement?

Hurst: It's not really fair for you to ask me what I meant by that statement. I have refused to elaborate on this for other people who asked me to because I felt it's so important that the report speaks for itself. I am going to make one exception and try to give you a sense of what I meant without going into a lot of detail.

When you walk into an office you know how you are being received. You form a gut, spontaneous impression on your reception. This is what anybody does. We all form first impressions. You can ask your psychology professors this. They will confirm it. It's a gut, spontaneous reaction, and then you look for a basis for determining if it's a valid reaction or not. My first reaction when I approached the office was that there was not a real sense of urgency about the incident. I then tested this against what happened later — missed and cancelled meetings; along with periods of time when meetings were not scheduled; and when I had people who I should have met with not being contacted — I got a general sense that folks did not see my mission as an important one. I did not get the feeling that people were deliberately running blocks on me because I kept my ears open for that possibility. I did not get the feeling that there was a deliberate effort to derail the investigation in progress. Not being able to draw these conclusions, I simply came to the conclusion that folks must not have seen the investigation as an important one. The fact that I did not have that much

exposure to the Vice Chancellor for Student Affairs or his staff, outside of the one Black assistant, gave me a sense that maybe they didn't feel it was important. The fact that the secretaries weren't that responsive whenever I walked into the room gave me the feeling that they didn't seem to care whether I met my objective or not.

All this combined for me to draw the simple conclusion that the folks didn't receive me as a man on an important mission. It seems like a simple statement but it was due to a number of inputs that I received when I was there. I don't know if it's a fair statement, but it's the impression I picked up. I could have said it in a more negative way, and this is particularly why I hesitated to comment on it. I don't want to blame any one person. Maybe the secretaries weren't given a sense of the importance of the mission and maybe the special assistant to the Vice Chancellor didn't have the power to get me through to the people that I had to get through to. I don't know. I don't want to draw improper conclusions or point improper fingers, but the sum total of these things let me draw the conclusion that I did. From what I could gather, they seemed to all be well meaning people.

Drum: The Director of Public Safety in the February 18 issue of the *Collegian* stated that his "department might have handled the Southwest Area brawl better only if there had been a crystal ball to warn the incident was going to become violent." Could you please respond to this statement?

Hurst: He is crazy. It was absolutely predictable. That is the most inexcusable part of the whole incident. It was absolutely predictable and most probably preventable because of the incidents that had occurred after the other games, and because of the fact that even his own people requested manpower, which he denied.

In fact, even if the prior six games had not occurred and the extra manpower had not been requested, whenever you get a mixture of people as in the Southwest Residential Area, and you know that a large, emotional affair is going to take place, then you know that there's a possibility of violence. You have to increase your security if you know that you have a mixture of Blacks and Whites. Where the Blacks were as outnumbered, as was the case, then it's predictable that the violence might become racial. This means that not only do you need protection in general, but that you have to especially focus on the protection of the minorities. If he thinks that he needed a crystal ball to predict this then maybe you need a new director.

Drum: [Former] Director Gerald O'Neil also stated that he would have been criticized if he had ordered a massive police presence in the area. Therefore, he would have been damned if he had ordered an enormous police presence, and now he is damned because he didn't. What is your opinion on this statement?

Hurst: If one isolates the problem to an issue of more or less cops, then one can draw simple conclusions. The issue is not one of more or less cops. If the situation had been predicted earlier, then the crowd would have been prevented from rising to the number it rose to, and the incident would have been eclipsed before it happened. This process could have been dealt with through the process of both police and civilian authorities, had they had a game plan in place. I don't mean a game plan that simply says increase the police force. There are many other approaches to the matter that could have been used.

For instance, (that night) there could have been a group of resident directors out in force, identifying people they were responsible for, and making certain that those people know they are present to identify and punish anyone who does foolish things. There could have been some very highly placed people in the administration on campus, advocating that rule breakers will be swiftly punished. I can't imagine why they weren't on campus.

Drum: Do you see the incident at the University of Massachusetts as an isolated incident or as part of recent, nationwide attacks against Blacks.

