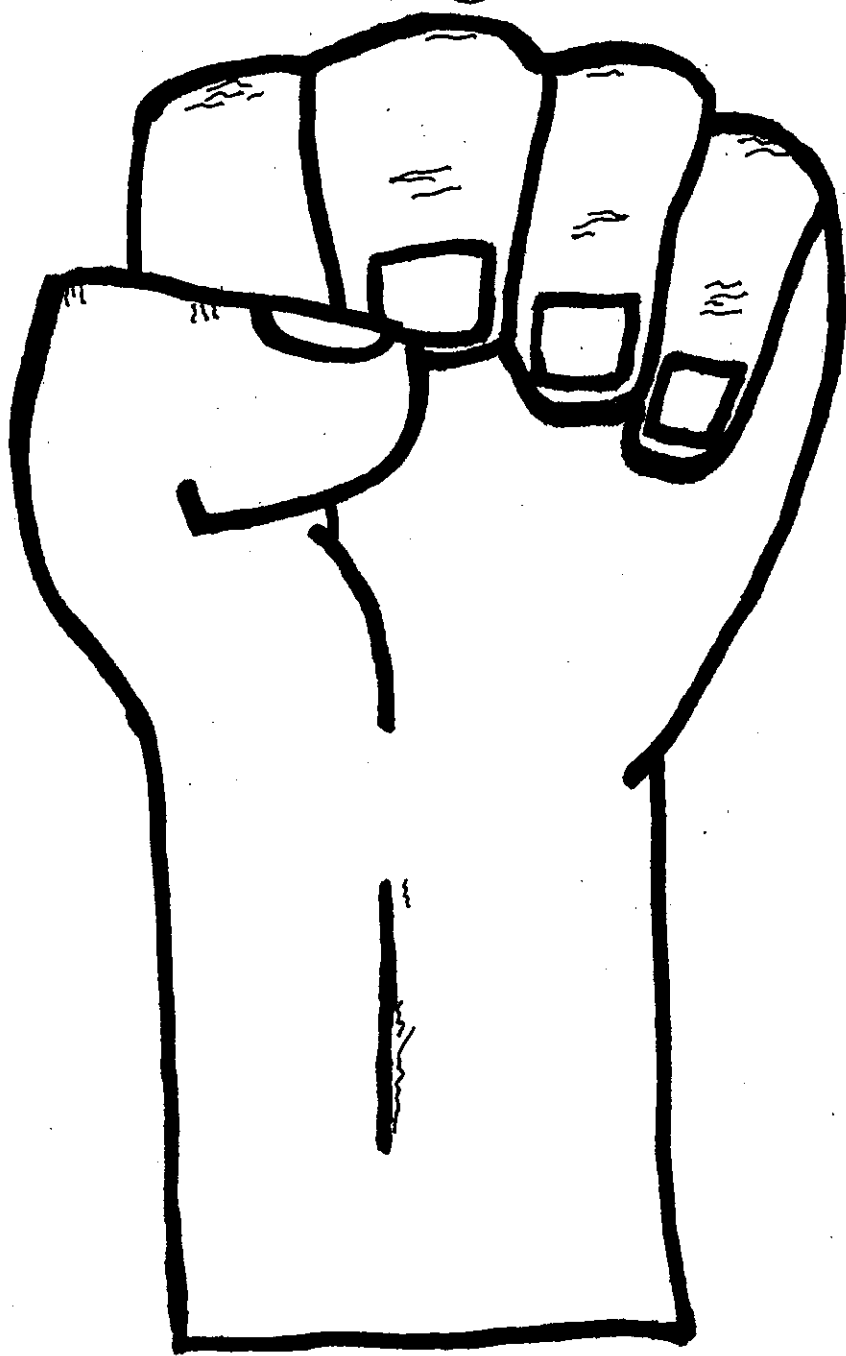


Power to the
People



SOURCE NEWSLETTER-DEC. '88

As it is as much a struggle to be recognized as culturally diverse individuals it is a struggle to be recognized as an organization of importance. Our organizations title, which is no longer broken down into acronyms, effectively depicts our organization as a supportive network of students working for the respect of cultural diversity. The title SOURCE best fits the abundance of knowledge that is gained from our diverse origins. The members of SOURCE are both the benefactors and teachers of themselves and their community.

