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Cuzco, Peru.

Photo by Beryl Goldberg®.

Thoughts on Taking Office

Peter D. Bell became the second President of the Inter-American Foundation on 13 May 1980 in a ceremony conducted by Peter T. Jones, Chairman of the IAF Board of Directors, before 250 friends of the Foundation in its offices in Rosslyn, Virginia. Among those congratulating Bell was Representative Dante B. Fascell, of Florida, IAF's congressional founder. Rep. Fascell traced the development of the Foundation under the leadership of Bell's predecessor, William M. Dyal, Jr., from the Foundation's beginning in March 1971.

Bell came to the Foundation with ten years of experience in the Ford Foundation's program for Latin America and the Caribbean. During that time he had lived in Brazil for four years and in Chile for three and a half. More recently, he served

as Deputy Under Secretary of HEW, coordinating the international activities of the Department. Bell has been a visiting fellow at Harvard and special guest at the Brookings Institution.

From Peter Bell's remarks at his swearing in—

"The IAF . . . brings together several strands in my professional experience which have sometimes seemed divergent—Latin American development, foundation management, and federal government. The IAF has thereby provided me with a post hoc rationalization for what until now has been a zigzagging, if not checkered career.



From left: Peter D. Bell, William M. Dyal, Jr., Dante B. Fascell, and Peter T. Jones.

"I must confess, however, that what really attracted me to the Inter-American Foundation was not that it made sense in career terms but that this very special organization allows me to give institutional expression to an idealism which remains undaunted after my experiences of the past.

"In facing the deepening frustration and pessimism in this country, it is all the more important that this nation and this Government support institutions that embody our highest ideals for what we and other human beings might become. One of the Inter-American Foundation's objectives is to improve understanding between the peoples of the hemisphere. But the Foundation can do more than contribute toward our being better neighbors. In its small way, the Foundation can help us to live better with ourselves—because, in this way, we are pursuing our best instincts and being true to our ideals, even as we respond to the proposals of our Latin American colleagues ...

"... in a period of increasingly big organizations and increasingly distant decision-making processes, it is important to know that there are people in specific circumstances with concrete ideas for changing their situations and that from such projects the lives of people can ultimately be changed for the better. The mission of the Inter-American Foundation is to seek out such projects and to help give them flight. I cannot think of a more rewarding task."

In his remarks Peter Bell made four observations which will shape his work—

First, that the new President is fortunate in inheriting a staff which is both creative and dedicated, and that the Foundation has an ethos which is special and deserves nurturing.

Peter Bell speaking at swearing-in ceremony.



Second, that work needs to continue on refining the objectives and criteria for the Foundation's grant-making—on making explicit why we are more accessible to some groups than to others, and why we are more responsive to some proposals than to others.

Third, that the Foundation must press forward in its efforts to evaluate and to learn from its experience, and to support our grantees in doing the same. I realize how complicated and delicate this task can be. I also know that it is more fun to give money away than to try to draw lessons from the experience; yet evaluation is critical to refining objectives and

criteria, and to professionalism in grant-making.

And fourth, that the Foundation can now do more to reach out to various publics—to private foundations, to voluntary organizations, and to governmental agencies in order to discuss and to test what we think we have learned in our first decade. This will be not be easy. For we must not be diverted from our central purposes and values, but neither should we confuse institutional autonomy with institutional insularity. We have learned enough and gained enough strength to venture forth ■

Theater and the Caribbean

An Interview with Ken Corsbie
Robert Maguire

“... you ask what theater ought to do. Well, I think it ought to do everything ... Oh, my God, what it does to West Indians to see themselves on the stage! What it does is give them self-respect, man, some kind of identity, some kind of strength ...”

Ken Corsbie was born in Guyana and now lives in Barbados and Trinidad where he is a freelance director and theater consultant with the entire Caribbean as his “office.” Here, he comments on a wide range of questions related to theater and the arts in the Caribbean. Corsbie has an intensive background in Caribbean theater. He has worked in Guyana on radio and stage and has toured throughout the area.

Corsbie is attempting, through Theatre Information Exchange (T.I.E.) to establish a communications network to break down the isolation that has plagued theater activities everywhere in the West Indies. T.I.E. received a grant from the IAF in 1978 to assist it in establishing the regional organization charged with publishing scripts and other material and to serve as an information source among dramatists.

ORIGINS OF CARIBBEAN THEATER

Formal Theater

“The historical background of the theater is the background of almost everything we know—of our music, our art, our politics, everything. What we do formally, whether it’s the educational system, or to read and write, or to sing, has come through the colonial experience. The songs I remember singing as a young boy were English folksongs: “England Will Be Free,” “Land of Hope and Glory.” These were songs we liked a lot, and “God ... God Bless ... God,” was it “God Bless England”? Formal drama, from my time anyhow, that is the early 1950s, would have been Noel Coward, other British comedies, some American

plays, European plays: All were good plays in their time, in their place. Those are the plays we would know in the 1950s.

“Let’s go back a little further. Let’s take it from when Marcus Garvey, somewhere in the 1930s, did three one-act plays. I think they were called *Home in Jamaica*, *Slave Hut to Mansion*, and *Coronation Of An African King*. They were almost the first time that black people were getting on the stage in the West Indies, doing plays about themselves, at least coming from themselves.

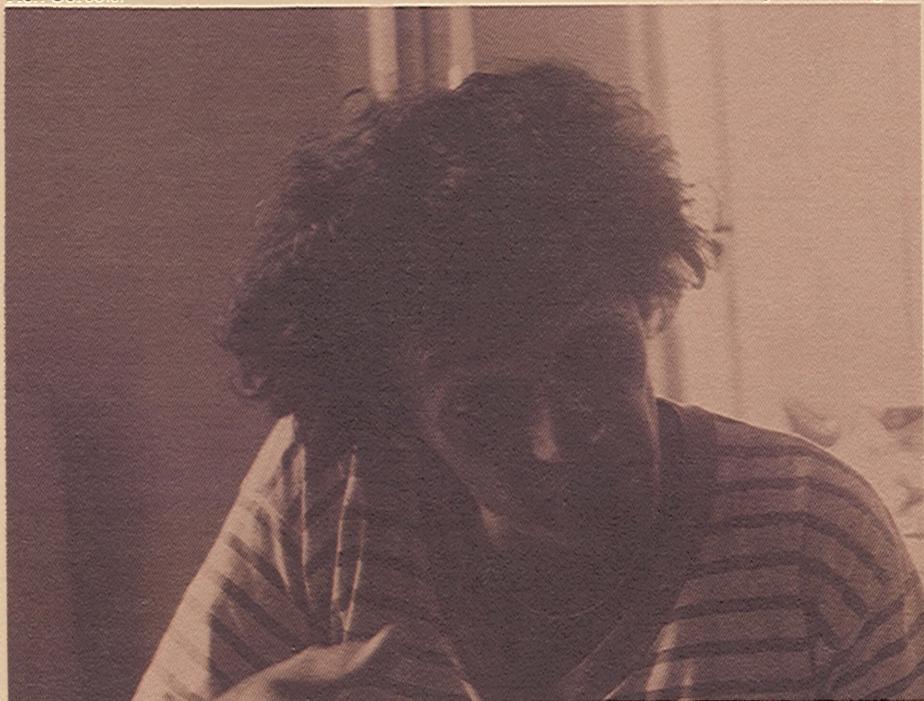
“But from way back in the twenties or 1910, whatever drama went on formal theater went on because expatriates, usually English in the English-speaking Caribbean, began to do the plays that they liked and knew about and could do. They did a lot of plays that were strictly English and were almost always acted by English. The few natives, that is, islanders, that came into it did that too. They merely made up white, they dressed and did white plays and acted as white people. Usually, anyhow, they were Caribbean people who were fair skinned, put it this way, who were black and could pass for white with a little makeup.