Hurst: I see this as one in a string of racial incidents that have been occurring across the country. I do see those incidents as part of a national pattern that has resulted from an increase of racial intolerance.

I believe this racial intolerance emanated from the top.

The top being Ronald Reagan's policies as they are being interpreted by the people below him. The lower you get on the totem pole, the more primitive the interpretation becomes. For example, where you have President Reagan saying everybody must have an equal chance at jobs and Ed Meese interpreting this to mean Affirmative Action is illegal; then you find the guy at the bottom of the pole saying he is unemployed because of "niggers" who are getting an unfair opportunity. This interpretation then interprets itself further into a White robe and an attack. It could also interpret itself as a spontaneous expression of racial intolerance like that which occurred at the U. Mass. campus, whereby emotions over a game are real high and therefore having no outlet it suddenly interprets itself as racial animosity.

I do think it's part of a national pattern. I do think we also have to be very, very careful not to let it go unspoken about. We must speak out.

Drum: Is the Southwest racial incident report the most difficult report you have ever written?

Hurst: I agonized over this report like I have agonized over none before. It's truly the hardest report I have ever written, and I write decisions all the time.

Drum: We would like to thank you for taking time out from your busy schedule to answer our questions. It was truly an inspiration to talk with you.

Hurst: Thank yau. I enjoyed talking with you both.

Special thanks to Rick Townes.

On April 2nd, five months after the racial incident at the University of Massachusetts, Chancellor Joseph Duffy issued a memorandum outlining 16 steps the University is preparing to implement in response to the incident. What follows is a verbatim transcript of that assessment as shown to the members of the Faculty Senate.

1. Criminal Prosecution: Immediately after receipt of the Hurst Report, I asked District Attorney Ryan to conduct a criminal investigation of the October 27 incident in the hope that those responsible for the violation of others' rights could be brought to justice. Through the intensive efforts of the DA's investigators and our repeated urging of witnesses to come forward, enough evidence was gathered to allow the District Attorney to seek criminal complaints against six individuals. When the District Attorney's office makes that evidence available to us, those individuals will be subject to the University's disciplinary process.

2. Security: In keeping with my commitment to take a hard and objective look at our possible shortcomings and flaws, we retained the services of Saul Chafin, former director of our Public Safety division, to conduct a detailed review of our Public Safety office. Consistent with that review, significant changes are being made. The current director has requested and been granted an administrative reassignment to serve as Director of Security Planning in the Office of Space Management. Candidates for the vacant Director of Public Safety position have been identified and a search committee will be formed as soon as possible. A new reporting and communication plan that encomposses all relevant areas on campus including Public Safety, Health Services and Housing Services, has been developed and is now being implemented.

3. Public Relations: The Office of Public Information has developed and implemented a policy for communicating racial incidents which is consistent with the recommendations made by Commissioner Hurst. The policy specifies who should speak for the press and how racial incidents should be communicated.

4. Education Programs: Many of our efforts to date have focused on the design and development of programs that will heighten the campus community's awareness of racial issues and concerns. Within the Student Affairs division, the Vice Chancellor and the Executive Director of Housing are working to expand the already extensive programming in the Residence Halls. In Academic Affairs, the Executive Vice Chancellor and the Associate Provost have been working closely with the General Education Council to find ways of heightening awareness through curricular change. Proposals will be forthcoming for consideration by the Faculty Senate. The General Education Council of the Faculty Senate is developing a proposal to require every freshman to take a course on cultural diversity, and to create new courses that are directly relevant to racism in this country.

On Tuesday, April 21, we will observe a day of special concern for issues of racial awareness and community. On the afternoon of that day, we are planning a workshop for senior administrators which will address the question of institutional responsibilities for racial and cultural sensitivity. On the evening of that same day (April 21) student meetings and discussions will be called on each floor of every residence hall to discuss these questions. I am pleased to announce, as well, that the Reverend Jesse Jackson has accepted my invitation to speak on campus at noon on that day (April 21). Reverend Jackson will be the highlight of a day devoted to the examination of our obligations as a pluralistic community.

