Dear Dad

I think that what kills you is when we get up on the floor for teasing people about their physical dificulties and looks that they can not help. Also when a alpha comes and people dont care or want to live. Also I think that the last Alpha and people want to hang on to life, they really do not worry about the pain you have and so when they vote to live when there is not a way out or looks like no way out, because then you have to live and stay up 5 and 7 nights and days to get a way out.

EE-2-9-1A

Also when someone runs away
you have to worry about them.
Also when you spend 5 or 6
hours a day with news and people
flunk or not pass the test. Also
defectors and also Tim Stoen.
Also the radio.

By,

Jim Arthur
Jones

A1-1-5-55

EE-2-1-18

TO: DAD FROM: CAROLYN KIRKENDOLL DATE: AUGUST 29, 1978

Thank you very much for making it possible for Rita to receive legal assistence with her probation. We are a very fortunate people to have you to defend us and stand by us when we are in trouble, because in the final analysis it is you that gets the work done no matter who is involved in carrying it out. I went with Rita to court during her trial where I witnessed such coldness and insensitivity on the part of the judge, lawer and jury that it was frightening. But it also made me angry. All the cases that came up before hers involved minorities that were poor and with very little education. They had all been trapped by decoy police people and you could see the degradation and viciousness of the American society against these people. There was so much pain there and so many wasted lives - tit made me angry and sick. I sometimes wonder if we will ever wake up and realize what we have in you.

Rita is lucky because she has you to defend her, but there are so many others that have no one. I see why you continue on although you are not appreciated or loved and I see why I must continue on also.

Thank you, Dad

Carolyn Kirkendoll

EE-2-ij-2

28 July, 1978

Dear Dad: I am sorry to bother you but I am having a big problem with depression-- I know that depression is self centered and selfish but sometimes its very hard to combat. I have a number of things that are upsetting me and that I have been upset about. I know they are petty but they still hurt, and cause me problems.

When Carol and Joanie were having this thing over Phil Blakey, (I didn't know that Joanie liked Phil or that you told Joanie to to talk to Phil), I asked her why she was flirting with him--as Carol liked him. (Something like this. Karen really chewed me out and told me that You knew that Carol liked Phil. She asked me why I was defending my daughter--and she was really snide to me--I felt really upset about this because I couldn't undertand this--and I opologized to Joanie and yet I felt sorry for Carol. I just think that Karen was wrong to say that to me... that you knew Carol liked Phil and yet told Joan to talk to him. I felt that this caused division between you and I for I was hurt by this. Also, when I was having problems with worrying about myself physically this past month, Karen again was very snide with me and said to me that she knew that you had healed me of cancer but had I ever REALLY had cancer. (Joyce Parks also asked me the same thing.) I then had to say that I had had cancer that had been vafified by biopsies. (And each time you healed me of cancer, this was also varified by tests and had been diagnosed as cancer). It just made me feel funny--like I was imagining things or as if this hadn't been real.

And, I feel very concrned by Phyllis Chaikan. She has a way of smothering people. I like my job in the medical department and I try to do a good job but I don't think its right that Phyllis tries to own people 100%, which is what it is my opinon that she does. I like to do a variety of things--and she tried to make me promise to agree to not do anything else but medical work on my free time--this has caused me a lot of conflict--Sometimes, I help Christine and Karen--and I don't think that anyone has the right to tell anyone else what to do on their free time. I feel like I have to sneak and hide from her. It's a rotten feeling. Today, on my free time, I went to copy the news and I made a carbon for the medical department. Phyllis happened to come to the library where I was and I told her I had made a copy for the staff.. She was very nasty to me--and when she gets like this she won't listen and she won't give a sincere kind of opology either--she comes off really mad. She makes me feel so guilty. It's like she wants to feel free to explode and have her moods and whoever is around is supposed to make room for her tidal wave. When she laughs we can laugh. When she wants silence, people

EE-2-6-3A

must be silent kind of thing. Most of the time she is very pleasant to work for and with but her moods are unpredictable.

I am also very insecure and upset over my relationship with Andy and I'M sorry to mention it. I wish I weren't so dependent on him emotionally and maybe I should end the relationship. I am sure that it's selfish of me but it hurts me that he can go four months without writing--I just thought that he could take ten minutes and send a note. I still believe that council had him go with me--especially when I don't hear. And then you said at our last meeting that there are people who have to be companions to people. Well, I don't want Andy to have to be with me. I don't want anyone to have to be with me. I know that he works hard--and I know that he's a fine and good person--but I also know that he is so dedicated that he would do anything to help someone else. I believe that you would care enough for me to have someone care about me--to help me get stronger. But I don't feel very strong right now. I feel weaker inside than I can ever remember. It's like I have a big sore inside of me. I have failed in everything that I have ever done--my jobs, my children, the Learning crew, you, my relationships with people,(My ability to relate), I can't think of anything that I have succeeded in.

I guess that I thought working with Helen would make me stronger somehow. I can picture myself going and working with Helen but I can't picture myself with Andy anymore. I care about him but I can't believe that he really chose me. It just makes sense to me that if he had wanted to write that he would have. And like you say, out of sight, out of mind. I do think that its loving of you and of him to do this for me--to try to make me feel better about myself--but I'm so confused about it. Also, I am feeling so old and ugly.

After Karen chewed me out for defending Carol, I got really low and resentful. The Touchette and Swinney family setting upsets me. Day after day, they sit in the office and visit--and this causes personal loneliness for me and I'm sure, others. I don't understand it. Mom, Dad, their children, Grandma and uncle, all gathered together and I get chewed out for standing in Carols corner. I haven't stood in Carols corner many times.

Also, it hurt me that Patty told you I had cried over missing Andy. This wasn't true. When Marthea came from the states, she had told me that if I was no longer with Andy that she wanted to write to Andy. I Hadn't heard from him at that time for over four months. When Marthea told me this I was upset--and this is what I cried about. After a few days I told Marthea that she most certainly could write to Andy--(for what right did I have to interfer with a black sister if she wanted him and he obviously wasn't interested in me). I thought maybe they had been going together.

EE-2-ij-38

I try to not defend myself publically and you had confronted me publically about crying and missing Andy--so I didn't defend it. But I was hurt that Patty didn't tell this straight. I never once asked that Andy come--and I have even repeatedly said that I thought it was great that he was there to help and that I wouldn't want him to come for my welfare as he was needed there.

Also, I wrote you a letter expressing my upset over the things you have to do for people. I said that I felt hostile towards the people that you have had to have sex with--I asked Karen to read the letter--I thought that maybe she could help me with my feelings in the matter as I feel very upset over this, and had cried about this. Karen asked me if I was jealous and said she doubted very much if anyone cared enough about you to cry over what you have to go through. I then felt embarrassed about my feelings and so I just dropped the matter.

But since then I can see how beautiful these people are--and I feel especially guilty over Carolyn who I have resented all these years for being so abrupt to me and for not taking time with me--I feel guilty because I am beginning to better see the over all picture and I am amazed at the great sacrifice that she has made--and I especially cringe at the thought of her in that prison for 6-months pregnant. This has gone over and over in my mind. Most of my hostility has been in defense of Mother--but there is knowledge and understanding beyond ... what I have involved in all of this. I wish I better understood. I try to keep my mind on the end result--the feeding and saving of the masses--the changing of the people--their devotion to helping you save people. My small confusions are encompassed by the greatness that you are and that I have witnessed.

I wish that I were stronger and I'm sorry that I'm not. I don't know why I bother to try to communicate with Karen--I guess because she and I have been so close--or I thought we were. She works so hard--and I'm sure she means well. Like you told me once, I've hurt a lot of people myself, and I try to remember this.

I'M trying to change my sharp tongue. Dad--I am confused at how I am supposed to be--at what you want of me. I don't know who or what I am supposed to be, how I am supposed to act. I feel guilty for going around acting sweet, for not writing people up when they deserve it--for not helping enforce the laws and letting you take all the heat. And then at the same time, I dread the hostility that I get--

Well, I'm sorry that I have taken up this much of your time. I do wish you would reconsider my going with Helen. Perhaps this

EE-2-5-3C

keep my mind busy and I could learn to be independent. I think that I could do a good job. I don't see how I am so needed here and when Andy comes he won't be here anyway. I think that maybe he needs to be free. I know it would be very painful to me for a while but I will get used to it. You said you needed leaders. Andy is a wonderful and devoted person. Maybe he will be even stronger without me.

Night before last I had this beautiful dream. I dreamed that you layed some papers down and I looked at them. (they were laying open on the table. You had drawn a beautiful drawing with pencils..colored pencils--of clouds and birds. The clouds had great depth to them and the birds that you drew were beautiful and in the depth of the clouds you had written the names of people--I saw "Grubbs" and I don't remember who all--and I was surprised to see "Grubbs", I guess because of my own hostility for him--but I had to realize that you love him too..he is your child too..and as I looked at this beautiful drawing, the clouds lit up and the words "I am God" illuminated. It was the most beautiful dream that I have ever had except for the dream years ago, when I dreamed that you came into a bar and got me out. I was sitting at the piano bar and this piano player in an old shabby suit came in and started playing the piano--and when I looked up, he became you and you leaned over and kissed me on the forehead and I drew away from you and you said,"Why do you turn away from God?"