“I remember in the 1950s, when I started theater, I think in all of the plays I acted in, I put on Number 5 and 9 Max Factor makeup, which is what you, Bob Maguire, would probably have to wear—your normal makeup playing yourself. But I put on a lot of that and I borrowed shirts and jackets and ties and whole suits belonging to an English friend in Guyana and I did a little Noel Coward. I was always the English gentleman or the young English boy in the plays.

“That was general, I think, through the Caribbean. It must have been so. The Jamaicans, for instance, started what was almost real English pantomime, as played by the English or American expatriates living there, working there. Slowly, more and more Jamaicans—whether white Jamaicans, brown-skinned Jamaicans, or

Ken Corsbie.

Photos by Robert Maguire.



black Jamaicans—began to get into it, the strict English pantomime. Then what began to happen was a change of story and the emphasis. For example, when they did *Puss in Boots* it became “Jamaican” *Puss in Boots*. The location became Jamaica and the situations and the jokes and satirical stuff became a little more Jamaican. So, all through the fifties and sixties that occurred, until now what used to be the Jamaican pantomime became a full-fledged Jamaican musical, written by a Jamaican. Almost always now, the music is Jamaican, as are all the actors and the dancing.

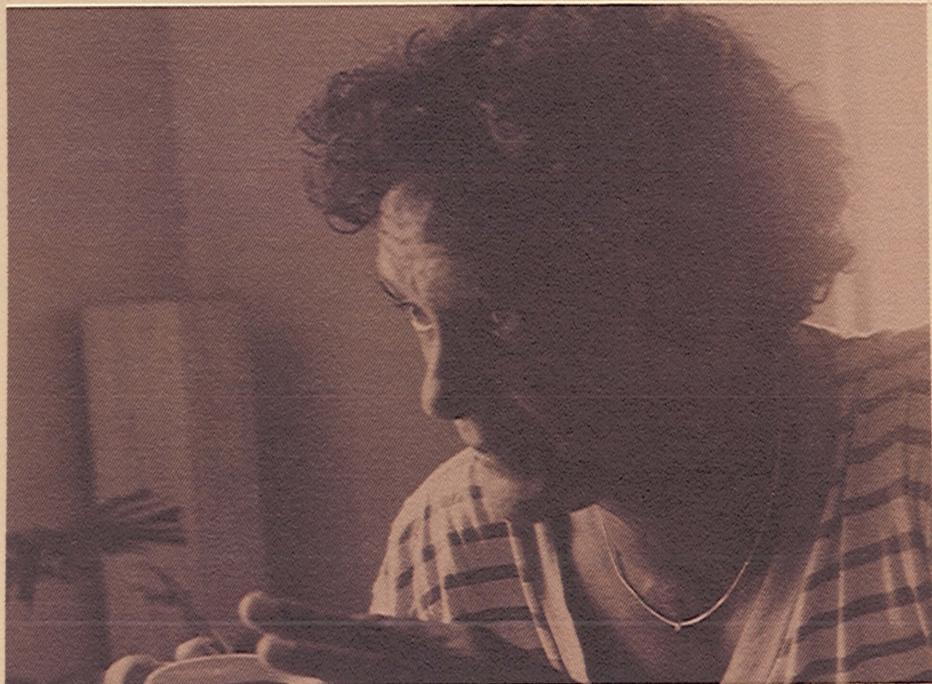
“Here in Barbados there is still a group of people doing almost all European or English or American plays. As more and more Barbadians get into it, the emphasis changes. They’re looking for some West Indian material that can embody the white European, the white Barbadian, and the colored Barbadian. In Grand Cayman, the Inn Theatre’s fare is *The Fantastiks*, an American play, *Raisin in*

the Sun, a black American play, and a Jamaican play called *Smile Orange*. So they have in their group both black and white. Their fare is very mixed. Theater Guild in Guyana did that the last 10 to 15 years. They’d been mixing their plays, and as the locals began to get into it, the emphasis began to swing.

“But you know, Bob, the history of our theater, as I said, is probably the history of most everything. Today, though, about 80 to 90 percent of the drama we are doing is locally-written plays or at least regional plays.

Parallel Popular Developments

“There was in the twenties, thirties, and forties people’s theater in a sense. On almost every island there is a person who’s probably very old now—or dead—who was the catalyst. I remember Sam Chase in Guyana. He would put on a skit when I was little. He would put on a show, and the thing they portrayed might have come from the newspaper last Sunday. It might be some topical social story, some



story about a martyr or graft. It might be political, but it always came up from what had happened. And it was often pointed out in a satirical way, much like the calypsonians did in a song. They did a lot of those skits, you know, and the style came up among people. That was not what we call legitimate theater, but it was on stage. It was legitimate in the sense that people went, they paid, and saw shows. Maybe the thing would last an hour. Each item might last 10 to 30 minutes. There would be music, and then another skit would come on. Yeah, they did a lot of that. Unfortunately, there's very little or no record of the work.

"And, of course, there's been masquerade music, strict masquerade music, where there are musicians and then there's dance. It goes right back to Africa in the masquerade dances. People are on stilts, men in women's dresses, and there's flouncing. The music became, on a lot of the islands, skittle drums and flute—these little penny flutes they blow. And then Carnival of Trinidad has always been a street theater—street festival. Now there's legitimate street theater.

"I think it inevitable that after the 1940 war there was a whole new approach. New beginnings stirred politically, and the theater was merely a manifestation of the political thinking that began to look inward. We began to be a little more conscious of where the universities were operating. People were coming out and talking about such things as West Indian literature.

"I think the whole fifties was a phasing out of the British and colonial presence because the people in the early sixties were beginning to get independence. Nineteen fifty-three was when the British moved into Guyana and suspended our constitution. Politically and inevitably, drama, like everything else, would follow the whole system and would go along with it because that's the way we were.

"Of course, we were like that. I did, as a

little boy, stand up in the rain and wave a flag on the Queen's birthday and sang: "Rule Britannia, Britannia rule the waves."

"I remember as a boy of 10 or 11 being kicked—kicked! by this cinema owner in Guyana because during "God Save the Queen," which was always played before every cinema film show—and I don't know why—I was kicked because I dared to sit down.

CONTEMPORARY WEST INDIAN THEATER

"To generalize, people are writing theater today with a kind of social consciousness. I think people are writing about what they see around them, what they experience, and what they would like other people to see. I think a lot of us, the writers and the dramatists, hope to initiate some kind of change, some kind of consciousness, some kind of greater awareness, so when people come and see the play, they are a little more aware of the society and some of the problems.

"For example, let's take Alwin Bully's *Night Box*, which he did in Dominica and then took to Antigua, Montserrat, and St. Kitts, where it was very successful. That play, when it came out, spoke about the nurses in the civil service on strike in Dominica against the hospital conditions, against low wages, against all sorts of things. It talked about civil servants not being permitted to meet and being harassed. I think Bully was both saying what he saw around him and foreseeing a lot of problems that were going to happen. Civil service strikes and that sort of thing happened in Dominica before, during and after that. I think Bully was seeing ahead of time. He was seeing what was going on all around him what had happened, and I think he expressed this in the play. I think the play was probably typical.