On their own initiative a number of students and student organizations have responded with plans and programs to improve the campus climate. Through the combined efforts of many segments of the campus community, we expect the current level of activity to continue through this semester and throughout the next academic year. Our commitment to this task is illustrated by our special request to the Legislature for $600,000. If this money is allocated it will be used to recruit more minority students and to fund new courses on community and racial issues. For faculty members who want to change their courses to call greater attention to racial concerns, the Provost has promised release time, technical assistance, resource materials and other means of support.

5. Minority Support Programs: The special request for $600,000 also includes proposals to bolster programs such as those offered by the Committee for the Collegiate Education of Black and Other Minority Students (CCEBMS) and the Bilingual Collegiate Program (BCP). I have met with the Board of Directors of CCEBMS and many other groups to discuss ways in which our programs and services can be improved. Former Chancellor Bromery is coordinating a review of the administrative and financial support for these important programs.

6. Student Concerns: The issues raised by Concerned Members of the Black/Minority Community and the Third World Caucus have been addressed in the last few months.

- The criminal investigation has been conducted and the results have been made public.
- The Department of Public Safety has received training in crowd control and minimum force techniques.
- The feasibility and effectiveness of foot patrols and increased lighting is under study by our consultant Saul Chafin. In the meantime we will experiment with the use of foot patrols in the Southwest area over the weekends.
- Our commitment to increase minority representation at every level and to involve minorities in the search and selection process is a strong one. We will offer ten more minority graduate fellowships and increase the size of the Special

Opportunity Fund to allow for the recruitment of additional black faculty. Black faculty members now represent 3% of the total. Our goal is to have the highest proportion of black faculty of all major universities in the Northeast. That goal can be reached through the addition of about 15 black faculty members. Efforts to recruit minority students have been intensified through additional scholarships, phonathons, direct mail, special campus visits, the extension of application and financial aid deadlines and many other efforts. Our number of black undergraduate applicants has declined in the last several years while the national decline has been precipitous. Black graduate students have increased by 17% over the last five years despite a national decline of about 36 percent. To continue that growth we will establish a $60,000 fund for minority graduate fellowships. We have been selected by the National Science Foundation to receive an Incentives for Excellence Scholarship Prize. This prize, according to the N.S.F., "recognizes the efforts of your faculty to identify outstanding minority students in science, engineering or mathematics." These efforts will be greatly enhanced through the addition of Zaida Geralda, the new head of Affirmative Action. Associate Vice Chancellor Geralda, who assumed her new duties yesterday, has been empowered by this administration and the Board of Trustees to make sweeping changes in our affirmative action policies.

- Review of the General Education program was mentioned earlier.
- Chancellor Jenifer and the Board of Regents have pledged to address minority concerns at the state level and to work with other public universities and colleges to find creative solutions to these long-standing problems. In addition, we have scheduled meetings with our district legislators to keep them informed.
- I have expressed on numerous occasions my commitment to racial concerns and my determination to bring about positive change. I will continue to do so at every opportunity. In addition, I pledge the administration to not just one campus-wide forum, such as the one planned for April 21, but to several forums in the year ahead so that the critical issues before us can receive the attention they deserve.

7. Alcohol Policy: A new alcohol policy which places further restrictions on those who serve and dispense alcohol, was implemented this year. In addition, the Residence Halls have made educational programs mandatory for all students who have been found to have misused or abused alcohol. Repeat offenders will be expelled from the Residence Halls. The University's Health Center has developed some creative approaches to the problem, including training for local bartenders and programs for package stores. Much more, however, must be done. To the fullest possible and practical extent, this campus will enforce state laws regarding the legal drinking age, making greater use of University discipline as well as the legal system. Students seeking campus housing next year and their parents will be advised of campus regulations concerning the use of alcohol and of our plans to enforce these regulations. We need the active support of the student body, especially Student Government; the assistance of package stores and other vendors of alcohol; and the cooperation of the courts if we hope to make real progress in this area.