And I have turned away from you a lot--I have disbelieved you, judged you, questioned you, been mad at you, been resentful of those close to you--I have wanted more attention myself and I have resented your talking to certain people and not me. Yet, I don't know why you have put up with me.

I really don't care as much about living anymore. I think a lot about Lynetta and think a lot about being in my grave. It's hard for me top picture myself in an future kind of situation. I guess that this why I am trying to create something for myself--like going with Helen. I don't know how to get stronger. I'm sorry that I have let you down. And I am sorry that I still have such a sky God concept of you.

Penny.

Penny

EE-2-j-3D

Bob Kice - Analysis - 11-7-78

As I try to analize my thoughts & actions of late I'm not very pleased with what I see. Its a curious thing but in the 8 plus months that I've been here I've never considered going back to the states except for an occassional urge to escape reality & get high. But since my confrontation of two or three wks ago I've grown increasingly hostile & rebellious. The confrontation didn't settle well with me even though I realize that the situation really amounted to a rap with you rather than a ass-kicking session. Ninety percent of the confrontation went well but I've been very bothered about ~~the~~ my responce to the question you posed to me about any involvement with a black child, I've yet to figure out why I said that I havent any interest in any when I do have an interest in Eileen, at the time of the question I was thinking of children as in terms of a very young one. I've been feeling alot of guilt about not mentioning her name which doesn't overlook the fact that I'm not involved with black near to the extent that I should. Never in my life have I gotten around babies, never exspared to any as I was growing up and kept it that way as a so called adult. I feel very insecure & frightened of babies. I generally say (to myself) that I don't care for them but in reality I'm frightened of them and never learned how to relate to them. Anyway since living here I've felt more at ease with children generally than ever before. The other thing that bothered me about the confrontation was using Kenny Reed as an example of a male that I'm attracted to. What I was responding to was "what I'm I bothered about" and as

An answer I said about gaining weight & getting soft by working in the tower. So I responded with Kenny's name as an example of someone who was physically fit as opposed to my physical condition. It's bothered me that I projected publicly that I was sexually attracted to such a jerk as Kenny. Not that I'm denying my gayness but he is a poor example of anyone to be involved in a relationship with. I admit his physical stature has a basic appeal for me but I'm concerned about my image.

Since the confrontation I've realized how my paranoia has got ahold of me. I figured that I was being watched as a standard policy after confrontation, that bothered me increasingly, not trusting anyone's conversation. I think it was coincidental but security was being revised at the time of the confrontation but I still get the feeling of being denoted as a result of the lack of trust you have in me.

There two or three things have been fed by my paranoia and the result has been "Why did I ever come over here?" And fuck you with your threats of being tested on every damn thing that's talked about or shown. Granted if I didn't have the pressure of a test I wouldn't know. Anyway I'm surprised at how little it took to get me thinking about what it might be like if I hadn't come over, like in terms of things I would enjoy and not in terms of what the negative would be. As easily as I turned and with the little amount of commitment I've shown, then I am a risk to this organization and should be treated as such. You made a statement about people not wanting to go back because they could't make it in that system as opposed to those who wouldn't go back out of hatred for that system. I do not have that hatred other than on a personal basis so I have a long way to go in learning to deal with myself & my elitism. I don't feel good about myself. Thank You

As an afterthought I believe my thinking of the entire war more out of a rebellion than out of a true desire. I can still think of plenty I'm glad to be away from even if it's only a personal basis.

EE-2-ij-48

TO DAD FROM PENNY 9-7-78

Some of THE TRAITOR IN ME (I wrote this the day after you asked for it)

When I called Diane Mertles house in S.F. I had it in my mind to leave. This was after I had ran away twice. I was so insanely paranoid. I didn't believe that I was wanted--I wanted to get to Mertles and find out what was "really going on"as far as I was concerned. I thought that they would tell me the truth about how much I was hated and varify the bad things that I thought you felt about me. I think that I can truly say that I didn't want to hurt this cause but I can see how I might have turned if they had convinced me that I wasn't wanted-(but I can't really face this in me, Dad because I find it too uncomfortable to deal with.) I had a plan of going to Mertles (a plan made up in a panic) and then getting a job and reporting to you on their bullshit. I was upset because I thought you wanted Andy to marry someone else--and didn't want him to be with me. I truly didn't understand your outlook on marriage and I am now thankful to be free from this capitalist bullshit. I wanted to escape the isolation--and I was deeply hurt because I had been kept off P.T. and that so many had been counsellors and I was excluded. I thought that I wasn't trusted. I wanted to do my own thing and still uphold the cause(I have liked to do the heroic type of things.) However, I can see that I was wanting an out--I thought that I wasn't wanted--and I'm sure that if the traitors had had a chance, they would have told me terrible things to hurt me and try to make me change. When I realized the horror of my dialing that number, I ran to the church to tell Sharon A. and Mother what I had done. I still can't see clearly what was all in my mind, Dad. I know that I was deeply hurt over Ruth and Jeanette--I can't even think about them without deep pain. But I hate them as much as I have loved them. I couldn't face how evil they were and I brooded over them. I also had such great guilt over what I had done to hurt them before you found me. This guilt still haunts me. But not like the guilt that I feel from running from you and dialing that number. I am so ashamed that I can hardly hold my head up or look at you, Dad. I have questioned you--been furious with you--I have hated your leaders--I hated Mike Cartmell and Sue. They were so hateful over the years. I used to think that if Mike were ever the leader that I would leave or die. And I feel this way now about Johnny Jones because he is so hateful at times. I am afraid of Johnny and I would rather die with you, then to be left under him. He hates me at times and is too quick to judge. I also think Johnny Jones Jr. hates me. Rational or not--I believe this and I don't want to have to live with the way they treat me because of my fear for them. I have been pissed because you picked so many people who were traitors for leadership. I was hurt because you accused me of racism when I was on the Learning Crew--The problems I was having was with Ronnie James, not with Sebastian...

EE- 2-ij-5A

#2 and I sulked about this heavy confrontation. But I can see the racism in me. And I feel deep guilt for the years when I didn't help in any cause and did my own thing. I still don't care enough. Somehow people get psychotic from the capitalistic society. I keep hurts in my mind for years....I get pissed because you have your children around you and you want us to not have family type situations. I measure the things that you do. When people close to you hurt me, I assume that its because you feel that way about me and blame you. I imagine that you and staff talk about me behind my back and scoff about me. I imagine that the way that Johnny Jones Sr. and Johnny Jr. treat me is because of your true feelings for me and they are unable to hide their contempt for me. I still sulk over the time that you confronted Ruth publically in Red Wood Valley and accused her of having a van outside. I later found that this wasn't true and it hurt me deeply. The van belonged to the family up the road who had a rest home. Her husband had had a flat tire--and Jack Beam and others had accused Ruth of having someone out with a tape recorder. I was crushed when I found out this wasn't true. And I hated Jack Beam for this--that night he had been so mean to me. Sometimes I wish I hadn't listened to you but wish I had gone to see her and tried to get her back. And sometimes I get furious with you because you trust too much and tell people too much. I nearly get sick from this. I was so upset when Ruth told me that you had told her and others that John-John was yours. I told her that you had deliberately made this up to find out who was telling shit on us--and that this lie was even on record in the safe at Evas. I have been so confused over so many things. I have been so hurt because I sat in L.A. so dammed long alone--and was so isolated and was never included. I never understood this and I still don't really. I adored you and my whole life was spent waiting for the buses to come--to see you but I hated your rejection of me. I have thought you played favorites with people and this has really upset me. I have had a hard time facing my hostility for you and my hostilities have made me feel very guilty. Like a hippocrite.

I have thought of all kinds of ways to get out of here--of ways to send codes out--but I can't hardly live with myself now. I get pissed because you have let me down...and asked me to pay my debt to you. You have interfered with my sky God conciousness and made me face myself and you have exposed me and my greed to others. Yet I am thankful for the sick guilt that you have releived me of and you have replaced this with Socialist guilt, which is constructive where the other is distructive.

Something in me wants to correct everything--yet I am so incorrect within myself. It's been so hard to see the need of confrontation--and I have hated it--but it has made me stronger. I want you to know Dad that when I came back each time, I ~~can~~ came back because of you--not because of Andy

EE-2-ii-58

#3.

It's important to me that you know this, Dad. I knew and I know that I am worthless without you. I have to be purged of the Capitalist in me. I have questioned you, your motives--and yet you have done everything for me. I have been such an ass hole. I do have a hard time coping with living without you and am convinced that I won't be able to exist when and if you die, so I will just die with you. Too many people in leadership hate me and I am sure would kill me. I don't believe the cause can survive without you, Dad and I'm sorry to say this. I don't want to sell my soul and would rather just be dead with you and I did want to go with Peter and help blow up some fascist leader. My life has been so worthless. I don't want to die sick, Dad--or of old age...I don't want to have a worthless life. Why can't I go with Peter and help him do in some of these fascist bastards? I am an excellent manipulator and can really con people. I am having some problems, Dad--and I hope that if I have cancer that you won't let me lay down and die. This just panics the hell out of me. I had invisioned myself being shot down in the streets, Dad. Or at least inprisoned for killing a few people. Or maybe I could get Tim S. in a car--convince him that I have left and take him off a clift drunk. Or, maybe I could kill some fascist head of state, someplace. I don't want you to heal me if anything is wrong--and I don't want to lay down and die.