"I think Dorbrene Omarde's plays look at the issues as happening. He feels a reaction to them—usually critical—and he writes it as it is. As a result, his plays

can be considered highly political. Writers today are writing about contemporary issues. I think that is fairly standard all over the world, whether it's a comedy or musical or whatever. And in some cases, we write in praise of what's happening. If people sometimes like what they see about life, they write it in a play.

"I think the theater has that ability, like all the arts, like any human thinking, any activity, to follow and merely report what happened. The theater also runs parallel to something—any change—as it is occurring. Also, theater, like any art, has a way of being able to forecast and be ahead of what's going on. I don't think the theater is any different from music, writing, poetry, or political thinking because, after all, theater is merely an exercise that people do, and it can only do what people say. The theater is a reflection of life, and a reflection will be a look back and say, 'This is how it was.' And then they would say, 'This is how it was, and this is what I don't think should have happened.'

"You ask what theater ought to do. Well, I think it ought to do everything, just like any human activity, any philosophy, or anybody's thinking out anything. It will react to what's happening now and show you as it is. It would be a mirror, in some cases a mirror plus a commentator. In some cases, it'll be a forecaster. It'll look ahead and say, 'Boy, at the rate these things are going, this is what's going to happen if we don't change this.' It should be all those things. That, I think, would be its rightful place.

"I think the dramatist doesn't see himself as a destroyer. Dramatists, like a lot of artists, see themselves as developmental people. Unfortunately, the way it comes out in a play is as if they're always in opposition to something, and we get a reaction or an overreaction from those same people who would intellectually discuss politics or society. They do not like the dramatists today because drama is such a powerful thing. Derek Walcott

THE ARTS COUNCIL OF DOMINICA

PRESENTS

SPEAK, BROTHER, SPEAK

A Play For Our Times By Daniel Caudeiron

Directed By Alwin Bully



St. Rose's High School Georgetown Aug. 31st. Sept. 1st. 2nd.

Carifesta '72

some time ago said, 'Watch it, they're out to get us,' meaning the government on one of these days is out to get the dramatists. He said satirically that if he were a person in charge of policy in a country, he would get to the dramatists first thing and stop them or direct what they say and do, because he says in one hour to an audience watching a piece of theater the thoughts and ideas that rage through your head can be done in almost no other way but through the theater. The kind of things that can happen to you watching the theater, and the changes that go inside your skull that might come out ten years later in your actions. It's very powerful.

"Theater has that power. All art takes a lot of living and brings it down to needle-point, like acupuncture. It goes straight to the point. You know, it can take ten years of living, one idea, a hundred years of concept, and bring it right down and push it right through your eyes, right into the middle of your skull and touch a nerve. I mean, that's the power of the theater, the power of the arts. You know, it's like philosophy. I don't see art as being anything else but a philosophical exercise. We hear about early philosophers—the poets, the writers, the dramatists, the songmakers. Cat Stevens, Neil Diamond and Shakespeare are philosophers. I mean, Bob Marley, Sparrow, and the calypsonians, and the writers and poets—the Walcotts and the Brathwaites—whoever it is, yes, are nothing else but philosophers. And they have really found a vehicle to which they put their philosophy of life.

Regional Theater and Cultural Identity

"I think Caribbean theater has several characteristics that identify it as Caribbean theater. Maybe those things are not different from a lot of other theater all over the world, like the use of first language and the fact that in Caribbean theater the writers are political. And

that's perhaps no different than someone like . . . Shakespeare! In Caribbean theater, more and more we see an attempt to use ritual or mythology, like Derek Walcott's *Ti Jean*, which is a myth. I suspect that the DOE Theatre in Suriname is beginning to use a lot of mythology and ritual and costuming. In much of Caribbean theater the use of music seems to be increasing. Just because you're doing a straight drama doesn't mean you can't have music. The music tends to be local.

"There seems to be the beginning of an exchange of theater in the sense of scripts. At last it looks as if there's a system being set up through what Theatre Information Exchange is starting to move around the islands. Jamaica's Pat Cumper's *The Rapist* was done in Nevis because they got the script from T.I.E. Once people begin to do each other's plays, something rubs off. If they ever write a play, they may be influenced by what they saw. The influence is going to start to spread and once it does a certain commonness is going to start occurring.

"In a lot of the Caribbean—because of very similar recent and past history and very similar current developments in many of the islands—a play written in one island is absolutely dead-on for another island in style, feel, language. Absolutely right on, relevant, dead right, correct. Trevor Rhone's *Smile Orange*, which is about a small hotel and the influence that tourists put on natives and natives put on tourists, and the responses of both are apropos of many islands with small hotels. So, in *Smile Orange*, the theme, the style and the story will be dead right for a lot of other places. There are crossovers, no question about it.

"There probably are a very few people in the Caribbean living in an island that don't have one direct or second removed family living in another island. Caribbean almost started out from Barbados and moved outwards in the slave trade. Brothers went here, sisters went there.

And they are family all over the Caribbean. Everywhere has family. Only yesterday I was speaking to a director-producer-educator here in Barbados. He was saying that, you know, notwithstanding whatever the politicians say and whatever happens officially to immigration departments people will interrelate. Because more and more people [are becoming] involved in the arts, that interrelation will continue and go on. And that's a very powerful interrelationship that is happening all the time. What in fact has to happen is much, much more of it.

"Carifesta, for instance, the very official every two or three years big festival of the arts, is a tremendous mixer. It's phenomenal! And what you have to do is set up systems, whether the government is to help do it, and developmental agencies, the art groups, the associations, the artists individually. The tremendous amount of cross-fertilization, of passing, of exchange and sharing is going on and increasing, and people want it the more and more it goes on.

Caribbean Theater and Caribbean People

"Oh, my God, what it does to West Indians to see themselves on stage! What it does is give them self-respect, man, some kind of identity, some kind of strength. For example, there's *Bimshire*, a musical that's done [in Barbados]. It started with what they call a pantomime, much like original Jamaican pantomime, but it is now a full-fledged musical, and they're trying to improve it all the time. That gets an audience of 13 performances, 600 people each, in a small country like this that does not have a big theater tradition!

"The impact is like—oh, my God—it's like having your own politics. It's like having your own clothes. It's like having your own language, your first language . . . at least being able to speak it, without being ashamed of it. I mean, I grew up in a

culture, you know, Bob, where people speak of bad hair, and good hair. All blacks had bad hair and all white people had good hair, and you married a woman or you married a man, as the case may be, who's clearer than you because you tried to improve your color by getting lighter. That's one heck of a thing.

"We're also talking about situations where if you listen to radio stations in the Caribbean you hear almost all announcers speaking in English or American accents. You can't tell which station you're listening to. All the islands have a distinctly different accent, but on the radio stations you couldn't tell until they identified the station. 'Bout four and a half minutes after the right side of four o'clock, all you beautiful people out there. Now we play for you, man . . .' They're announcing a calypso with a high American accent! Once it's news, they go into an English accent. Yeah, the day our radio announcers begin to sound like nationals, they will be doing what the dramatists have done and a whole lot of poets have done. A lot of poets are writing in their first language or adaptations of their first language. But a lot of poet people are still writing about 'thou' and 'thine', but that's coming less and less. And the music, the very powerful West Indian music—there's no question that the music has made it.

Myth and Fact

Another side—a dark side—is that once you're doing an American or English play, you put into it a lot of sex or violence or high politics . . . cool. But once you start doing local plays, you start to put in the same themes, you come from the realm of myth to the realm of fact.

