

Opinion

The Battalion

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Dollars over sense

For a brief moment, it looked as if the student body of Texas A&M might muster up enough of a social conscience to condemn University investments in South Africa. But the Student Senate, supposedly the representative of this group, voted 42-14 Wednesday night against a resolution calling for the divestment of \$5.5 million held by the Texas A&M University System.

The arguments both for and against divestment were presented to the Senate. But in the end, the senators chose, by a pitifully wide margin, money over morality — the argument of lost revenue for the University won out over concerns for funding racism.

The theory for continued investment in apartheid claims that only through maintaining financial influence can we institute a change in government policy and dismantle the racist regime in power. But increasing investment in the South African economy only supports the white elite in power. As long as the minority rules, its racist policies will remain. And the minority will rule as long as outside investors continue to send it a lifeline of money.

Dr. Morgan Reynolds, an economics professor, told the Senate that increased capitalism in South Africa is the key to apartheid's eradication. Reynolds said economic restrictions against blacks had been relaxed because of international pressure on the South African government.

But the "international pressure" South Africa is feeling comes from economic sanctions, not increased investment. Many countries, including the United States, have divested. Private companies also have divested, including the recent pullouts by such American firms as Coca-Cola, General Motors and IBM. Warner Communications and Honeywell Inc. also are considering divestment.

The Senate's action not only takes the line of least resistance, it is inconsistent with a previous resolution declaring apartheid morally repugnant.

As pointed out by Larry Yarak in Wednesday's *Battalion*, lost investments could be redirected to prevent a substantial loss. True, scholarships, gifts and grants also might be sacrificed, but do we really want to accept gifts and scholarships stained with the blood of apartheid victims?

Many student associations throughout the United States have supported divestment proposals at their schools. But when our student voice had a chance to speak out against apartheid, all it could utter was a whisper of disapproval. Instead, the University's money did the talking.

Black musicians sadly absent from A&M scene — until now

"All black people got rhythm."

If you're black, if you're white or perhaps just if you're American, it's a statement you'll hear at least once in one form or another before you die. Though it's not true, the generalization does say something about the role of music in black culture.



Cathie Anderson

American blacks, many of whom were taken from West Africa, come from a culture in which music is used in almost every aspect of life. These people use both instrumental and vocal music in religious ceremonies, festivals and social rituals. Vocal music is also a means of recording and remembering history.

In the United States, the African slaves used music to help them through their daily lives. West African rhythms echoed throughout "the land of the free" in worksongs, spirituals and gospel.

In adopting the Christian faith, Africans gained the promise of a spiritual reward. It was also possible for them to maintain the belief that music served as a link with the spirit world since hymns were used to praise God.

G.P. Jackson, whose research is noted in the World Book Encyclopedia, says the American Negro spiritual, an emotional song, was adapted from or inspired by white spirituals and originated through the slaves' blending of the white religious songs and African music.

The spirituals often are related to

biblical passages, but the effect is of patient, profound melancholy, although the condition of slavery seldom is referred to.

Both spirituals and vocal blues music directly are related to sorrow songs sung by slaves. The lyrics of vocal blues reflect the concern blacks had with the basic human problems of love and sex, poverty and death.

Like the Negro spirituals, American gospel music also originated because of the West Africans' conversion to Christianity. This music partly evolved from the songs that slaves sang on plantations, work songs and the "field holler" and from the hymns they learned from whites.

But gospel music didn't come as much from these hymns as did American Negro spirituals. This emotional and jubilant music started with the call and response singing between preacher and congregation, which became common in slave churches.

Singers such as Mahalia Jackson, the Rev. James Cleveland, The Mighty Clouds of Joy and Sister Rosetta Tharpe popularized gospel music. And many black performers of popular music today — Aretha Franklin, Whitney Houston, Ashford & Simpson — had their beginnings in religious music.

Ironically, black gospel music also inspired white gospel music to a large degree.

Blacks also incorporated both of these musical forms — gospel and spirituals — into jazz. Jazz uses rhythms from West African harmony and from European classical music; religious music, including gospel songs and spirituals; work songs dating back to slavery days and minstrel shows.