Thankyou for the time you have allowed me, Dad--with these people.. Peter, Ernest, Tom and all the others. They have been so good for me. I just want to help liberate the people and I am just an asshole..less than an ass hole.

This is the most ridiculous goddammed revolution that I have ever seen--For ten years you have been telling us that we are going to fight a revolution--you have fed us great meals--given us excellent care, saved us from jails, death and suicide. You have saved and educated our children--ran us around the country continuously on airconditioned buses--given us fabulous churches with wall to wall carpeting, free housing, free counselling and then you bought us first class plane tickets and flew us "un-able to function people" out of that sick society and brought us thousands of miles away where you can watch over us, protect us, comfort us, teach us right from wrong, teach us about the pitiful conditions in the world--make us stop hurting each other--and then you keep going on--holding on when we try to figure out how to do our own elitest thing. And so here we are in the middle of this ridiculous revolution with foam rubber mattresses, great meals served three times daily, excellent medical attention, our laundry done for us, the security of a job, no rent to pay, no medical bills--no one is allowed to falsely accuse us...no jails, no gossip allowed... lots of good things to talk about..the news, candy every week or cookies..

EE-2-ij-5C

#4.

no bars...and the most wonderful climate I have ever experienced in all my life.

I don't feel proud of my traitorous thoughts Dad but I do appreciate the fact that I am free to tell you--though I hate to hurt you with all this sick bullshit.

I just want to do my job and to do what I can to help others get well--you put so much time in on me...and I'm thankful for the time I am able to give others.

I know that one day Peter will ~~live~~ leave and go somewhere to die. I love Peter, Dad, like I love Jair and Tom and Ernest. It's hard for me to love Sue and Marcie Simon but I'm trying...and I feel a lot of pain thinking about Peter leaving and fulfilling his mission...it's really important to me to be kind to him and to make him feel as much like a human being as possible and to make him learn to face realities because he doesn't see a lot of things clearly--but he's better in many ways, though I would be horrified to trust him with children. I am trying to make Sue feel worthwhile Dad..and I am trying to make Marcie feel worthwhile too. These people are your children that you have entrusted to me and I have to do for them whatever is necessary to save them--(that I am able to do, that is.)

I know that there are a lot of rotten things about me that I haven't even faced, Dad. I will try to look at it all and I will let you know the shit in me when I am able to see it.

I'm sorry to hurt you with all this bullshit.

Penny. Penny

Teaching people how to have sex so that they can help save the world is probably the only pure motive for sex that there is. At first I was really uptight about this sex business but the more I think about it, the more loving and beautiful it becomes to me. I have been so hostile to Carolyn over the years and now I get tears when I think of how great she is. Kimo is the result of a great revolutionary act and so is John--and that makes them the most. I have never had sex to help another person and I'm sure that no one has but you and a few of the people that you have trained--and asked to help someone--which makes it an act of pure love. And I think it was beautiful of you to have sex with Peter to help him grow. I have been so messed up over sex Dad--and I appreciate my relationship with Andy--and his helping me over come all my hangups. As far as my lesbianism is concerned, I can think of a woman sucking me off but it really repulses me thinking of sucking a woman off--you said that some of us would sell out rather than suck off a woman. I don't like to face that I feel this way. I think I would do it if I had to, Dad, even

if I had to swoldow my vomit.

I did want to add something about Tom Grubbs and Larry Schacht.

TOM GRUBBS
Bea told me last night that she thought you had really disarmed Tom when you praised me for my good relationship with Peter. She said that Tom has made it very clear to her the past several weeks that he thinks I am too hard on Peter...and this cleared the whole thing up. Tom has this thing for me,Dad. He is always trying to do me in. I also think that he thinks he is you. I know that this is ridiculous but he tries to come off like you in his ways--and how he has come up with this ridiculous hat--that isn't so ridiculous but it's just like your hat. And, when you have had him monitor the movies, I have seen him sit in your chair and try to sit like you--and play with the mike like you do. He also tries to be "loving" like you are and creates this big "love Tom" image for himself, which makes me want to puke. I am concerned that he has a pocket sized tape recorder in his room and has access to all this equipment. It would be simple for him to tape anything and slip it out with a guest or in a book. I think that Tom is completely out of it in his head.

LARRY SCHACHT: It is my opinion that Larry has it in his mind to leave if he can figure out how to get out of here. He is extremely emotionally unstable and has several interchanging personalities, which inter-relate and over which he has no control and doesn't seem to release exist. These personalities are more inter-mingled that Paulines were. If we could make Larry aware of them, so that he could control the ones in him that are acting out, perhaps he could stabilize. He is smart enough to pick up on this in himself and perhaps he would cooperate if this interaction were sanctioned by you. Providing the good in him is strong enough and willing enough to hold out until we dan do in and suppress the parts of him that want to rebell. He has a devious part of him that wants to undermine others--a subtle gossipy side of him and he tries to build alliances on his behalf against others. (I will start making specific notes on what I am refering to. Today when I recommended writing to doctors for equipment, etc. he said he wanted to write a doctor in Brazil who wanted him to go into practice with him.. then he put his head down and said, "Oh well,he's probably a fascist". I do think that Larry would contact this doctor if he could get out of here. I recommend that we pretend we are going to write all these doctors and find out this doctors name and address so that in case Larry splits we can know where to find him.

Thankyou, Dad. Penny

EE-2-ij-SE

Dad: ①

Darell Keller C-13

This Short Letter Pretains To The Socialist Class On The Item Of "How You Feel," In Pain."

The Mis-trust Of Us Who Use Up Precious Time Over Given Of Your LOVE By Setting Us Free & Giving Your Body For News Of Understanding The General Realization Of Wondering Why This World Is The Way It Is. With All It's Capitol Ways Bring-ing All Heart Ache Upon You For It. We Owe The Socialist World Our-selves. I Also Saw Through You, Victor Haller Sitting In A Small Room Being Tortured (Because He Spoke Out For Free-dom) 2 Men Around Him; His Body Tied To A Chair They Were Tearing Out His Fingernails, His Head Beaten & Bruised. You Allso, I Pictured Them To Do The Same Because I Do Believe That

Or Will Roosevelt Turner If I May!

EE-2-1-6A

You Would & Will Give Up Your
LIFE Completely For Us, I Also
Saw Pain Through You By Having To
Hold On For Us, Who Give Little
But Want So Very Much & Accept
That Want Fully. Only Because
Of Your LOVE & Who You Are;
Can There Be Peace For All Of
Jonestown.

I Would Ask For Your Under-
standing On The Following Statments
Thank I Would Ask You "Dad" &
You The Family To Trust Me On My
Dad Job Appointed To Me With The
Pole Crew. I Must Prove To My-
self; Also To The Family That I Can
Darell Do What Is Asked Of Me To Do.
Keller May, I Have That Chance
To Say I Appologize To The Fullest
That Can Be Appologized For By Showing
The World & To Others I Mean What I
SAY

EE-2-3-86

3-7-78 To Dad From Penny

Dear Dad: You said last month that I had never been told about the sexual situations because you hadn't been sure that I could handle it. I have been having some problems with this ,Dad. I have flet depressed and have had some nightmares. It upsets me that you have sex with different people but I know that you use sex to help people though I don't understand it. (I am probably threatened by this). I have so many problems with my sexual feelings that I don't think I'M jealous sexually but perhaps I haven't faced this. I do feel jealous on other levesm however. (That I'M not included more etc. The same old bullshit). I know that I have wanted you to put your arms around me in an affectionate and loving way and this thought makes me want to cry..but I can't think about you haing sex without thinking about your urinary problems and how miserable you have been. Patty said once that we are like a bunch of leeches sucking your blood and I can see that.. This morning I felt very depressed about this and wrote you a letter which I took to Karen Layton to read. She said she thought there was more to my being upset than what I had stated and she said that no one really cares that much about you. (I came off like I was so concerned about you). So I tried to face the hostility in me and remembered--but didn't want to face that Ruth had told me about your wanting to have sex with Danny Phillips and that Jeanette was upset because she thought you wanted to screw David Wise. Ruth told me that John was yours. I told her she was a lier. I felt hostility because I think that this is what made them turn and perhaps they would have stayed if they understood. They didn't understand--and I don't understand--but I do know that you have the knowledge of love--divine love--you know how to make bad people good, self people give--and I have to keep my mind on these things...for I know you are the Savior. I have been such a messed up person. A pervert myself (thinking of Peter)..and nothing that I ever did was done for others..it was done for myself. Even my relationship with Andy is based on how I feel--how he makes me feel--not on how I can make him feel.