"Let me give you an example. The musical *Bim* done in Trinidad, written by Raoul Pantin, was about an East Indian fellow in Trinidad in the 1950s. He travels as a small boy to black Port-of-Spain, finds some problems, racial problems, etc. He gets into politics. There is some violence



and guns and things. He gets high in politics and in the end he goes crazy. Somebody shoots his woman, and he goes mad or something like that. A very powerful story. Now that similar idea's been done in all sorts of Hollywood plays and English plays and films, all very good, but as soon as it becomes a Trinidadian play with a Trinidadian location, Trinidad actor, Trinidad fact, you came from myth to fact, and we don't want to see that. The fact sud-

denly becomes obnoxious. It had too many guns. It was too political. It was anti-Christian. They found all sorts of reasons why it was banned in this island, why it was censored in this country, why it was frowned on in this country. It had a hard time, and it was an excellent film.

"Someday we have to face facts and truths, and we are not too interested in fact. That's why we have Carnival, which is a myth, a kind of bacchanal.

Problems and Limitations

"The problem of theater is sustaining itself. When television came to America, it had a long technological history behind it—drama, professional theater, radio, and a long history in universities, of people being taught technological things and art. So it had a long backup system—culturally, technologically, socially. The circuit merely redid itself. In other words, it was natural to the environment, televi-

sion. A lot of things in the Caribbean are not natural to it. It came up, I'm not saying it's wrong; it didn't come up natural, it came up because somebody brought it in. Here ... Pop ... Television! Here ... Pop ... The Theater! When the English or Americans started their theaters in the various islands in the 1920s, thirties or whatever, there was no history of theater production here. They came in and did theater. What they left was a kind of a surface thing for us, so we didn't have a lot of things, like the whole infrastructure.

"Another thing, on one or two of the islands, theater is being done almost exclusively by well-to-do people and maybe they hike up the ticket price. So it's seen as exclusive. Even in places, say Guyana, I know it's seen as exclusive in some cases, except it's breaking down now over the last four or five years.

"You see, theater's not done in the educational system. Whereas the universities and high schools of, say America and England, have had a long history of theater of some sort, they have not had that in the Caribbean. The universities and high schools in the Caribbean are still doing literature. They're doing, say, Shakespeare plays, but they're learning them academically, not on a stage. Still! They're learning drama from a book. We still discuss theater in universities here. People may do a nativity play or an end-of-term play occasionally. One teacher may do a pantomime in a little secondary school or primary school once a year, and one particular teacher might get the girls to do something that they prepare for presentation of prizes or graduation, but it's not integral. It's peripheral. It's surface. There's no coming up from the roots. School children are not coming out of school with any history of theater behind them.

"Some artists still feel themselves as elite, intellectual, and articulate. Theater in the Caribbean tended to be "respectable." See how religion in St. Lucia nearly

killed the theater. The two Walcott brothers can tell you about it: persecution of the theater, of the real arts, by the Catholics, by the priests in St. Lucia. Why? It's just like the persecution of politics.

"Theater is the opening of the mind. All -isms, whether it's Catholicism or socialism or capitalism, are in effect a closing down of the mind, a narrowing of your visions. No matter what they say, in the end it narrows you to one single path and everything else is gone. What theater tends to do, what all art tends to do, if it's done fully, is to open up. It's exactly contradictory to our administrations, to bureaucracy, which is designed, in fact, to keep a narrow path. In the Caribbean there is still a stigma of a theater person being loose, undisciplined, immoral, anarchistic. There's still all those stigmas about the arts here. Now, if done 'properly,' art would be 'right'. Your daughter goes to ballet classes because ballet's a 'good thing,' you see? And music, piano music is a 'good thing,' and a steel band isn't. To sing madrigals is still a 'good thing,' but to sing 'kaiso'—calypso—is something else. How many schools in the Caribbean in their music classes teach calypso? Almost none.

"There are technical and physical problems. Whenever we build a theater, we build a theater that's more concerned how it looks than how it will work. Guyana built a \$13 million theater that looks like it could have come from Budapest! Inside it's exactly again from Budapest, London, or whatever, except badly done. And they didn't train a single person to run that theater. They employed 15 permanent staff—not one had come from the theater, had studied theater, or had learned anything about technology of theaters or anything, so there's a great lack of understanding. You ask me what's wrong with the theater and the problem. The problems are a hundred. It's terrific. You know, between

Carifestas, which is a big thing a lot of governments put a lot of money for, there's nothing. There isn't equivalent assistance going on. There's no educational theater, no children's theater. Radio and television have been very slack about it. And the theater people do not collaborate with each other. But all those things are surmountable.

Popular Involvement in Theater

"I think a lot of people want to act. A reason West Indians want to act is because we're a flamboyant people. We have the Carnival, the language is flamboyant, and we like to be storytellers by nature. Our roots culture has been definitely very verbal, very oral. That's a big part of it. Part of it is because we think it's a very glamorous thing. It fills our ego. Now why it does and why we want to do it, eh, I'm not too sure about that! We feel good about it.

"Not all of us do it because we feel or want to institute a change in society. I think a lot of it is ego tripping. And it's for the want of something better to do in many cases. People want to do something better than what they've been doing all the time. In some cases, people see it as a way of searching. Some people see it as a way of getting a little praise. Some people see it as something to do, anyhow. Some people see it as a real force for change. You ask why West Indians act? Why we like to play cricket with a flair; why we have this fantastic Carnival; why we are so flamboyant in our speech! I think we're still an oral people and therefore that might be it.

FUNDING THEATER AND THE ARTS AS DEVELOPMENT

"The theater and the arts give us a kind of self-respect. It gives us a way of examining ourselves. It gives us a way of expressing that examination and the conclusions and showing other people. I think it's no different if you gave money to a school. Whether it's teaching mathematics,

Dominican Republic.

Photo by Steve Vetter.



French, English, business. What you're doing is building, letting people get a chance to examine their character. And hopefully, in some cases, it does allow us to see things that we may not have seen any other way.

"Can theater provide inspiration and roles? Well, let's look at Alwin Bully again. Within three weeks of Hurricane David hitting Dominica, he had already got onto the radio a series called "Winds of Change," which was inspirational, instructive, and educational, trying to tell people about sanitation, food, transport, health. It played the role of a developer. Right now the Caribbean Broadcasting Union is talking about doing a radio serial on the stress on women in the Caribbean. The Caribbean Conference of Churches wants to use the radio and drama groups who will write and put on plays that teach people about cooperati-

onism, agriculture, family planning, and family life.

"Alwin Bully's "Winds of Change" might be a good example, where funding a radio serial—right now, three weeks after that crash in Dominica—where that series is attempting to get people to hear themselves, to look at themselves almost objectively now because it's happening. "Yes, man, you know you should really not throw your food here because the flies will come and sanitation now with the hurricane will be bad . . ." If it came on with a drama maybe people would listen to it and react to it more positively than any other way.