CREW AND COLLABORATORS:

Njeri Cruse
Penny Premdas
Cara Page
Nadine Pierre
Averi Roberts
Zaheva Stevens
Terrance Williams
Michael Ladd
Craig Gidney

Avery G. Sharpe

" Bass man for McCoy Tyner, Archie Shepp, Art blakely, and other jazz luminaries."

Avery Sharpe, is a young jazz bassist, who has made his mark on the music world. He is most renowned for his ability to play with impeccable style and diversity, both the electric and standing bass.

Sharpe was born in Voldosta, Georgia, and began his musical education on the piano. The sixth out of eight children, Avery began playing the piano at the age of eight. Because his father was in The Service, the family moved from Georgia to Springfield, Massachusetts. In Massachusetts, Sharpe began to play the accordion. He didn't see much of a future in the accordion, so he switched to bass. After one lesson from a friend, Sharpe got the hang of it and began to play with a group in Springfield, and at a Gospel Church. In 1972, Sharpe entered The University of Massachusetts. At UMass, Avery met jazz bassist Reggie Workman, Workman got Avery interested in the acoustic bass. Avery continued to play the electric bass in local gigs while he took workshops for acoustic conducted by Archie Shepp and Max Roach.

In 1979, Archie Shepp asked him to join a big band tour of Europe. This was where he recorded his first album. Sharpe worked with Shepp until he joined the Jazz Messengers. This was where he met McCoy Tyner. He played with Tyner's sextet until 1982 when it was disbanded. Sharpe freelanced after

this in New York City, where he worked with many other up-and-coming musicians including trumpet great Wynton Marsalis and drummer Ronnie Burrage. Then in 1984 Tyner called Avery back to form a new group along with drummer Louis Hayes. The trio has performed steadily since and recorded two albums: Just Feelin' and Double Trio.

Recently, Sharpe has completed a demo that he hopes will lead to his first recording as a leader. He is accompanied by Ronnie Burrage and keyboardist Kenny Kirkland, who has worked with Wynton Marsalis and Sting.

Avery Sharpe has combined the styles and techniques of old jazz greats and has created a contemporary style that has placed him on top in the jazz world today. He will be performing in SAGA next month,--on December 3rd.

- Zaheva Stevens

The Lebron, Wiggins, and Pran

Cultural Center

On the evening of October 26, Source officially announced the new name of the Dakin House living room. This space is now recognized as the Lebron, Wiggins, and Pran Cultural Center. The name comes from important figures in the Latin, Afro-American/African, and Asian communities.

Lolita Lbron was greatly involved in the Puerto Rican Nationalist Movement. In 1954, the movement made its final attempt to free Puerto Rico from U.S colonialism through militaristic tactics. Lebron and her comrades proclaimed " Free Puerto Rico now ", as they injured five U.S. Congressman. She was aressted for this action and spent twenty-five years in the United States as a political prisoner.

Roland Wiggins is a music professor and genius. He is also a pioneer in the area of education for black children. He has made several accomplishments in the areas of education and music. Wiggins is presently working towards a curriculum for young children that will allow them to learn in their own Lexicon.

Wiggins was a former Hampshire professor. However he did not recieve a re-appointment because, as his wife says, " [He] was lynched by one white woman's unsubstantiated complaints....he paid dues because he didn't fit into the system". Wiggins recieved several letters of support from students, faculty, and others outside of the Hampshire community.

However, he was still not re-appointed because of the following reasons: 1) His evaluations were late, 2) his evaluations were too positive, 3) his Scholarship was not in usable form. TO many this is considered blatant racism.