8. Disciplinary Procedures: Last fall, a code of conduct which defines harassment and states clearly the punishments for that behavior was incorporated into the policies that comprise Undergraduate Rights and Responsibilities. Along with these changes, the first major revisions in more than 20 years, we have reaffirmed a vigorous enforcement policy. In addition, all cases of discrimination will continue to be reported to the affirmative action office for further action when necessary. We will reprint the brochure "Against Racial Harassment," which defines racial harassment and the attendant penalties, and redistribute it throughout the campus within the next month.

9. Residence Directors: Twenty percent of our Residence Directors, 10 percent of our Residence Assistants staff and 28 percent of our Assistant Residence Directors are black. We are committed to increasing those numbers and making sure that minorities staff members are present throughout the residence halls.

10. Freshmen: At the beginning of this academic year, 49 percent of our freshmen were living on the east side of campus while 51 percent were living in Southwest. Obviously, no redistribution is necessary but we will continue to explore the dynamics of life within the Residence Halls in the hope of improving the quality of life. Included in our plans are greater emphasis on faculty involvement in residential life through residential college courses, symposia, seminars, and workshops.

11. Football Players: District Attorney Ryan has made it clear that those football players who were present at the brawl were acting as individuals, not as cohorts or members of the team. Complaints are being sought against only two. If the court or our disciplinary procedures finds an individual guilty of criminal behavior, that individual should be held responsible not the football team. If we assume insensitivity resides only within certain organizations or aspects of the campus, our solutions will prove to be short-lived and ineffective. Our athletic department should continue to make sure every student athlete understands the special responsibilities of being a role model and, therefore, why they should aspire to the highest ethical conduct. Neither I nor the commission favor the funding of the Civility Commission with the proceeds from athletic events because we feel such a system implies that athletics should bear a disproportionate burden for the maintenance of civility on campus.

12. Civility Commission: I agree with Commissioner Hurst's assessment that the suggestions of the Civility Commission should receive a thorough and timely response from the appropriate administrative units. Within the month, the Commission will begin holding weekly public meetings to solicit specific proposals for putting the university's ideals into practice. I urge all interested persons or groups to develop proposals for these meetings.

13. Minority Issues: I have received a letter from concerned representatives of the Hispanic community expressing support for the Hurst Report and asking for an equal commitment to all aspects of the minority population. Wherever and whenever possible and appropriate, the aforementioned actions will be extended to encompass and accommodate the entire minority population. Our special request for $600,000, for instance, includes proposals to improve the quality of life for all minorities on campus.

14. Authority: Former Chancellor Bramery has been appointed as a special counsel to assist me, Executive Vice Chancellor O'Brien and Vice Chancellor Madson. His appointment has had an immediate and beneficial effect as witnessed by the significant progress that has been made in the last few months. He has offered to continue in his current capacity to make recommendations to ensure the permanence of the actions that we have taken. The Vice Chancellor for Student Affairs is in the process of restructuring the office of the Dean of Students to improve communication and clarify lines of responsibility.

15. Other Recommendations: Our response over the last several months shows that meritorious ideas and plans have been and will continue to be translated into action.

16. Periodic Review: In addition to the reviews conducted at the departmental level, I recommend that we establish October 27 as the date for an annual, university-wide review. A specific proposal for how that review should be conducted is being developed.

RACIST LANGUAGE AWARENESS QUIZ

by Pancho Morris

Within our pluralistic society many people of different ethnic and cultural backgrounds are often in contact with each other. According to Irving Lewis Allen, author of *The Language of Ethnic Conflict*, for the ethnic majority, name-calling justifies inequality and discrimination. That is, ethnic slurs "are a device that help produce and maintain social class and privilege."[1] But what about minorities using racial slurs against each other?

It is always saddening to hear a black person calling another black person a "nigger." I was recently speaking with a fellow black student who whispered to me that another black student was a "fake nigger." I questioned this woman as to what "fake nigger" was and she replied that a "fake nigger" is a black person who acts white.