"Why you fund the theater? Why you fund the arts? I don't see it as any different as if you funded—I think of a school all the time—the building of schools, because I think art is an education, in fact, the whole expression of our entire selves. It is fund-

ing a reinforcement of the selves of people, which, unless you have that, all other kinds of development cannot occur. A lot of development will then come, whether it's political, social, economic development, because people have a self-worth about themselves. For the first time people can start to see themselves, and unless you can do that, what else do you have? You can build roads. You can do all kinds of things. So what? You have a bunch of robots, unthinking people, insensitive people on these beautiful roads eating their food. So you develop schools, you develop roads, you develop things, but art's really developing people. I think all other things you might develop—roads, banks, trees and agriculture—is developing things. If that's what you want to develop—a whole bunch of people who have things—cool. But if you want to develop people who can deal with things, then right. The arts deal with people first because all development is leading towards people living a better life. If people, inside, don't begin to understand themselves or appreciate other self-worth and have all the other things, you can't develop your life, in a way.

"Last word, and I'm quoting from Astor Johnson, the Trinidadian dancer. "We cannot afford to smile just for smiling's sake, so we find we have to establish a certain truth in terms of what we say in our art." Developing the arts might be like developing a truth. I think *that* might be it. We're dealing in facts and truths, because art examines the truths in our lives. As I say, it's a philosophy. Maybe one could say acting is believing that art may be truth, you know? Religious people will be very annoyed to hear that, because religious people feel the only truth is theirs. Politicians believe the only truth is theirs. Maybe I am arrogant, but like any of them, I say perhaps art is the truth" ■

The interview was recorded by Robert Maguire, who has been an IAF Representative for the Caribbean since May 1979.

Manos del Uruguay

Patrick Breslin

Cottage industry may not be a path out of poverty for Uruguay, as Gandhi thought it was for India, but a group of practical Uruguayan women are proving that the efforts of hundreds of widely-scattered artisans can add up to economic success.

In just over a decade, Manos del Uruguay, a non-profit association of 1022 artisans from numerous small towns and cities of the interior, has become one of the ten largest employers in the country. Manos's sales of sweaters, rugs, ponchos, and other woolen and fiber goods reached \$1.3 million last year. Over half of its production was exported to such fashion conscious capitals as New York, Paris, and Tokyo.

Manos has demanded high quality standards since its earliest days, which, according to Olga Artagavetia, founder and driving force of Manos, is one of the reasons for its success. The Manos showrooms in the old section of downtown Montevideo confirm her point. Tightly woven rugs in rich earth colors hang on racks along one whitewashed wall. Niches in the other walls display colorful sweaters, scarves, hats, fiber placemats, stylish ponchos, and shawls. Blankets and bedspreads of gleaming washed wool are piled on tables. Another showroom is devoted to a varied collection of contemporary wall hangings.

The designs, sometimes simple, sometimes intricate, are unlike those often seen in artisan goods from other Latin American countries. Uruguay, a country populated almost entirely by European immigrants, lacks the rich artistic tradition of many of the Andean nations. Manos designers draw not from an indigenous past but from sophisticated modern sources. Yet the result is strikingly original. Manos has evolved a look of its own, one that is finding increasing favor in international markets.

Manos appeared in 1968 as an attempt to ameliorate endemic rural poverty. Landholding in Uruguay is highly concentrated, primarily among a relatively small number of sheep and cattle ranchers. This fact together with the continuous decrease in the price of Latin American raw material in the international market, has restrained the possibilities of rural development. The advanced social reforms and labor legislation, which characterized Uruguay until recently and which have been repealed by the current government, never reached into the countryside. Low pay and lack of work have long combined to push people off the land and into the capital city of Montevideo.

According to the stated goals of the organization, Manos intends that its artisan members participate in the direction of the enterprise as well as benefit from steady employment and income. To this end, Manos has assisted the loosely structured artisan groups to become self-managed cooperative businesses through an extensive program of technical, managerial and cooperative training. All this notwithstanding, Manos's contribution to the growth and human development of its members has been limited to some extent by the drive to secure its economic base. "Many other attempts like Manos have been made," says Mrs. Artagavetia, "and they always fail. We want to make this economically sound."

At the core of the Manos system is a sophisticated service center housed in the buildings around its showrooms in Montevideo's old city. Perhaps the best way to see the Manos structure is to follow a new product, say a sweater, through the entire process from design to finished garment.

The design workshop, a high-ceilinged room on the second floor of the Manos headquarters, is cluttered with drawing boards, sketches pinned on walls, swatches of woolen cloth, and stacks of

Manos artisans.

Photos by Patrick Breslin.



Making wool yarn on electric spinning machine.



Loom used for ponchos, blankets, and wall hangings.



Artisan showing a finished sweater.

glossy fashion magazines from around the world. Rugs and blankets change little from year to year, but clothing styles do, and Manos has two full-time designers who plan the annual collection. They travel to international shows, keep up with developments in the world of fashion, and adapt new ideas to the Manos look.

A typical sweater, for example, starts as a sketch on a designer's board. Along with a stack of other sketches and samples created in a small design laboratory, it goes next to the commercial department which is responsible for selling it. Decisions by that department are based on its assessments of domestic and foreign markets. Once a new sweater style is selected for production, Manos's technical department takes over. It breaks the design down into a step-by-step blueprint of specific instructions on measurements, amount of wool to be used, colors of dyes, patterns, and tightness of weave, measured to the centimeter.

Next, sample sweaters are made in a workshop at the Manos headquarters, using the same equipment and materials as do the women artisans. The amount of time necessary to make the garment is calculated carefully, and that will determine the schedule and pay for the artisans.

Finally, the production and promotion department, which keeps track of the workload for each group of artisans throughout the country, assigns the order for so many sweaters to one or more groups and sets deadlines for delivery of the finished garments. The blueprint for the new sweater is introduced to the groups by a coordinator, typically a woman with some teaching or social work experience in rural areas. She is the link between the carefully calibrated organization in Montevideo and the artisans. The coordinators visit their groups regularly, usually riding buses through the night to Uruguay's far corners, bringing new designs, results of time-motion

studies on more efficient production methods, or new policies decided in Montevideo. They also coordinate the provision of the raw materials to the groups (Manos buys everything in bulk—wool, dyes, fiber, even the bags in which finished goods are packed for shipment to the warehouse in Montevideo).

For the artisans, a newly-designed sweater means a new blueprint to study and learn and a tight delivery schedule to meet. "It is not unusual to see us coming up the street on delivery day, putting the last stitches in the sleeve of a sweater," one woman in the small town of Risso said wryly. "All these changes in style cause problems for the women," said another Manos member in Trinidad, "but we understand that to compete abroad, Manos has to keep improving."

One way it improves is constant attention to the quality of the items produced. When a sweater is delivered, it must pass a quality control check by another member of the artisan group before it is sent to Montevideo. There it is checked again. Rejection of garments that fall short of the standards set down in the blueprint is not uncommon at either point.

The innovations introduced by Manos go beyond changing styles to include changes in equipment and materials. Many of the groups have recently seen the traditional spinning wheels replaced by spools driven by small electric motors.

One of the most important changes was a shift of work from home to a central location. Manos started as a true cottage industry with work performed by women who knitted or spun perhaps half a day in their own homes. But gradually both technology and the preferences of the women brought them together in workshops. A typical Manos workshop is a small house in a rural town with two or three rooms in which the women work, another room for storage, and a patio in back providing space both for relaxation

and for the wood fire over which wool is dyed. With looms and electric spinning wheels installed in the workshops, rural women can work one of two shifts during the day, especially since many women in the countryside begin work as early as 5:00 a.m. The move to central workshops was spurred by a \$500,000 Inter-American Development Bank loan a few years ago which helped many groups buy or build a locale. An earlier Inter-American Foundation grant of \$88,104 had helped Manos improve its technical services to the artisans and financed seminars on cooperativism, management, and technical skills for the artisan women. Presently, the IAF is assisting Manos in a range of efforts aimed at making it possible for the artisan women to assume greater responsibility in the management of their local cooperatives and of the whole Manos organization.