It depreses me to think of your having to have sex with different people. I believe that you having sex with men and some women is very repulsive to you. Karen asked me if I was jealous..maybe I am and I haven't faced it..but I feel uncomfortable about thinking about having sex with you and even sad. I can only think happily of you having sex with Marcie and I get upset thinking of you with anyone but her. Which is probably caused by indoctrination. I know that I have questioned you a lot. I am not trying to question you in this--I am just trying to understand and to deal with my own feelings. I am not the dedicated follower

EE-2-ij-7A

who saw a great Leninist leader--I am a neurotic drunk who you lifted out of the gutter and have rehabilitated and whose life you have made somewhat worthwhile. I am trying to learn what you are teaching. I came back each time I can because I know that I can't survive without you or this family--and I don't want to. I don't miss the states but I still crave alcohol at times. I am too self centered--I feel that I have failed you almost completely--and that I failed you on the Learning Crew.

I have wanted to help with security but feel that this is egotistical and that I am not needed. But I think I can be of help..I think that I am not wanted is a more accurate statement.

I feel hostile towards the people you have had sex with--but they are such strong and sweet people. Perhaps I'm jealous because they show me up and are close to you. I am trying to look at myself.

Penny

EE-2-ij-7B

Dear Dad,
You have so much to look out for with all of us, besides all of the worries you have. If it's any way I could make some money I would. A watch, it don't amount to very much but I'm going to give it, it may help a little. I never will forget what you did for me, you healed me of a stroke, and I'm very grateful for it. When I was in the hospital in Georgetown, the doctor told me I didn't have to take any insulin, and I know it was all because of you. Thank you Dad for all you did for me, I be willing to do anything I can. I feel for you, I understand how you feel. Leola King
ee-28-5-8

TO: DAD FROM: CAROLYN KIRKENDOLL DATE: JULY 26, 1978

It is a matter of conscience that I am writing you about things that have been happening lately. I work with Vernetta and have been working with her for the last 3 months. During that time there have been a number of occasions that I felt that I should report questionable conversations but I did not report them for "cover your ass" and other reasons. But after what happened last night, I felt that I should no longer remain silent. Vernetta gets the I.S. warning report before it is read out loud. Looking at the report last night, she noticed my name and a report saying that I had been late to work on Monday. I told her that I had been late, but did not think that it was 15 minutes as reported by I.S. She then preceded to write a note to Calvin telling him to take my name off the warning report because I had been working with her late Sunday night typing ~~reports~~ reports. This was not true and I could not understand why she was writing this lie. She was not doing me a favor because I deserved the warning, and it made me begin to wonder about her motives.

I must also admit that I was one of the people that had questioned people not going to the fields, but I did not get up during the rally to say so, which was chicken shit of me. Not trying to make excuses for myself, but I have been in an environment of negative attacks and criticisms on leadership involving Vernetta which perhaps lead the way for my questioning your policy on job placements. However, I have my own mind and should have known better.

It is with some duality of conscience that I write this because I work with her daily. But I feel that she cannot possibly be a friend to me and lie like that, but is only using me. Also I realize that it is an insult to me for her feeling that she can talk to me in that way. I know that I owe it to you and this Cause to report negativity and criticism.

Over

22-2-j-94

of steering.

Also I had some questions about the present functions. It was stated that steering had been cancelled several times in the last few weeks. Does the CAO's have the authority to cancel steering? What is their jurisdiction in relation to steering? Also we do not know who will be the chairperson and co-chairperson now that Johnny is a CAO. Now that we have 10 heads of departments, who are these people reporting to an relation to policy matters they have implemented since organizing their departments. I would like to see the entire schematic breakdown and know where the authority lines are drawn with clear definitions of who does what. in organizing and running Jonestown.

To Dad

EE-2-ij-9B

I want to thank you Dad for your love and concern shown for Clarence during his crisis. Thank you for seeing he gets the best medical care he needs for his problem. You the best and only Savior mankind could ever have and if only your children (all of us) would realize this and stop draining you but build and support you. Thank you for the protection you've given my children. What more could a mother ask for than the protection of her children. We have that security and I am grateful. When thousands of mothers have to watch their babies die and starve in front of them, I felt a lot of guilt for bringing Clarence or any of my children in this world to go thru pain. Now there here they have the best opportunity of their lives and I hope they will appreciate it.

Ellen Kinzman

EE-2-ij-10

TO: DAD
% Maria K.
Re: Russell Moton
FR: SCOTT T.

(FRI Night) Last night Russel & I had a Homosexual affair in the Agriculture OFFICE. It was sometime after 12 midnight. After the entertainment Last night, he came up by the P.A I told him I will meet him Later. Then he said that he would be in the agriculture OFFICE. When I came to the Agriculture office - it seem like he didn't want to do it; I guess because he couldn't find a place. Russell told me also that he had, had a affair with Gary Tyler before. He thought I had already known about it from Gary. The agreement was I & him was suppose to meet in the tool SHED in a hour. I came there & waited for 20 minutes; so I Left to check at the Agriculture OFFICE. All THROUGH the day when we came in contact, he smile & spoke.

EE-2-ij-11

TO: DAD
CC: MARIA K
FR: SCOTT THOMAS, JUNIOR
RE: RUSSELL MOTON

I told him that I had a problem which has been brothering me for several weeks. I told him I didn't want to burden Dad with it, because I felt Dad would think badly OF ME, even though I really knew that he wouldn't. I also told him that I didn't want to write it up to Ann or John because they might tell Dad. Told him of how Dad would say he's tired of every fuckin complaints & why don't people solve their own problems. Told him once when I told somebody my deep feelings - that person told me to write it up to some one else & that the person dis-associated himself from me. Told him I was imitated by people thoughts & what will people think of you after they found out about me. In response to all of this - this is what he said:

He told me about the time he had a homosexual affair with a guy outside the church & how it was mention publicly from the pulpit. He said he felt [embarassed]. When it was mention; people who had thought of him as a good MAN; Said "What..." [They was shocked by this]. He told me that his friends didn't treat him different after that. But for a couple of day's he was at a Loo point. He said people forget what somebody has done in a day or two because other people or brought on the floor and there's meeting's after meeting's; So A person tends to forget what you have done on the floor. He told me that Dad was tired of people who complains time after time about petty things. He said Dad wasn't talking about the people who don't ever complain who write things up. I told him I was a homosexual & I was attractive to him for some reason or another. He said I was attractive. Told him I wanted to have a affair (sex) with him. He ask me about Linda - what about her? I told him that Linda knows I mess around with guy & that she understood the problem I had AND THAT she don't think of me any difference than anybody else. He told me that Gary Tyler Likes me. In response to this

EFT-2-J: 12A

I told him that before I went to Georgetown - 2 or 3 months before, I had a affair with him. I also told him that I told Gary in a nice way not to hurt his feelings that I don't like him.

After all of this - he said he would go to bed & sleep on it. Today when he came through the Pavillion he turn at me & smile.

Also, last night - he said he will talk to me tomorrow night.

EE-2-J-12B

Sept 22, 1978

Dad,
This is in regards to Johnny & Ava breaking up. I have tried to talk to the both of them, but have gotten no where. I personally think that it is bad for the collective to continue to allow people with positions to break up, when they are looked up to by the community. I have told both

EE-2-ij-13A

of them that this is a mistake, & I think this is only causing more hostility. Ava is very upset by this, & she said she thinks it would be good if none of the women in Jonestown were to talk to John, this would only create more problems. John is very head strong in this matter, & says he will not take Ava back. He wont..

EE-2-11-13B

3) to the relationship committee with Marcantoni Langston last nite. Both here (Ann & John) have been talking to me, but I get nowhere. Ann said she was going to ask you about going back to the states to help them she could have been just talking. She also said she is going to kill John, which I think she is just talking, but she seem very

EE-2 if 13c

hurt + probably is just
blowing off steam. The only
suggestion I can make, is
that they be called in by
old PC + told that there
separation is ~~affecting~~ dividing the
community, ~~at least~~ and the
black leadership.
Thanks for your time.
Ronnie Kee

EE-2-ij-13D

7/12/78

Dear Dad:

I would like to get your permission to visit the Seniors who are shut in and any other members of the family who may be ill; as Rosa Keaton and I visited the hospitals & rest homes before we came here, I would like for ~~Rosa to~~ Comrade Rosa to work with me. We would make a report of our visitation as you direct. Thank you, Dad,

Tommie S. Keaton Sr.
C-30

EE-2-j-14

14-10-78 To Dad From [redacted]y

I have hurt you so many times. I have questioned you and your motives, when I should have had blind faith. I have wasted money when you were supporting me and my children. When you saved my children from jail, suicide and every other dammed thing, I was bitter because you didn't do enough and pined for them rather than be grateful to you; I have been jealous of those close to you--rather than face the fact that they work harder than I do and can take confronatiotnbetter than I. I would probably fall apart if you and others didn't kiss ass up to me. I have made numerous suicide attempts out of the desire for attention. I obviously didn't want to die, I made sure that I didn't take too much of anything and then I always called for help right afterwards--so I was just being a stupid fool that picked a sick way for attention. Instead of looking at all the good I have nitpicked. I have tried to be "Important" and look good when I didn't deserve it--I tried to be like Karen or Carolyn--or Mother but I didn't have the ground work that they had. I have had to face the fact that I just have to be me and try to build from there, though its hard for me see myself. I hurt my children terribly and its my fault that they aren't here--I have no one to blame but myself. It's too late and I oweaa price for what I have done to hurt others. I hate the role of authoritarian and I would almost rather be dead than be on the PSU--however I know that the PSU and the meetings are necessary tohhadd this work together and so I intend to support the thing that scares me the most. I have to take the risk of making mistakes in order to help keep the structure. I hate the structure but it is the structure that has saved me from the sickness in myself created by the capitalist society.