Often called the only art form to origi-

inate in the United States, jazz was first played in the United States during the 1800s. Black jazz musicians who helped mold the nation's popular culture included Louis Armstrong and Duke Ellington.

Jazz inspired such musical movements as swing, boogie-woogie, bebop or bop and "cool jazz."

Rock music also takes elements of jazz, black rhythm and blues and gospel music. Influential performers of black rock 'n' roll included Chuck Berry, Little Richard and Sam Cooke. The Beatles merged the musical styles of Berry and Elvis Presley, a country blues performer, and the Rolling Stones borrowed from the black blues tradition.

Though the music originated by blacks has spawned major movements and is itself enjoyed by blacks and whites alike, black performers rarely appear at Texas A&M. I usually travel to Houston for my cultural sustenance, but all this may change.

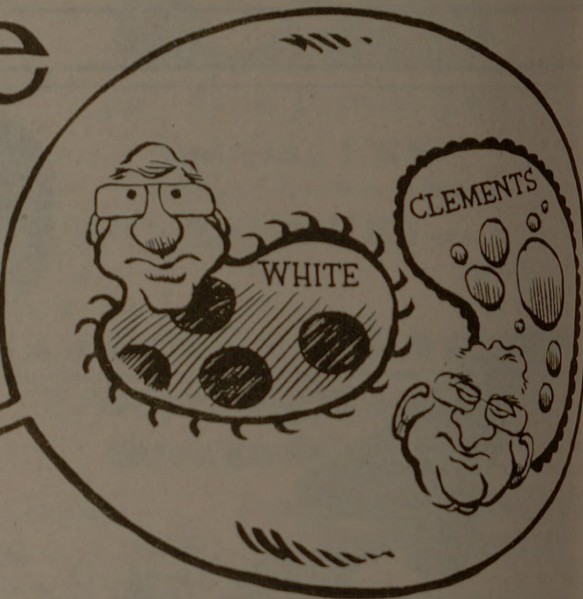
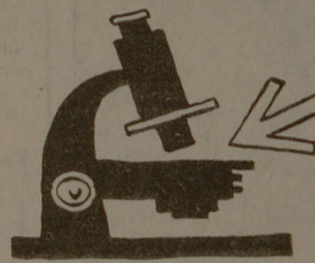
The Memorial Student Center's Black Awareness Committee, which historically has brought speakers, films and art exhibits, now will be adding small concerts to its store of goodies. The committee already brings to A&M Gospelfest and Springfest, religious music concerts. But with the addition of concerts, the group can offer programming that the 780 black students at the University have had to go elsewhere for.

BAC will be bringing its first concert to A&M Nov. 7 with Kirk Whalum, a black jazz artist with large followings in Houston and Austin. And for me, this date must be something of a Juneteenth — a day to celebrate black culture, black history, black people — at A&M.

Cathie Anderson is a senior journalism major and editor for The Battalion.

Red Tide

Enlarged view of micro-organisms responsible for nasty aromas



MARGULIES ©1986 HOUSTON POST

U.S. employs Soviet-style tactics for visitors with 'dangerous' ideas

When I arrived in the Soviet Union, a book I was carrying, "Russia," was seized at the airport. I was delayed while a host of officials perused the dangerous book, until, stripped of it, I was sent on my way. With some indignation, and not a little amusement, I wrote a column about the incident. This is the way things sometimes go in a Godless dictatorship.



Richard Cohen

And this is the way things go in God-fearing America. Patricia Lara, a reporter for the Colombian newspaper, *El Tiempo*, flew into Kennedy International Airport in New York last week to attend an awards ceremony at Columbia University. Unceremoniously, she was seized by immigration officials and her visa later revoked. In short order, or due course or something like that, she was jailed and later transferred to a

maximum-security cell. Her lawyer reports she spent part of the day in tears.

The government is silent on what prompted it to treat Lara in this fashion. It had her name in the so-called "Look Out Book," which lists the names of persons not to be admitted to the United States. For all I know, she may well be the most dangerous person alive, but her real offense seems to be her leftist associations. Nevertheless, she is a respected Colombian journalist, considered that by her government, and the author of a book about Colombian guerrilla leaders. Her government, in addition to protesting her treatment, says it will guarantee her departure from the country.