From the viewpoint of the artisans, the chief contribution of Manos is year-round employment for women where none existed previously in a society where men often find only seasonal work. The women who work for Manos make the current minimum wage, something over \$3.00 a day. They work an average of 33 hours a week. Before Manos, the only possibilities open to rural women seeking work were migration to Montevideo or local work as servants. There is, understandably, a great deal of interest in joining Manos. Each group has a waiting list of women and a few men who hope to be admitted. The members decide who to admit, and many groups now have training programs for apprentices.

With its economic base seemingly established, Manos is now taking gradual steps to increase participation by the artisans in the direction and administration of the organization. The goal is to have artisans control the board of directors. This is still some distance in the future although the first artisan board members will be elected later this year. Changes in the

Manos statutes, currently under consideration, would also give decision-making power to the artisans.

Concurrently, there are several changes taking place at the artisan groups' level. Eighteen of the groups have become formal cooperatives and are moving to take complete control over their financial affairs. They are beginning to train teachers to help introduce new designs and work with apprentices so that they will not need someone from Montevideo. Manos headquarters assists these changes by running a series of three or four-day courses designed to increase the ability of the artisans to administer more of their own affairs.

Those courses, which bring women together from widely scattered parts of the country, also help to increase a sense of solidarity among them. "We're one big family," one beaming woman said in Sarandí Grande. Behind her, on the wall of the locale, hung a colorful affirmation of that sentiment—a map of Uruguay showing all the places where Manos groups are located, all of them linked together by strands of wool ■

Wool yarn ready for dyeing.

Photo by Patrick Breslin.



Patrick Breslin, a free-lance writer from Washington, D.C., frequently writes about Latin America where he has lived and worked. Mr. Breslin is the author of *Interventions*, a new novel from Doubleday Press.

Breaking the Chemical Habit

Allan Williams

Andrew Royer's Natural Farm (Anronat Farm) is located in the village of Giraudel, Dominica in the mountains just north of the capital city of Roseau. The village is populated by small farmers engaged in vegetable production. Anronat's steep terrain, 300 meters high, is terraced for much of its 1.2 acres (one-half hectare) and, small as it is, is average in size for the farms of Dominica. Given the intensive farming system employed at Anronat, its size, however, appears to be close to the optimum for operation by one farmer.

Although typical for small farms of the area in terrain and soil, Anronat is distinctly different in a very fundamental way—the manner in which it is farmed—for Andrew Royer is a modern farmer who eschews the use of chemicals.

Royer moved to the Giraudel area in 1964. He bought a plot, which at that time was cultivated in bananas. The soil was very compacted, the run-off of water serious. Royer used the usual farming practices in the area, relying on chemical fertilizers and herbicides to obtain a reasonable level of production.

After three years, he noticed that his crops were addicted, so to speak, to chemicals. Yields and plant growth declined drastically if the amount of chemicals was reduced even a modest amount. Royer began to break the chemical habit. This adjustment called for an entire reordering of his farm.

Royer based his plan on four key guidelines:

- cultivate plants best adapted to the condition of the soil,
- improve the quality of soil,
- terrace the entire farm, and
- do all these together as parts of an integrated farming system.

Three considerations guide the operation of the farm. The first is economics. The farm is a business; thus, it must produce things that will sell at a profit.

The second is ecology. The farm must

not only produce but must continue to produce.

The third is management. One significantly limiting factor on this farm is human labor. Royer operates the farm on his own with occasional paid help.

Anronat farm has three cows, three goats, two sheep, a pig, a donkey, 86 layers; mango, lime, grapefruit, and avocado trees.

Its crops (with two growing seasons) include chives, parsley, celery, shallots, thyme, garlic, ginger, turnips, beets, onions, carrots, raddishes, lettuce, tomatoes, cabbage, corn, stringbeans, eggplant, sweet Irish potatoes, coffee, bananas, sweet and hot peppers, yams, and tannia. There are also marigolds and anthurium lillies.

A series of complementary functions knit the components of the farm into a planned whole. The farm products fall into two groups: those for household consumption and those for marketing. The management practices for the two groups differ slightly. Meat, poultry, and milk produced on the farm are primarily for the family; therefore, Royer does not have to seek maximum milk production or be overly concerned with fattening animals. The animal feed may be inferior to that used for commercial production, but this does not affect the main function of some of the animals, which is to produce fertilizing manure. Commercial products—vegetables, other crops, and eggs—require more care because Royer's main purpose here is to produce quality foods for marketing.

Royer cultivates elephant grass on the unterraced slopes of the farm to prevent soil erosion. The slopes are never cut clean, but a five-inch stubble is left which falls and mulches the area. The elephant grass is cultivated primarily on the slopes below the animal pens. Urine seeps from the pens down the slopes, fertilizing the grass. Bananas, cultivated on a small patch among the citrus trees, are a

Andrew Royer reconstructing beds on his farm in Dominica.

Photograph by Allan Williams.



source of food for the pigs.

Crops are cultivated on raised beds about one meter wide and three to five meters long. Royer has decided how to use his space over the years, and needs to make only minor adjustments as he observes changing environmental conditions. The ways in which space is used will determine to a large degree the amount of labor needed to bring the crops to a successful harvest.

Royer doesn't prepare an entire field at one time. He prepares a bed and sows it

immediately. This piece by piece approach permits him to respond to changing weather conditions and labor availability. The dividing paths between the planted areas and adjacent hedges, grasses, and other vegetation are kept immaculately clean.

Royer usually makes a deeper depression at the lower end of the trenches. As a trench collects soil particles washed off the bed, the depression collects the soil washed down the trench incline. At the end of the growing season, there is very

little definition between trench and bed because the trench is filled with soil washed off the beds. Royer reverses the process when reconstructing the beds.

Applying manure to the beds is a crucial activity in proper bed preparation, for it is the main source of plant nutrients. Royer does not, as is the common practice, mix the manure into the soil. He sandwiches a layer of manure on the bed and then a layer of soil over it. The manure then forms a barrier that slows evaporation from the soil below. The



beds retain more moisture this way than ordinary ones do.

There are advantages and limitations to this practice. During extended dry seasons, his beds retain some moisture. Dur-

ing the rainy season, however, the soil will retain too much moisture, which can cause root rot. To compensate partially, Royer digs his trenches a little deeper during the rainy season to facilitate

drainage.

Intercropping and crop rotation are employed routinely for maximum crop output, maximum leaf coverage, insect and disease control, and crop security. Royer usually follows a leafy above ground crop with a root crop.

There are two principles involved in his cropping pattern. The first is to intercrop on the same bed a crop that requires much space with one that requires very little. For example, he interplants celery with lettuce. The second principle is to intercrop for sequential harvesting. Basically the idea is to use the maturation period of the crops to determine the planting order. He also intercrops to control pests. He generally plants flowers in the fields on the perimeter. Thyme lines the edges of the beds, and chives and garlic keep down the number of nematodes.

None of the beds on the Anronat farm are ever extended fully to the perimeter of the farm. Indeed, this organic farmer insists on maintaining a path one meter wide between the beds and any other vegetation. These paths facilitate easy access around the beds. He also believes that the paths provide a first line of defense against crawling insects reaching the beds. They must encounter the ants and other predators that populate the paths before they can actually cross.

The final word on disease and pest control on the Anronat farm is farm sanitation. A good waste removal system is an integral part of the farm.