I am no longer suicidal, Dad and I am grateful for this. And I love it here, Dad. If there is a haaven, it is being with you and this family. And although I get tired of the meetings too, Dad, I love being with you, in your presence--and I am not the only one who feels this way. Most of us ~~[illegible]~~ adore you, Dad--you are our life and our leader--we know that we cannot make it without you. We had not one to care about us until you came along and gathered us up and enfolded us in your adoring arms and made us feel worthwhile and showed us how to help others.

EE-2-ij-1SA

The other day I was walking along the path and I heard Odell Rhodes singing a made up song about how much he loved you and Jonestown and that his Mother would be home in a few days. It wasn't a real song--but just things he was making up out of his head and that he was singing about as he walked along. I thought this was so beautiful...that he would humble hisself and sing out about his love for his mom and his dad--

And when the seniors refer to you as "My daddy"...it just makes me cry... because sometimes I slip and call you Daddyytoo. So many of us never had nice Dad and we needed yourlove and attention in order to make us whole.

I feel guilty for missing my children. They are such fascist bastards. But I swear to you, Dad, that I give very little time thinking about them. It makes me feel sick when I do--I force my mind to think on other things that have to do with this cause. And I am thankful that you gave me the strength to refuse to have anything to do with Jeanettes baby--I'm glad that I don't have that on my conscience. I also feel very guilty for running Dad. I am so ashamed of this. I will never do this again. I swear to you--I will never do it again. When I heard you call all night for Ricky, it just made me sick inside. When I ran, I just couldn't relate to the fact that anyone really cared about me. I don't know why my sick mind thought you would drag me along with you for over ten years if you didn't. You sure didn't have to. I did run into the tiger that night Dad. I know that they are there. And I was saved only because of you.

I want to get stronger, Dad. I want to learn to care more about others. I want to work through this sick paranoia that I have. Thank you for the council--for making everyone care about others. Thank you for living this miserable life for us--and for making me stand up to my responsibilities. Thank you for saving the children, the seniors and for saving all of us. I know that you are the Savior. Although I know that I am hostile to you at times, I also know that I adore you. Thank you for making it possible for everyone to exist. Once Sharon Amos told me that you are ALWAYS BUILDING. And this is true. Please keep building me, Dad and helping me to build myself--so that I can get stronger. Please give the direction that I need to get stronger and kinder. Thank you for your beautiful socialist love. Penny. EE-2-15B

Self Criticism from Penny:

I know that I get very defensive and talk too short with people. I am trying to change this--I also imagine that people don't like me and I care too much about this. I am trying to learn to not care. At times I kiss ass up to people to keep them off my case. I also find myself trying to manipulate people but when I am aware of this--I try to correct this.

I do want you to know, Dad that I am not suicidal anymore however and when I used to think about suicide I would even fantasize people going over my coffin looking down at me crying and I would think about how sorry they would be--I even thought about how I would make them pay for hurting me--for not paying me attention. Most of the time my attempts were games--I would take just enough of something to make sure I would live through the whole thing--and I would even make a phone call for help to make sure I got saved in time--I don't think at the time that this was all so well thought out but now I can see this is exactly what I had done--I would take the pills in

EE-2-5-16A

an emotional outburst but you see I didn't really want to die because I always called for help - I just wanted someone to care for me

I'm sorry I've hurt you so, Dad - I can assure you that I'm not suicidal anymore.

Your Daughter,

Penny

EE-2-1-16B

EE-2-1-16A

MONDAY
July 17, 1978

TO THE OFFICE:

RE: FILM DOCUMENTARY

Recently I contacted OSSIE DAVIS in the hope that he would be interested in, or could put us in touch with someone who would be interested in assisting us with our documentary. He responded by contacting ST. CLAIR BOURNE, a free-lance film producer whom he highly respects in the industry, and someone he feels he could trust with a project like ours.

I contacted St. Clair and asked him to send us something about himself. The material he sent is enclosed. Jean tells me that she passed on to you the other comments I gave her on St. Clair.

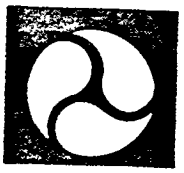
Received your message that the fund-raising idea I submitted was a good one. Thank you. Does this mean that we should proceed with the plan?

With continuing appreciation and gratitude,

Frances

Frances Johnson

EE-2-ij-17A



St. Clair Bourne

St.Clair Bourne, producer/director, began filmmaking in 1968 with the original Black Journal television series. He was a staff producer during the year the program won the Emmy award and Bourne himself was awarded the John Russwurm Citation for "excellence in broadcast journalism".

Among his many television documentaries, Bourne explored the empire of the Nation Of Islam (The Nation Of Common Sense), the recording industry (Soul, Sounds and Money) and Black campus activists of the late 60's (Black Student Movements). Another film, Afro-Dance, was included in the Lincoln Center Dance Archives in New York City.

Leaving television to found and head The Chamba Organization, a production and distribution operation, Bourne produced, directed and wrote educational films in collaboration with many institutions; among others, Sesame Street, the American Institute of Architecture and the College Entrance Examination Board. It was his specially-commissioned film Let The Church Say Amen!, chronicling the travels of a young minister on his maiden voyage, that moved Bourne into the direction of longer, more personalized, narrative films. It has been selected for screenings and festivals in Africa, America, Europe and the Carribean, winning praise and awards both in America and abroad. Bourne then made his entrance into the field of theatrical feature films as Producer of The Long Night, based on the Julian Mayfield novel. The film has played theatrically in America and on European television.

In addition to his production experience, Bourne's activities as a leading film theoretician/teacher has taken him to various parts of the world. He was the Film Supervisor consultant for the World Black/African Festival of Arts and Culture (FESTAC), served as Guest Lecturer in Film at UCLA's Theatre Arts Department and designed and taught a film course at Cornell University for several years. He has been a frequent selection committee member for the American Film Institute, the Los Angeles Film Exposition (FILMEX) and the N.Y. State Council On The Arts. Bourne is the recipient of a Fellowship from the National Endowment for The Arts. He continues to publish Chamba Notes, a quarterly film newsletter with an international readership.

EE-2-ij-17B

Winter 1977-78

CHAMBA NOTES

A Film Newsletter

A Note From The Publisher

Until three years ago, CHAMBA NOTES provided information twice a year on the independent Black film scene as a public service and our mailings soared from 1,000 in the New York area to 5,000 internationally. Then, for a number of reasons, we stopped publishing. Now we're back, this time on a quarterly basis, and we've enlarged our coverage to include all film activity but from a world Pan-African perspective.

Our re-designed core mailing list includes international film archives, Third World embassies and consuls, college newspapers and campus activities directors, film critics, distributors, liberaries, journalists and other film periodicals. Our sole support is our moderate subscription rate: $3 for students /$4 for individuals/$10 for institutions, and we welcome any comments, suggestions or questions. You can send it to the address nearest you.

ST. CLAIR BOURNE, PUBLISHER
P.O. Box U; Brooklyn N.Y. 11202 (212) 757-6300
P.O. Box 1231, Hollywood, Ca. 90028 (213) 874-2200)

The International Scene

THE EMERGENCY COMMITTEE FOR THE DEFENSE OF LATIN AMERICAN FILM-MAKERS (333 Avenue of Americas, N.Y.C. 10014/212-255-0831) continues to monitor the harassment and suppression of film-makers in various Latin American countries. Created in 1975 to help free Chilean film-makers Carmen Bueno and Jorge Muller from prison, the Committee continues to publicize other attempts at repression in film; mailings, ads in trade and film periodicals, international petitions and legal action. Contact them for more information.....On September 8 - 11, 1977, there was a conference in Los Angeles whose theme was "The Emerging World Economic Order" sponsored by the United Nations Association in Los Angeles with heavy United Nations input. The basic conference goal was to discuss the interdependent economic and social situations currently before the U.N. However, the Film workshop proved to graphically illustrate the real problem. The almost all-white group of film-makers and representatives from international agencies sat around discussing "how the Third World viewpoint could be included in their films". When it was suggested that perhaps the Third World film-makers should make the films on that subject, the notion was dismissed because "the resulting films woule be too subjective and not impartial enough". However, a major seminar/festival on the role of film and other audio-visuals in international development is planned for mid - 1978 in Los Angeles. For information, contact Angus Archer, Coordinator; U.N. Non-Governmental Liaison Service; United Nations Plaza; New York 10017 (212) 754-6875.....There are rumors of another international conference for Third World film-makers to be sponsored by the UNESCO agency of the United Nations to be held in the United States. We'll report the details as soon as we get them.....A Federation of Arab Documentary Film-makers has been formed consisting of film-makers from Iraq, Egypt, Syria, Lebanon, Kuwait, Democratic Yemen, Morrocco, Jordan and Palestine. At the opening session, Iraqui Information Minister Tarik Aziz stressed the role of documentary films in the struggle against imperialism, backwardness and Zionism.....An English version of the American TV show Good Times is scheduled for a 13 program run over the London Weekend TV network. Titled "The Fosters, it features an all-Black cast of west Indians and (naturally) will be a comedy. Norman Lear, the producer of Good Times, sold the first 13 scripts of his series to the British for adaptation.