Dith Pran was a survivor of war torn Cambodia. He was the subject of the highly praised film The Killing Fields. Pran, with his unique perception of the Far East and America, is a spokesman for Cambodian refugees around the World.

Source believes that these figures have played strong roles in the Third World communities. They all deserve recognition for their contributions and struggles.

Njeri Cruse

RAISING CONSCIOUSNESS

ACTION AGAINST APARTHEID

Wishing and hoping for the end of
apartheid will not cease the suffering.
Though worlds apart, powerless we are
not.

SUPPORT LEGISLATIVE SANCTIONS!

BOYCOTT COCA-COLA!!!

The Southern Africa Working Group
of the American Friends Service Committee
has successfully sponsored documentary
films of South Africa in the past month.
But the terror does not stop on the screen.

For more information call 584-8975.
They are located on 3 Langworthy Road, in
Northampton.

KWANZA

As a recognition of our African
History, SOURCE will be celebrating
KWANZA, a highly spiritual ceremony
and festival that recognizes people
of African descent. The celebration
is evolved around seven principles of
value which govern the way we interact
with each other, our beauty and our
roles as men, women, and children.

"The seven principles of KWANZA are

known as the NGUZO SABA. They are;

UMOJA (Unity)
KUJICHAGULIA (self determination)
UJIMA (collective work and
responsibility)
UJAMAA (cooperative economics)
NIA (purpose)
KUUMBA (creativity)
IMANI (faith)

On December 3, in the Lebron-
Wiggins-Pran Cultural Center we will
traditionally celebrating KWANZA in
recognition of an African heritage th
many have been stripped of.

A Little Culture...

Max Roach, a famous jazz musician,
will be performing at the Fine Arts
Center Concert Hall, Saturday,
December 10, at 8p.m. Special guests
will be Larry Ridley and the Jazz
Legacy Ensemble. Tickets on sale at
the Box Office.

Avery Sharpe, an up and coming jazz
bassist will be the special guest of
SOURCE. He will be performing in
SAGA on December 3, for a semi-formal
engagement. All students and community
are welcome. Tickets are \$5 (\$3 for
students.)

~~DEAR~~ AVERI

As a member of SOURCE I would like to present to you, the reader, my column DEAR AVERI. This is a column set up for students who wish to get advice on certain issues of their concern. This particular article will feature a humorous side of the irrational questions that minority students are asked.

Dear Averi,

Q. How can you stand going a week without washing your hair ?

A. Well, from a scientific standpoint our bodies are biologically able to stay clean longer.

Q. Do you like being black ?

A. Yes, many have said we have quite a bit more talents than other cultures.

Q. Why don't you have dreadlocks ?

A. It happened a long time ago when my parents started combing my hair.

Q. What do you brush your hair with ?

A. The pine cones that grow on college campuses.

Q. Can you be seen in the dark ?

A. As long as your flashlight on full blast and I am smiling.

ANOTHER SISTER'S PERSPECTIVE

Dear Editor:

There have been many times over the course of this semester when I've rushed to my typewriter to write a response to some article I had read in the Sophian. Unfortunately, something, usually academic, inevitably came up, forcing me to yet again share my feelings with my friends and leave my thoughts unwritten. This time however, I felt compelled to write to the general Smith community.

Today, I went to my afternoon class fifteen minutes late. I walked in as my professor drew the class into yet another discussion on how we talk about the course's subject matter. This class, in keeping with the professor's own sense of equity and with Smith's new desire to provide us with an inclusive curriculum, is diverse. Multi-racial, cultural and ethnic perspectives are generally explored. As a woman of color who has consistently fought for such changes in the Smith curriculum, I should theoretically be pleased with this situation. I am in that the fruits of our labor are finally in bloom. However, I am not in that I feel that "this bridge called my back" is breaking under the strain of ignorance.