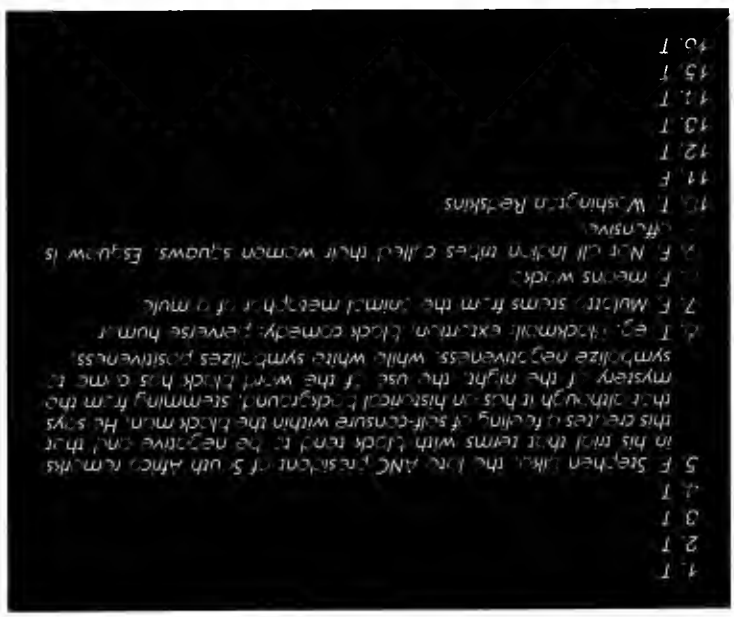
Have blacks internalized oppression? How can we as blacks struggling against oppression, be taken seriously when we decry the use of racial slurs against us, but at the same time use them against ourselves?

I decided to research the origins of the word "nigger," along with other racial slurs. My findings were astonishing. I would like to share some of my findings with the following Racist Language Awareness Quiz.

[1]Allen, Irvin Lewis, *The Language of Ethnic Conflict*, New York: Columbio University Press, 1983 p. 15

1. Aye-rab is a deliberate mispronunciation of Arab and it is offensive. T F
2. A casual "cotton pickin' _____" in one's conversation is offensive to blacks. T F
3. The 'white' in white trash makes a clear distinction between types of poor people and has a connection with the saying, "I'm poor, but at least I'm not black." T F
4. Language is a deliberate form of the 'divide and conquer' tactic used by the oppressors of a society. T F
5. Terms such as blacksheep, blackmarket, blacklist, blue collar, white lie, white magic, white collar, etc. are not racist terms. T F
6. Terms such as blackmail and black comedy all have synonyms which one could use instead of the color terms. T F
7. Since mulatto has gained acceptability in the media, it is not racist. T F
8. The phrase "Chinese fire drill" is commonly used to describe an actual Chinese fire drill. T F
9. The term 'squaw' for Eskimo women is not appropriate; the favored term is 'Esquaw.' T F
10. An N.F.L. team uses a racist term for the title of their team. T F
11. To call a black student, "boy" is no longer offensive. T F
12. The number of racist terms directed at blacks greatly exceeds that of any other minority group. T F
13. The word "nigger" used to be banned from use on television and in the movies, but a few years ago the ban was lifted. T F
14. It has been argued that the wide-spread increase in the use of the word "nigger" by the media is part of a much larger scheme designed to denigrate Afro-Americans and keep them the focus of negative attention. T F
15. Historical documentation shows that it was the word "nigger" that was used by Klansmen to sound the charge to slaughter newly freed Black Americans. T F
16. Members of the younger black generation have accepted the term "nigger" as a natural part of the American scene that "we must live with." Still worse, others have come to accept the epithet and all of its degrading meanings as representative of themselves and other blacks. T F