From Senegal has come a film that is slowly but surely gaining a good reputation. Njangaan, a film by Senegalese Director Mahama Johnson Taore, is about the exploitation of a young Muslim student by the "marabouts", those who teach the Koran in what are essentially Muslim seminaries. The slow-paced but revealing feature film has not been released commerically but can be obtained from New Yorker Films, 43 West 61st Street, New York, New York 10023.... For those of you who loved Orefeo Negro (Black Orpheus), the French Director, Marcel Camus, has made another Brazilian-based film Otalia De Bahia. However, the advanced reports make it sound like a Brazilian coon show. For example: "Full of exotic characters, having in common a mischievous sense of humor and a bond of community affection... if there's one thing they love more than freedom (mainly from work), it's pinga, a whiplash sugar cane liquor. One day, Otalia turns up, a little prostitute barely out of her teens and dreaming of love. Her arrival plunges all these loafers into a series of wild adventures". No date has been mentioned for release.....Speaking of Brasilian films, Xica Da Silva was Brasil's candidate for the U.S. Academy of Motion Picture Arts and Sciences (the Oscar people). The film, directed by Carlos Diegues, one of the founders of the Brazilian Cinema Novo movement, is based on a historical incident. Xica Da Silva is a Black Slave in 18th century Brazil who, by using her sexual powers, rises to become the concort of the province governor and becomes wealthy and influential. However, when the governor is forced to leave (because of his association with her), Xica's power is destroyed by the jealous whites. The image of sexually-potent Xica is dangerously close to the exotic, "hot-mamma" Black female stereotype in American films.....Black And White In Color, this year's Academy Award winner for best Foreign Film was billed as an entry from the Ivory Coast but it was produced by a Swiss (Arthur Cohn), directed by a Frenchman (Jean-Jacques Annuad) and was made with a largely French cast and crew. That would account for the overt European point of view both in story-line and treatment of African characters which were largely supportive and secondary....According to the Ameri-

can consul in Johannesburg, South Africa, 260 of the 400 imported films were from the United States. About 100 came from the United Kingdom and the remaining 40 came from Canada, Australia, Italy and Sweden.....Horace Ovie, a Trinidadian film-maker based in London, has written and directed his first feature film, Pressures, about growing up and struggling to survive as Black in Britain. It played for a week in Chicago but has not played anywhere else in the U.S. There's not much information about it but it is said that the film is well-shot, a bit talky but well acted (all with West Indian actors). Ovie's last film was Reggae, a television documentary about the Black music scene in London. For information about Ovie and his films, contact the British Film Institute in London, England.....For an interesting interview with Afro-Cuban film-maker Sergio Giral who made the feature about slavery The Other Francisco, check out Black Scholar, Summer 1977 (P.O. Box 908; Sausalito, Ca. 94965/415-332-3130). Giral discusses the Cuban film-making scene, other Afro-Cuban film-makers and films and the role of racial culture there. We'll review The Other Francisco in our next issue.....In April 1974, a group of African film-makers met in Ouagadougou, Upper Volta and discussed their future in film at a conference. The results of that discussion and their resolutions have been published by Presence African Publishing Co. (18 rue des Ecoles; 75005 Paris, France tel. 033-1374 in a book entitled The Role Of The African Film-maker In Rousing An Awareness Of Black Civilization in english and french. It can also be purchased in a bookstore that imports European/ African books....Hugh Robinson's film Bim which chronicles the rise and fall of a Trinidadian labor leader is being screened more frequently after initial problems with distribution and outright bannings in several Carribean countries. Robinson, speaking at Berkeley, California's Pacific Film Archives during a summer presentation, reported that Bim now has a distributor, was in New York City for two weeks and now shows in the Carribean without any problems. Robinson's second feature film, still untitled but dealing with the African god Shango, stopped in mid-production due to lack of funds. However, he has purchased a fully-equipped mobile studio truck and has had it shipped down to Trinidad. In addition,. Sharc Productions, (1. Valleton Ave.; Marval, Trinidad WI), his company, is building a recording studio there...The writer of the Jamaican film classic The Harder They Come, Trevor Rhone (1. Haining Cres.; Kingston, Jamaica) has written and directed another film Smile Orange, a tale about two hotel waiters who hustle the vacationing tourists. It was well received on the festival circuit and in New York where it played for a month. In Jamaica, it was a hit with long lines every night....Haile Gerima, an Ethiopian who studied film at UCLA, made a strong impact with his film Harvest: 3000 at festivals both in the U.S. and Europe. The two-hour feature is available through Tricontinental Film Center (333 Ave. of Americas; New York 10014/ 212-989-3330). Gerima is one of the new-wave African film-makers who combines story and politics in a deliberate style.

EAST COAST, USA

O Povo Organizado, produced and written by Bob Van Lierop, is the sequel to the acclaimed A Luta Continua, his first film. The second of a projected trilogy on Mozambique as a model for Southern African liberation, it works much better filmically than the first, primarily because of the editing. Paul Evans, who's edited Shaft, Melinda, Save The Children and countless others, brings rhythm and flow to the material shot by Bob Fletcher, Eurico Ferreira and Antonio Ferreira under duress in Mozambique, and integrates information with visual beauty. More important, however, is the implementation of the finished film. The Mozambique Film Project, (240 East 23 St., New York City 10010/212-686-0394) coordinated by Van Lierop, arranged a series of benefit premiers in major cities (New York, Chicago, Jackson, Mississippi, San Francisco, Los Angeles, Philadelphia, Detroit, Washington, DC) to raise $40,000 to help build a hospital-maternity clinic in rural Mozambique, thus spreading information as well as providing material support. In each city, a coalition was formed to produce the event and consequently, the campaign has created a circuit and a list on which can be developed a distribution system - clearly a needed tool.

....Woodie King, Jr. began shooting a new film this summer about the Black Theatre movement since the 50's. With funds from an American Film Institute grant and a matching National Endowment grant, he has shot in New York, Los Angeles, parts of the South and plans to go to Paris, London, Ghana and Tanzania. King, one of the major forces in contemporary Black theatre, has received wide-spread cooperation and says it should be the definitive film on the subject (Woodie King Associates; 417 Convent Ave., New York City 10031/212-926-2292)...Many were saddened at the death of veteran film editor Marquis Shelton whose energy helped many independent productions in the New York area. We express our deepest sympathies to Ms. Joyce Shelton...Former Editor George Bowers (50 West 96th St., New York City/212-222-7838) is now a staff producer for the National TV program Vegetable Soup. The position calls for Bowers to produce film segments designed to profile non-whites around the US in different occupations as models for young school children as well as doing in-studio video programs.....Bowers was also a recipient of an American Film Institute grant and made a 20 - minute film called Helen, about a Jewish girl escaping the Nazis during World Warr II, a remarkable period piece film. When asked why he made a "Jewish film", he replied that he wanted to prove that Blacks could make more than just Black films....The person who started the original Philadelphia Black Film Festival, Oliver Franklin (Director, Special Projects; Annenberg Center, University of Pa.; 3680 Walnut St.; Phila., Pa. 19174/215-243-6701) is now producing his own film. He's 11 shooting days and $50,000 short of finishing his 90 - minute docu-drama on the Black middle-class experience. Franklin founded the nation's first ongoing Black film festival and was a major force in the exposure of Black film-makers and films....speaking of which, the Philadelphia Black Film Festival is now known as the Paul Robeson International Film Festival (13601 Locust Walk/C8; Phila., Pa. 19174 Attn: Lamar Williams). The Festival this year was an 8 week, free series of features, historical and documentaries from Puerto Rico, Cuba, Africa and the US, all made by film-makers who share a variety of social concerns...write for information...One time cameraman Jim Hinton is now producing and directing various projects through his company, Jim Hinton Inc. (159 West 53rd St., New York City 10019/212-586-4196). His most recent film about a Black composer in New Orleans will be shown this season on PBS' WNET in New York. Hinton also was Associate Producer on Greased Lightning, the Richard Pryor film about a Black race car driver...Photographer/ Cameraman Roy Lewis (654 Girard St., NW No. 304, Washington, D.C. 20001/ 202-234-3338) has been traveling around the country presenting his informative and visually-strong slide show on the FESTAC event in Nigeria....SR Associates (249 West 29th St., New York City/212-594-0255) is one of the few Black companies using the new portable videotape format. They developed their production style while completing a contract with Manhatten Cable TV Co. for a program called Black Time. They taped various artists, shows, drama on location around New York for broadcast over Channel

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J.....Howard University's 7th Annual Communications Conference will take place on February 16-19, 1978 at the Mayflower Hotel in Washington, D.C. For information and registration, call Conference Supervisor Peggy Pinn at 202-636-7690....Tricontinental Film Center (333 Sixth Ave., New York City 10014/212-989-3330) has a wide range of Third World films and probably the best collection of old and new Cuban films outside of Cuba....Third World Newsreel in New York (26 West 29th St., New York City 10011 has joined with San Francisco Newsreel (630 Natoma,SF, Ca. 94103) to issue a catalog of films concerned with politics, urban problems, labor issues, the environment, women's rights and other social topics.