Time and again, I find myself restraining the anger that wells up inside me when an Anglo woman makes what I consider to be an ignorant comment. Because I fully believe that everyone should feel safe when developing and communicating their thoughts on sensitive issues such as racism, sexism, homophobia, antisemitism, ableness and/or classism, I often find myself torn between the desire to let them speak and the desire let my emotions take over. I am caught in a paradox. On the one hand, I feel that Anglo women and men need to learn about more than white western European culture. On the other, I do not feel that the fact that this is a difficult processes

gives them free license to make ignorant statements or ask stupid questions.

I have seen my Anglo peers trying to absolve themselves of the racism they have been socialized with. I have heard them cry tears of genuine anguish as they grapple with the horrors that have been inflicted on my ancestors and on me by their ancestors and by them in a million subtle and not so subtle ways. And then I see them go home to their rooms and forget the pain and the tears. That is why I am angry. Because they can escape and I and my sisters can not. Because in my class, these women speak of how difficult it is to deal with racism "all the time." Yes, it is an awesome, painstaking task. But they have a choice in the matter. They "fit in" and "escape" because the mold was made for them. Those of us who do not fit in must struggle every day to change the shape and breadth of that mold. We do not have a choice in the matter. Thus the anger.

I think perhaps Public Enemy said it best: "I have a right to be hostile; My people have been persecuted." My hostility must be a part of the learning process, for it is the buttress that supports the bridge of my back. And so it is that I am hard pressed to feel receptive to the niceties of Roger's Rules in discussing an ugly topic which directly affects me and mine. Understanding my anger as I understand the ambivalent position of an Anglo person trying to be free is essential in creating a meaningful dialogue. The professor in this afternoon's class struggles valiantly to provide a "safe place" for all of us and for this I commend her. None the less, I can not help but feel the anger and powerlessness of knowing that I and mine are never safe, mostly because of the very same people who are angry when the safety of their ignorance is challenged.

Ginetta E. Berloso
Smith College
'90J

NAMING MYSELF

During the past three years at Hampshire it has become clear to me that identifying myself as a young woman of African descent is very important. In fact, I find that it is crucial since everyone in the community is naming me. For instance, when I reacted against being called "Third World" I was being called, suddenly, a "woman of color". I wondered why anyone would consciously want to associate her/his self with terms that have negative images and connotations attached to them. For instance the images that are associated with "Third World" are poverty stricken peoples, "uncivilized savages" and the list goes on...

Naming myself a person of African descent and accepting my cultural heritage is an empowerment. For centuries people of African descent have been called other than what we are. I ask myself why? It's simple really, to tell Africans that they're Negroes is to strip them of their culture and their history. Unfortunately most of us have bought into this aspect of emotional colonization and do you know why? Because somewhere along the way we lost our story.

The quest to find myself and my identity has taken me on roads that were at times very painful. But, most important they've been rewarding. When I decided to name myself a person of African descent, I set out to know the history of African peoples. It dawned on me that in knowing my story I would no longer have to accept or be hesitant about accepting the names others choose for me.

Naming is a process. It began for me when I decided that the names society (Not only the white society.) chose for me did not speak for my cultural experiences. This led me to a search that will probably last the rest of my life. It is not how long it lasts, but what matters is that I understand the value of naming myself. It is a peaceful and centered "Me" who is sharing this with you now.

We Are Proud
We Are Survivors
We Are Warriors

And most important, we are a powerful, beautiful people. Let us acknowledge our heritage and continue the process.