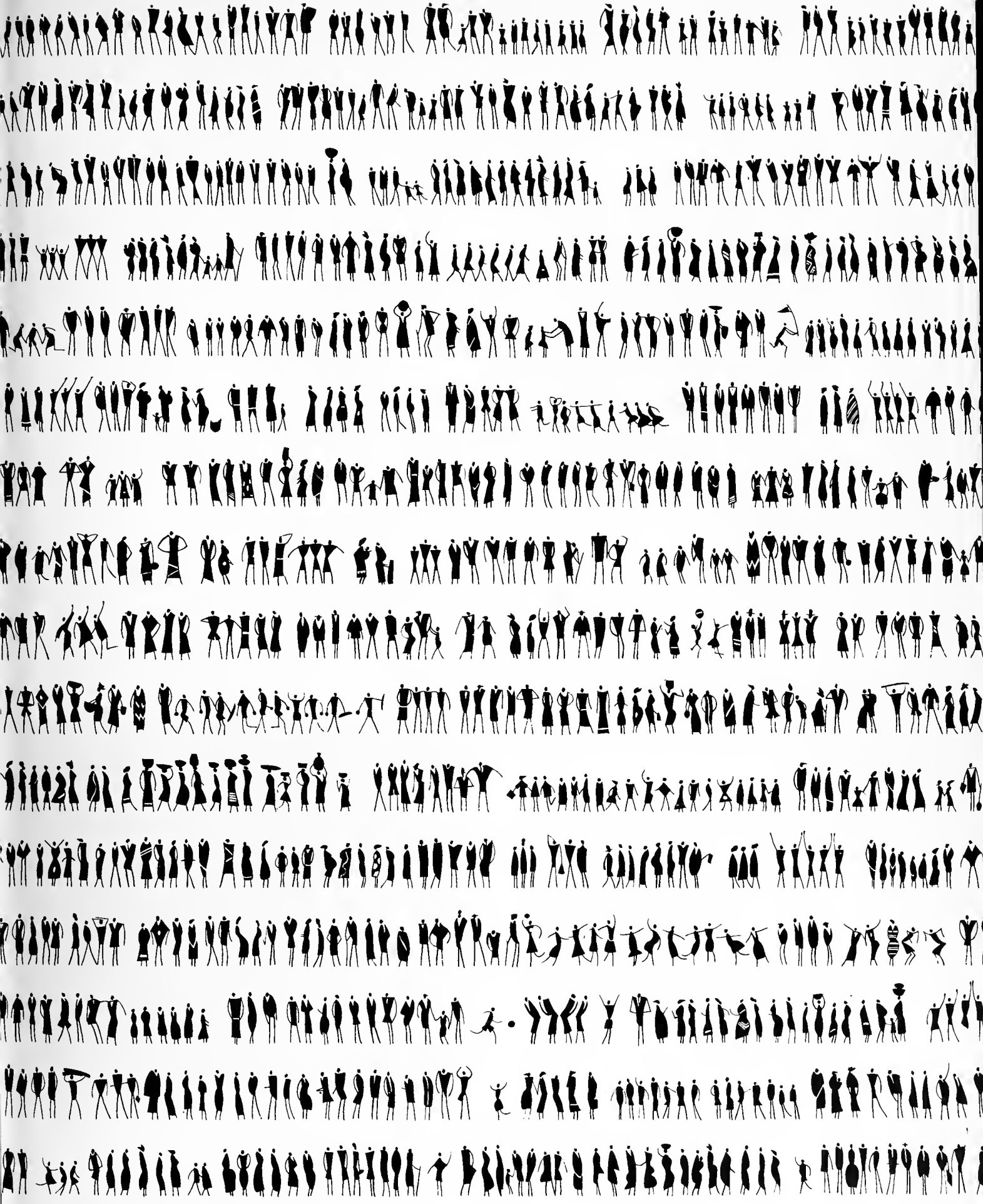
Answer Key to Racist Language Awareness Quiz



Information for these questions was token from:

Allen, Irving Lewis, *The Language of Ethnic Conflict*, New York: Columbia University Press, 1983

Allen, S. "Racial Slurs," *Crisis*, Moy 1985 Vol. 92, p. 37-41



IN MEMORY OF TWO THOUSAND, TWO HUNDRED SLAIN BLACK SOUTH AFRICANS

Carl Owens, Detroit, MI