From the New Film Co., Inc. (331 Newbury St., Boston, Mass., 02115/617-261-3046) comes an announcement of their film Old, Black and Alive!, a color, 16mm 28-minute film.....The Ford Foundation and the National Endowment for the Arts has given $250,000 each to create a Documentary Film Fund specifically to help independent documentarians make new films and finish uncompleted films. The administrator of the Fund is David Loxton, Executive Director of the WNET TV Laboratory (304 West 58th St., New York City 10019/212-262-4200). Because they're trying to spread the money around, the grants will probably be small....The Film Fund (186 Hampshire St., Cambridge, Mass., 02139/617-661-4599) is a new organization that will "raise and distribute money for the production and distribution of political films." The Fund's current backers previsously supported Harlan County, USA, the Academy Award-winning documentary, Union Maids and On The Line. Applications accepted in the early spring 1978...It's A New Day, a film financed and produced by the Council of Independent Black Institutions, is a valuable tool to people seeking alternatives to the problem of the education of Black youth. For information, contact Kasisi Jitu Weusi at The East, 10 Claver Place, Brooklyn, New York 11238/212-622-2749...Tino Rodgers, (29 Wendell St., Cambridge, Mass.,/617-787-7103 2749) former free-lance writer, has relocated to Boston where he's an Associate Producer/Writer for TV station WBZ-TV, a Westinghouse outlet. Rodgers is currently writing a expose film series about health dangers in the food industry and will be producing...Film Editor Jennie Bourne (790 Riverside Drive, New York City 10032/212-283-0090) has made her first film. The 40-minute color film is called Paloma and looks at two teen-called Paloma and looks at two teenagers who communicate through trained homing pigeons...Clayton Riley, (523 W. 112th St., New York 10025/212-865-5738) major cultural critic and writer, has written two scripts dealing with family life for the Educational Film Center in Virginia. They've been produced and will be broadcast this season (1977-78) over the PBS network. Riley has also finished a book about the colorful Reverend Ike and is finishing another on the Reverend Martin Luther King, Sr...

Kent Garrett (158 Franklin St., New York City 10013/212-925-0464) is now at CBS network as a producer/writer in the documentary unit...Tony Batten after short stints at CBS, NBS and PBS is now working on major documentaries for the ABC network. He's currently in Europe doing research on a film about Blacks in the US Army. His previous works on ABC featured excellent analysis of The Church of Scientology and the dangers of nuclear power... Madeline Anderson, former Supervising Editor for the Children's TV Workshop (who produce Sesame Street and The Electric Company) and independent film-maker, became the first Black woman to become Executive Producer of a national TV program, Infinity Factory. After a year at the helm, Ms. Anderson will not return and will pursue personal film projects through her company Onyx Productions Inc. (83 Sterling St., Brooklyn, N.Y. 11225/212- 469-4682)...Actor Duane Jones has taken over as the Executive Director of the Black Theatre Alliance (162 West 56th St., New York City 10019/212-247-5840). Their theatre activity newsletter is now national in scope. Jones has played lead roles in Rise: A Love Poem, and the underground classics Night Of The Living Dead and Bill Gunn's Ganja and Hess. He's currently developing a script that takes place in Africa...Jimmie Mannas, after returning from Guyana, formed a new film co-op (361 Clinton Ave., Brooklyn, New York City 11238/212-564-8459) and has been seeking distribution for his Guyanese feature Aggro Seizeman. Mannas has also finished his documentary on artist Tom Feelings... Phil Fenty who wrote the original Superfly wrote and directed another called Baron Wolfgang Von Tripp, about a hustler who uses cocaine-deal money to make a film. However, after three re-edits, the film still has no distributor... Charles Fuller, whose play Brownsville Raid electrified Broadway audiences last season, has been commissioned to write a mini-series TV film (like Roots). Based on the book of the same name, it's entitled Nate Shaw and is sort of a male Jane Pittman....After a highly-publicized search for "innovative controversial programming", V.P. Andrew Jackson of Capital Communications Corp., (24 E. 52nd St., New York City 10022/212-421-9595) a small chain of TV stations, admitted that they settled for a conservative documentary on Blacks in America, to be produced by Blackside, Inc. (501 Shawmut Ave., Boston, Mass.).

WEST COAST, USA

For the uninitiated, Los Angeles, the land of sunshine and plastic, can be very strange. America's film capital is a place where the TV special Roots used no Black writers to deal with the African experience in America...where at least three propaganda films about the Israeli raid on Entebbe were produced (which, by the way, were banned in several countries in the Middle East, Africa and the Carribean)....where two early Black exploitation films have been released with new titles. Darktown Strutters is now Get Down and Boogie while The Final Comedown, a more serious attempt, is now Blast!...Publicist Andrew Thornhill has published a Black Media Directory (P.O. Box 67631; LA, Ca. 90067)... Director D'Urville Martin's Black-financed film Disco 9000 has been playing in the downtown theatres in large cities around the US to large audiences. The film adheres to the commerical elements popularized in the early Black film boom...Leroy Robinson and Bernard Rollins, partners in Chocolate Chip Productions, Inc. (6515 Sunset Blvd., No. 206; LA, Ca. 90028/213-465-4512), produced a one-hour pilot variety show for syndication The Gwen Conlin Show. Their company gears projects for the mainstream film/TV industry and so far they've produced a feature Staggerlee, written several scripts for TV series, and did the re-write for Michael Schultz's Car Wash....Nancy Carter, who founded Natral Agency, one of the few Black-owned talent agencies, renamed it The Carter Agency and relocated to Beverly Hills (1801 Avenue of The Stars, LA 90067/213-277-2683). Cynthia Robinson, formerly of the New York office of the William Morris Agency, has joined her as a partner...Director Stan Lathan, more involved in the mainstream Hollywood world, still has kept that distinct quality that has characterized his work since his Say Brother/Black Journal/Soul TV days. Lathan has been doing primarily studio tape TV direction: Sanford and Son, Rock Concert and this season will be doing some episodic TV (Rockford Files). His most recent film Almos' A Man, based on a short story by Richard Wright, was produced by Robert Geller's Learning In Focus (230 West 13th St., NYC 10011/212-989-1009) and was shown over PBS'

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The American Short Story series.

Ivan Dixon's The Spook Who Sat By The Door has been reclaimed from Allied Artists and is being distributed nationally by Transcontinental Films (3701 Stocker Ave., LA, Ca. 90043/213-296-6753) a Black distribution company. More details next issue.