Royer personally markets his produce and keeps close control over his harvesting accordingly. Marketing his own crops affords him the opportunity to sell when his crops are most in demand. So, he generally has parsley and celery when they are not in season. Delayed harvesting to catch the market at its peak price can sometimes cause losses of up to 25 percent of a crop. But this is rare, and he believes that premium prices more than



compensate for such losses.

The greatest problem on the Anronat farm is controlling weeds. Some beds must be weeded once every two weeks. Royer does not attribute this problem to the weed seeds that may be contained in manure. "When you have very fertile soil, everything grows," he says. He weeds by

hand and then feeds the weeds to the animals.

Anronat farm is a very well organized small farming system. It uses no chemicals and from all observations has suffered very little from disease and insect attacks. Its income is far greater than the average income of farms of a comparable

size. It is a very open system, permitting a high degree of flexibility in crop substitution, spatial layout, and harvesting time. This flexibility was put to the test recently following Hurricane David in August 1979, which devastated the farm crops in Dominica. Although the Anronat farm was severely damaged, the basic, interrelated components remained intact. Immediately after the hurricane, Royer was able to clear his farm of debris, reconstruct his beds, and begin cultivation with his ever present source of manure. Anronat is indeed a remarkable example of what small-scale agriculture in the Caribbean can be.

In May, Andrew Royer, volunteering his time, went to Pilate, Haiti for a month to share his experience with farmer members of the Movement for the Development of the Community of Pilate (MODECOP), an IAF grantee. IAF paid his travel expenses, and a local priest donated two acres of land for a demonstration plot.

Some 50 farmers worked with Royer to transform an over-grown patch of land into a planned mini-farm. Mornings were spent farming. In the afternoons, Royer held classes. Royer will make at least one follow-up visit to Pilate and hopes to establish another demonstration farm there, this one to be operated by only one other person, to demonstrate the utility of a small organic farm. Royer, with a small grant from the IAF, is also opening a school on his farm in Dominica where three students a month will receive instruction in his methods ■

Allan Williams is a member of the Board of Directors of the Association for Caribbean Transformation (ACT).

Develop- ment Notes

New Office at IAF

The Foundation has established a new Office of Planning and Research to help guide and strengthen its research, evaluation, and planning activities. The Office will assist the Foundation in thinking more critically and analytically about its work, and in developing better ways to communicate its ideas and experience to others.

Specifically, the Office will be collaborating closely with the Foundation's program offices in:

- monitoring and evaluating current Foundation projects;
- conducting evaluative studies in areas of program concentration such as rural credit, worker managed enterprises, nonformal education, and cultural expression;
- applying the results of evaluations to the Foundation's grant-making and other program activities; and
- encouraging research and analysis at Latin American and Caribbean centers on issues of poverty and social change in the region.

The Office will also be responsible for coordinating the Foundation's fellowship and publication programs.

Peter Hakim has been appointed director of the Office of Planning and Research. Mr. Hakim worked previously as a program officer in agriculture and natural resources for the Ford Foundation, and has lived for extensive periods in Chile, Peru, and Brazil. He is the author of a book and several articles on food and nutrition issues ■

From the Streets of Bogotá

In February 1980, six youngsters from Bogotá, Colombia, got an unusual view of the United States. The boys—José Ramírez, Jaime Mendieta, Giovanni Ferreira, Israel González, José Antonio Poveda, and Luis Eduardo Moreno—represented Bosconia, a program for the street youth or *gamins* of Bogotá. The program was inspired by Salesian Father Javier de Nicoló and has been successful where other attempts have failed in offering an alternative to hundreds of youngsters who, by age five or six, take to the streets and live by their wits.

Bosconia is a complex interweaving of school, community, and work which capitalizes on the natural initiative and determination of the teenage veteran of street life. It respects the value they most fiercely defend—freedom. The youngsters enter the program with a legacy of life on the streets—thrift, drugs, and aggression are all part of their strategy to survive. Most of them have been in and out of Bogotá's juvenile jails and detention centers.

The youths participate voluntarily in Bosconia; indeed, they must earn the right to enter. The program stresses individual self-respect and responsibility to one's peers and to the community as a whole. Discipline is largely in the hands of the boys themselves, and in the latter stages of the program, the "learning community" is virtually self-governed through elected leaders.

Incentive to learn and to contribute is built into the environment. The structured educational program has two dimensions: the boys devote half time to academic studies and half time to work that relates to their interests and abilities. Young, imaginative educators are helping to turn street savvy into a catalyst for positive change.

The six youngsters (ages 17-19) who came to the States are at about mid-stage in their passage through the program.

From left: José Antonio Poveda, Secretary Hufstedler, Giovanni Ferreira, Luis Eduardo Moreno, and Javier de Nicoló.

Photograph courtesy of the Department of Education.



Besides pursuing their own studies, they are serving as assistant educators, working with the younger boys just entering the program. Four hold positions of responsibility in the governing body of the school. Bill Dyal, then President of the Inter-American Foundation, invited the boys and de Nicoló to the U.S. because he felt that the Bosconia experience should be shared with people in this country who are grappling with the problems of juvenile delinquency and the failure of education.

A ten-day trip took them from maximum security lock-ups to the halls of Congress. A highlight of the stay in

Washington, D.C., was a meeting with Secretary of Education Shirley Hufstedler and members of her staff. The boys and de Nicoló responded to Secretary Hufstedler's interest in the philosophy and concepts of the program and its ability to make work and study attractive to hard-core truants.

They also met with Congressman Dante Fascell, a founding father of the Inter-American Foundation, and visited briefly with Senator Moynihan of New York. They spent a day with staff of the Washington Streetwork Program and spoke with local clergy working with juvenile offenders. The second day was

spent at Caithness Shelter House, a center for runaway youth in Maryland where the Colombians had a chance to meet with U.S. counterparts. And woven through the week in Washington were some memorable moments for the kids—their first snow fall, the National Symphony, ice skating, and the Air and Space Museum.

In Denver, Colorado, the boys were dinner guests of three prominent juvenile judges, met with the Director of Youth Services for the Colorado Department of Institutions, and gave a presentation on their program to state probation officers. They visited a camp for juvenile defend-

Meeting with Secretary Hufstedler.

Photograph courtesy of the Department of Education.



ers, a correctional school for girls near Denver, and the maximum security juvenile jail in Pueblo. They shared experiences with teenagers in several alternative programs, notably Project New Pride in Denver and Ekos House in Pueblo.

Back in Bogotá, the kids have had chance to reflect on their experience in the U.S. and recount adventures to the community at large. The memories are mostly bright, but there remain some questions about what they saw. As Luis Moreno said in an interview with the *Denver Post*, "People in the U.S. are trying hard to do something for kids, but they don't seem to know quite how." The vibrance, openness, and insatiable curiosity of the Colombian youngsters stood in marked contrast to a sense of alienation evident in many of their U.S. counterparts.