a work of genius a metallic phallus that rapes the dishonored sky no wonder civilization is
gashed backs like arabesque children so hungry they eat their snot the destruction of a human
the worm eaten textbooks tell us what glorious benefactors we have a night where moon and star let
forth milky efflorescence isn't half as good as their streetlights that are dogs piss in dirty jars a
woman of dark and fire is hideous not like a woman of etiolate complexion and evil constraints this
Jesus person must be wonderful he forgives us the sin of paganism church baptize me in the blood of
my parents sanctify me with holy bullets for i want to go to the heaven where every thing is
white where beauty is a tumor on the dry flesh of the earth their cities teeming with disease
and technology let us be modern with mechanical monsters of nut and bolt claws what of the
love and care of human hands let us learn progress of vampires suck the redness out of our souls
what of the old tales the latticework of history let us learn the tongue of snakes what of
the poetry the sacred syllables let us build our own work of genius that dishonors the land and
heaven of bare iron bones and blood mortar the Evil Tower

-Craig Gidney 10/10/88

Black Man in a Private School

It's a frustrating paranoia
a perpetual annoyance.
as I am dug deep in the bowels of
white
middle class
I wonder
who is on my side
a frustrating paranoia
a perpetual annoyance.

long pathways guide me by
whites
Many smile at my passing
others do not
I must analyze each response
a code red
ready for confrontation.

But no blatancy is found
even in false utopias.
So with a grave diggers sieve
I sift through dirt
in search of an evil gem that I must destroy
for my own security.
Beguiled and fooled,
anger mounts like
lava
a thousand miles beneath
our earth.

All the faces on the path
are they buried just as deep?

Michael Ladd

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A CLOSED DREAM

I cannot foresee a tomorrow
Yet I wish to postpone yesterday
It is not possible, therefore part
of me is forever gone.

Today I must look forward to the memory
My heart has a pain that will not stop

The tears roll beyond my face, but
far into my soul
I'm in an endless daze
I can never be the same

Yesterday a spirit I thought
would last forever was lost
The soul of the being seemed to
want to live forever.

I have not this will
My strength has been weakened
A new hurt has been formed within me

I had a treasure
It lasted over a century
And far longer than I ever will

Yesterday a part of my innerself
was taken away
I live now in a closed dream.

Averi Roberts

I dedicate this poem to my great
grandfather who died November 2,
1988. April 12, 1885 —Nov. 2, 1988

DAILY BIBLE READINGS

by TERRANCE-La-MONT WILLIAMS

Here are a few daily Bible readings for you all who are religious and want some additional readings or just for those enjoy reading the Bible from a literary standpoint. I guarantee you all some very interesting reading and I ask that as you read "THE BOOK" that you take your time in reading it so that you may get the deepest understanding possible.

- DAY 1- PROVERBS 3:13-26
- DAY 2- PSALM 23
- DAY 3- JEREMIAH 8:18-9:1
- DAY 4- EPHESIANS 5:15-21
- DAY 5- JOB 5:17-27
- DAY 6- LUKE 6:6-11
- DAY 7- 1 PETER 3:8-17
- DAY 8- ROMANS 13:1-7
- DAY 9- 1 CORINTHIANS 2:8-16
- DAY 10- GENESIS 45:1-8
- DAY 11- DANIEL 3:1-25
- DAY 12- GALATIANS 6:6-10
- DAY 13- MARK 14:1-9
- DAY 14- GALATIANS 6:1-5
- DAY 15- JAMES 1:19-27
- DAY 16- JOHN 15:1-10
- DAY 17- LUKE 1:1-4; 24:44-53
- DAY 18- HEBREWS 12:25-29
- DAY 19- MATTHEW 5:33-48
- DAY 20- 1 CORINTHIANS 12:12-27
- DAY 21- ISAIAH 53
- DAY 22- PSALM 29
- DAY 23- LUKE 15:11-32
- DAY 24- PSALM 136:1-9
- DAY 25- 2 PETER 1:5-15
- DAY 26- JUDGES 1:27-36
- DAY 27- HEBREWS 5
- DAY 28- LUKE 2:40-50
- DAY 29- 1 CORINTHIANS 9:19-27
- DAY 30- THESSALONIANS 5:12-18

* the ideas that are expressed in the scriptures are not necessarily the opinions of this author or any one affiliated with SOURCE.