Lara may well be a dangerous leftie whose ideas, not to mention writings, could infect the innocent and pastoral people of the United States, turning each and every one of us into rabid Marxists. It is to prevent that sort of thing that the government, armed with its "Look Out Book," is ever on the lookout for foreigners with dangerous ideas who seek entry into the United States. Under a provision of the McCarran-Walter Immigration Act of 1952, a vestige of McCarthy-era hysteria, Gabriel Garcia Marquez, a Nobel laureate for literature, has been banned from the United States. His books — and marvelous ones they are — remain available, though. We are a reasonable people.

Whatever the merits of the government's case against Lara, it's hard to imagine that she posed such a danger to the United States that incarceration in a maximum-security cell was warranted. Not only does that seem like overkill, but it is precisely the sort of ham-handed action that gives the United States a black eye abroad. It takes little imagination to envision the headlines in the Colombian newspapers. Think for a moment of how we reacted when Nicholas Daniloff was seized. Will Lara be

swapped for someone — possibly a

Time and again, immigration customs officials, armed with the relevant law, make a mockery of the people we say we are. We claim to be an open society, unafraid of all ideas, confident that criticism only can strengthen us. Yet occasionally, notables of global acclaim are either barred from entering the country or forced to apply for exceptions to the McCarran-Walter Act. In addition to Garcia Marquez, those treated include Carlos Fuentes, an equally acclaimed novelist, and Farley Mowat, the Canadian writer and naturalist. A visa also was denied to the widow of slain Cuban President Salvador Allende. She planned to speak at the University of California. In effect, she was silenced and an audience deprived of her views.

Most of those barred from entry are leftists, maybe even communists. Occasionally, someone on the right is barred whose record or reputation is so solid that he, too, is denied a visa. One of those was Maj. Roberto d'Aubuisson, the leader of El Salvador's far right who has been linked to the infamous death squads. But even the squalid little man was bent on nothing more than meeting with people and lecturing. He had posed a danger to the United States.

It is both biased and silly to ban people from the United States to the Soviet Union. Legislation enabling our government to ban certain foreigners because of their political views is an exception to American practices and beliefs, not in harmony with them. Yet by keeping the provision of the McCarran-Walter Act on the books, and by implementing it from time to time, we behave no differently than the Russians. They seize people from me because they feared my ideas in the past. Apparently, we seize people for the same reason.

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Mail Call

Improving relations

EDITOR:

On behalf of the Corps of Cadets, I would like to thank the residents of Law, Hart, Puryear, Davis-Gary, Moore and Crocker halls for accepting our invitation to run and eat with us on two occasions. These were excellent opportunities for cadets to meet other students in a relaxed atmosphere.

The door for better student-cadet relations has been opened and perhaps in the near future we will become more unified despite our differences. Many of us seniors finally have realized how unfortunate it is we only have four or five short years here at Texas A&M — there are so many exciting aspects of student life we would all like to see and belong to as Aggies. Therefore, I think it is important to respect all student groups as Aggies, and attempt to experience as many as possible.

Again, I would like to praise the cooperation and enthusiasm of the students and their residence hall presidents.

Cadet Lt. Colonel Gregory W. Keith '87

Freedom to read

EDITOR:

Now that Robert Farrell has alerted the University community to the presence in our library of *The Advocate*, what do you bet it will be removed from the shelves of the Current Periodicals Department — and scattered across tables and couches by library patrons!

Periodicals such as *The Plain Truth*, *The Sure Word* and *Potential* are also available — in the Memorial Student Center hallway. It's freedom of the press — equal time for opposing viewpoints. We live in America, and this is a world-class university — remember?

Mary Beth Butler '87

Letters to the editor should not exceed 300 words in length. The editorial staff reserves the right to edit letters for style and length, but will make every effort to maintain the author's intent. Each letter must be signed and must include the classification, address and telephone number of the writer.