Their story attracted the attention of educators and officials who deal daily with the dilemmas of the juvenile offenders. Groundwork has been laid for follow-up visits and further exchange, particularly with groups from Colorado ■

"Here, Nothing Is Impossible"

The Inter-American Foundation has produced a film entitled "Here, Nothing is Impossible" ("Aquí No Hay Imposibles") about three self-management projects in Peru. The featured projects, which have received IAF funding, are an agricultural implements factory, a cooperative of sheep ranchers, and a community-run building materials industry. AVS Film Productions, of Carlsbad, California, spent six weeks in Peru interviewing and filming project participants. AVS crew members are experienced in development work and speak Spanish, which allowed them to work and communicate easily with the project participants. The 28 minute film is available in Spanish, English, or a bilingual version. For further information, write to Diana Parsell, Inter-American Foundation, 1515 Wilson Boulevard, Rosslyn, Virginia 22209 ■

1980 Fellowship Awards

Through its support of fellowships for field research in Latin America and the Caribbean, the Inter-American Foundation seeks to encourage greater scholarly attention to development issues affecting poor and disadvantaged groups in the region. This year, fellowships were awarded to one post-doctoral scholar, 14 doctoral candidates, and 20 master's students.

María Patricia Fernández of Rutgers, who received the post-doctoral award, will prepare an oral history of working women in Ciudad Juárez in Mexico. Doctoral award winners and their projects are:

Hilary Ainger, Columbia University, *Historical Change and Agrarian Reform in Peru's Southern Sierra*

Marc Edelman, Columbia University, *The Impact of an Expanding Export Economy on Peasant Production of Basic Food Grains, Guanacaste, Costa Rica*

Bernard Gellner, University of Wisconsin, *Socio-Cultural Resources and Economic Development in Ecuador*

Ernest Greco, Boston University, *Health Care Policy and Social Change in Colombia*

Erick Langer, Stanford University, *Rural Society and Land Consolidation in a Declining Economy: Chuquisaca, Bolivia 1880-1930*

Leslie Gill, Columbia University, *Agricultural Development and the Small Cultivator in Eastern Bolivia*

Deborah Merrill, Cornell University, *The Mixed Subsistence-Commercial Agricultural System Among the Mayan Indians of Yucatan, Mexico*

Martin Murphy, Columbia University, *The Dominican Sugar Industry: Its Historical Roots, Development and Present Status*

Michael Paolisso, University of California at Los Angeles, *Socioeconomic Change, Coffee Production and Individual Response: An Ecological Investigation of Yukpa Horticulture in Venezuela*

Alberto Rivera Gutiérrez, University of Minnesota, *Pastoral Form of Production Among the Guajiro in Colombia*

Pauline Riak, Stanford University, *Social Consequences of Educational Expansion Without Structural Changes in Jamaica*

Michel-Rolph Trouillot, The Johns Hopkins University, *Yeomanry and Nationhood: The Case of Dominica*

Cathy Winkler, Indiana University, *Women's Authority Positions in a Mexican Artisan Village*

Aaron Zazueta, University of California at Davis, *The State and Agricultural Modernization in Northwest Mexico*

Master's degree candidates granted awards are:

Wayne Bernhardson, University of California at Berkeley, *Conservation and Indigenous Resource Rights in the Lauca National Park, Chile*

Diego Berrio, University of California at Los Angeles, *Traditional Systems of Curing Among the Paez Indians of Colombia: A Case Study of a Shaman and a Curandero*

Nicholas D'Amico, University of California at Los Angeles, *Management of Nonformal Education Programs in the Santa Cruz Area of Bolivia*

Edmund Davis, Harvard University, *Ethnobotany of the Auca Indians of Amazonian Ecuador*

Pamela Erickson, University of California at Los Angeles, *Health Beliefs and Health Seeking Behavior in Guatemala*

Larry Ewing, San Diego State University, *Attitudes and Personal Viewpoints of Mexican Migrants*

Damien Fernández, University of Florida, *Pueblos Jóvenes in Trujillo, Peru*

Daniel Halperin, University of California at Berkeley, *Changing Infant Feeding Practices in a Rural Community of Honduras*

Richard Hogeboom, University of California at Los Angeles, *Community Organizations and Entrepreneurial Potential in the Barrios of Maracay, Venezuela*

Kimberly Larson, George Washington University, *Comparative Analysis of Food Production Technologies in the Caribbean*

Luis Leriche Guzman, University of Texas, *The Role of Central Government Agencies in Regional and Community Development in Mexico*

José López, University of Florida, *Spiritism and the Integration of Believers into the*

National Culture of the Dominican Republic
Becky Niemann, Cornell University, *Nutrition in La Paz, Bolivia: Adaption to New Food Habits*

Susan O'Connor, Georgetown University, *The Effect of Family Planning on Cultural Values in Costa Rica*

Elin Peterson, Columbia University, *The Effects of Agricultural Colonization of the Forest Resources of the Apurimac River Valley, Peru*

Rita Prochaska, University of California at Los Angeles, *Deciphering Metaphorical Codes of Non-Literate Societies in Symbolic Textile Designs in Peru*

Carolyn Rensch, University of Texas, *Migration in Colca Valley, Peru*

Charles Rodabaugh, Stanford University, *Urban Economic Development in the Region of Guanacaste, Costa Rica*

David Skipp, University of Miami, *The Dairy Cooperative Movement in the Sabana de Bogotá, Colombia*

John Wilson, University of Florida, *Brazilian Pioneers in Eastern Paraguay*

The 35 fellowship recipients were selected from a total of approximately 200 applicants. Selection was made by a Committee consisting of eight senior academics and two IAF staff members. Four members of the Committee—Laura Nader, University of California at Berkeley, Salvatore Pinzino, Inter-American Foundation, Johannes Wilbert, University of California at Los Angeles, and Charles Wagley, University of Florida—completed their terms this year and will be retiring from the panel. Members newly appointed to the Committee are Larissa Lomnitz, National University of Mexico, Benjamin Orlove, University of California at Davis, Leroy Richardson, Inter-American Foundation, and Peter Smith, Massachusetts Institute of Technology. They will join continuing members William Glade, University of Texas, Kevin Healy, Inter-American Foundation, Rodrigo Medellín, Alejandro Portes, Duke University, and William Thiesenhusen, University of Wisconsin ■

IAF Publications

Bottom-Up Development in Haiti - By Robert Maguire

A monograph about development efforts in Haiti with a special focus on the peasant leadership training programs of the Institut Diocesain d'Education des Adults (IDEA).

First Steps: The Inter-American Foundation's first three years - By Bennett Schiff
In Partnership With People: An alternative development strategy - By Eugene Meehan

They Know How . . . An Experiment in Foreign Assistance

Please address requests for publications to Diana Parsell, Inter-American Foundation, 1515 Wilson Blvd., Rosslyn, VA 22209 ■

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Inter-American Foundation

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The Inter-American Foundation is a public corporation created by the Congress of the United States in 1969 as an experimental alternative to established assistance programs in Latin America and the Caribbean. Granted the authority to conduct its affairs independently of other U.S. foreign policy agencies, the IAF is working to promote more equitable, responsive, and participatory approaches to development and foreign assistance in the region. Approximately 60 percent of the Foundation's funds come from Congressional appropriations, and the remainder from the Social Progress Trust Fund of the Inter-American Development Bank.

Under its legislative mandate, the IAF is charged with the responsibility to:

- Assist initiatives of Latin American and Caribbean organizations that provide opportunities for the social, economic, and cultural development of low income and otherwise disadvantaged groups.

- Foster the participation in community and national development of those groups that are usually denied a voice in development decisions and largely excluded from the benefits of programs.

- Encourage the emergence and growth of democratic institutions in the region.

- Contribute to public understanding and debate about institutions, policies, and programs that shape and constrain economic and social change in Latin America and the Caribbean.

During the past decade, the Inter-American Foundation made grants totaling more than \$100 million for about 900 projects in some 27 nations of Latin America and the Caribbean.

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