Ardie Ivie, (12957 San Vincente Blvd., LA, Ca. 90025) formerly a TV producer in Seattle and NBC, New York, has finished the American Film Institute program and was commissioned to write a script by the Guyanese government about a historical slave revolt there. The film, a government project, is now in pre-production. Ivie also wrote an AFI-produced film Mustache for actors Judyann Elder and John Dewey-Carter about the symbolic coming-to-grips with American society by a pullman porter. ...Another ex-AFI Fellow, Julie Dsash, (4143 Via Marina; Marina Del Rey, Ca./213-821-6260), has been consistently working on films since she left New York five years ago. Her latest Dairy Of An African Nun departs from her usual 16mm format into high-quality 8mm. With Barbara O. Jones (who also played the lead role in Haile Gerima's Bush Mama) playing a guilt-ridden African nun, the 15-minute film is based on Alice Walker's short story and shows Dash's growth as a director. It was one of the few 8mm to show at LA's FILMEX last year....another film that premiered at FILMEX was Larry Clark's Passing Through, (1960 Garth Ave., LA, Ca. 90034) the story of a young musician released from prison who returns looking for both his grandfather and a group of musicians who organized a cooperative before he left. Using Japanese film-stock, multiple images and the strong performances of Nathaniel Taylor, Pamela Jones and Clarence Muse (who, wrote, directed and starred in his own feature Broken Strings in 1940), Clark's film is a parallel to jazz music...Brockman Gallery Productions (4334 Degnan Blvd., LA, Ca. 90043/213-294-3766) has produced three annual film festivals dealing primarily with independent Black films with the '77 edition including Third World films. Contact Alonzo Davis... one of the most interesting films was Ben Caldwell's I and I (2018½ 5th Street, Santa Monica, Ca./213-399-4574) featuring Pamela Jones (who also had the lead female role in Passing Through). Using a poetic rather than narrative approach, the film is an African allegory in which Alefi, a wind messenger of Oya, is used to ask the question, as Caldwell puts it, "what is it that we have to say that is true to us?"...former UCLA student Jamaa Fanaka (3245 Sepulveda Blvd. No. 2; LA, Ca. 90024/213-390-7311) has made two feature films since his graduation two years ago; the first originally called All Niggers Love Red, was changed for commerical release to Welcome Home, Brother Charles but the plot stunned audiences: an ex-convict takes revenge on those who sent him to jail by strangling them with his penis!; Emma Mae, his second film, deals with a recently-arrived young girl from the south who confronts contemporary Black LA life and a new love...Martha Tucker's first novel Jive Town (501 West Tichnor St., Compton, Ca. 90220/213-636-6688), which explores the behind-the-scenes view of a political campaign in an all-Black town, is to be an independent feature film with half the money already raised...Pamela Douglas, (P.O. Box 386; LA, Ca. 90028/213-274-2843), once Universal Studios' first and only Black woman executive, finished a stint as Head Writer for the Infinity Factory TV show in New York and is now writing free-lance for the Melvin Van Peebles-conceived Just An Old Sweet Song TV series. Still developing independent money sources, Douglas is negotiating with Arab sources on a film script she wrote about Chaka, the Zulu warrior-king...Athlete/Actor Jim Brown has independently produced a feature film entitled Do They Cry In America? Made in the Philippines for $300,000, the story, set against the backdrop of WW II, is about the conscription of American prisoners forced to dive for silver treasure hidden by American forces when they withdrew from the Philippines. The film is different from the normal overseas quickies in that it raises philosophical questions along with the action and uses singer Billie Holiday's 'God Bless The Child" as the film's theme. Executive Producer Brown is negotiating distribution rights...One of the more interesting upcoming mainstream TV projects is a film about Harriet Tubman called A Woman Called Moses. Written by highly-respected Lonnie Elder, the project is to be a four or six hour film series (like Roots) and is to be shown over the NBC network with Cicely Tyson portraying Harriet Tubman. For the first time, a project of this magnitude is to be produced by a Black producer, Ike Jones. Jones, who's kept a relatively low profile in his producing career, produced A Man Called Adam, one of the few attempts at serious Hollywood Black films in the fifties and more recently, The River Niger...Singer Smokey Robinson, formerly of The Miracles, became a principle investor in and executive producer of an independent feature Big Time. Written by actor/writer Chris Joy (Progressive Artist 400 S. Beverly Blvd., LA, Ca. 90212/213-553-8561) it's about the rip off of an insurance company. Again, the problem of distribution has limited its exposure...A new marketing and distribution group has been created by the US Office of Information to offer commerical TV stations their pick of 17 education series, which explore the cultures and problems of non-white ethnic groups in the US. Television For All Children (TVAC) (6430 Sunset Blvd., LA, Ca. 90028/213-463-7060), headed by Black producer Nate Long, received $450,000 to promote the shows. However, despite the fact that these shows are aimed at non-whites (Blacks, Chicanos, Asians), the shows are, with very few exceptions, produced and conceived by whites...UP NORTH: the African Film Society (P. O. Box 31469. San Francisco, Ca. 94131/415-922-8183, although based in the Bay area, has had national impact and should be used as a model community-based film interest group. Since their inception two years ago, they've presented public screenings (Gerima's Bush Mama, Bourne's Let The Church Say Amen!, Sembene's Xala) held seminar/dialogues with visiting film-makers and coordinated the west coast premier of Van Lierop's O Povo Organizado, raising $5,000 for the Mozambican hospital fund. Write them for a copy of their newsletter Update...Carol Munday Lawrence of Nguzo Saba Films, Inc. (1002 Clayton St., SF, Ca. 94117/415-731-7336) produced a 90-minute TV special over the PBS network, The Black Film-makers Hall of Fame - 1977. Each year, this event takes place in Oakland, Ca., honoring Black artists "for their contributions to the motion picture industry" with an Oscar Michaux Award. Lou Gossett and Denise Nicholas hosted the show as Roscoe Lee Brown, Cicely Tyson, Bee Freeman, James Earl Jones, Bernard Johnson, Dorothy Dandridge (Posthumously), Madie Norman were honored. There was a special tribute to Paul Robeson. Nguzo Saba Films has still not received the $800,000 which it won in the PBS/CPB - sponsored competition for Black programming two years ago. Instead of receiving the money, the company was requested to make a pilot and did so successfully. Now another pilot is being requested and the money is still being help up...Albert Johnson (2224 Dwight Way, Berkeley, Ca. 94704/415-841-6466) film scholar and founder of the San Francisco Film Festival, will be lecturing in the spring at New York's Museum of Modern Art musical film series. Johnson's travels have taken him to Moscow Film Festival and a lecture tour across the African continent...

Special thanks to the Fanon Institute, Los Angeles, California.

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St. Clair Bourne

Member, Writers Guild-West

CREDITS - FILM PRODUCTION

PRODUCER/DIRECTOR/CO-WRITER July - August 1977	"More From Less" "A Day at the Races" Documentaries made for the INFINITY FACTORY TV Show THE CHAMBA ORGANIZATION
CO-PRODUCER August 1974 - April 1975	"The Long Night" A dramatic feature film based on the novel of the same name by Julian Mayfield. A ST. CLAIR BOURNE/WOODIE KING PRODUCTION released through Mahler Film Inc., New York, N.Y.
PRODUCTION CONSULTANT September - October 1974	"Zaire '74" A musical feature documentary based on the Black music festival and other activities produced around the Ali-Forman fight; shot in Zaire, Africa INTERNATIONAL FILMS-RECORDS LTD.
DIRECTOR/PRODUCER March - April 1974	"A Brand New Language" Traces and critiques drug abuse prevention as treated in public service commercials and films. BOURNE AND FRIENDS, INC.
DIRECTOR/PRODUCER January 1972 - February 1973	"Let the Church Say Amen!" A feature-length documentary film portraying the experiences and travels of a young Black minister. Shot in Atlanta, Georgia, Mound Bayou, Mississippi and Chicago, Illinois. CHAMBA PRODUCTIONS, INC. . Bronze Award, New York Int'l Film-TV Festival . Cineprobe Series, Museum of Modern Art . New American Filmmakers Series, Whitney Museum of Art . Pacific Film Archives, Berkeley, California . San Francisco Museum of Art, San Francisco, CA

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DIRECTOR September 1972	CBS Chicago (WBBM-TV) Video-tape
PRODUCER/DIRECTOR August - September 1972	"A Piece of the Block" A dramatized film with actors that tells the story of the Harlem Commonwealth Council and economic development in Harlem. CHAMBA PRODUCTIONS, INC.
PRODUCER/DIRECTOR/WRITER March - November 1972	"Nothing But Common Sense" An educational film about modern technology made for the Engineers Council for Professional Development. Filmed in New York, Pennsylvania, Michigan and New Jersey. CHAMBA PRODUCTIONS, INC.
DIRECTOR/CONSULTANT April 1972	"Pusher Man" An anti-drug film produced and written by Godfrey Cambridge. DENMARA PRODUCTIONS, INC.
DIRECTOR September - December 1971	"Ourselves" A film describing the American Institute of Architecture's Community Design Center programs; filmed in New Orleans, Cleveland, San Francisco and Philadelphia. LAWRENCE RAVITZ ASSOCIATES, INC.
PRODUCER/DIRECTOR August 1971	"Telephone" Made for the Sesame Street program; a dramatic short featuring Godfrey Cambridge. CHILDREN'S TELEVISION WORKSHOP
PRODUCTION COORDINATOR/ 2nd CAMERA October - November 1971	"Statues Hardly Ever Smile" A film made for the Brooklyn Museum to show their Creative Arts program which encourages self-expression by their younger members. CHAMBA PRODUCTIONS, INC.

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PRODUCER/DIRECTOR/WRITER
November 1970 - March 1971

"Something to Build On"

A film designed to encourage youth to go to college; made for the College Entrance Examination Board.

CHAMBA PRODUCTIONS, INC.

PRODUCER/WRITER/DIRECTOR
May 1968 - June 1970

BLACK JOURNAL Television Program

National Educational Television series
Video-Tape and Film
. "Emmy" Award 1970
. "Emmy" Award nomination 1969
. National Association of Newspaper Publishers Award 1969
. National Association of Radio, Television Announcers Award 1969

"The Nation of Common Sense"

A look at the rarely-seen operation of the Nation of Islam (Black Muslims) with an extensive interview with the Honorable Elijah Muhammad.

"Soul, Sounds and Money"

A musical documentary about the recording industry featuring Gladys Knight and the Pips, Smokey Robinson and Isaac Hayes; shot in Memphis, New York, Detroit and Los Angeles.

"The South: Black Student Movements"

An examination of goals and methods of different Black student groups in the south.

"Malcolm X Liberation University"

Part 2 of the above--the birth and growth of the separatist Black College in North Carolina.

"Paul Robeson"

A photo-animated film that traces the history of the Black activist.

"Sickle Cell Anemia"

An in-depth study of the little-known disease. Filmed in Washington, D.C.

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"Afro-Dance"

(Selected for inclusion in Lincoln Center Dance Archives). Traces the origin of Afro-American dancing to roots in Africa.

CO-PRODUCER

"Focus: South Africa"

One hour program on the apartheid system in South Africa using both film and in-studio video-tape elements.

"New Leadership: CORE and SNCC"

An analysis of the change in leadership of the two leading civil rights organizations.

ASSOCIATE PRODUCER

"A Portrait of Julian Bond"

Describes the personal and political life of the Georgian legislator.

WRITER

"People and Events in the News"

A news wrap-up using stock footage.

2ND CAMERAMAN

"New Breed Fashions"

The development of a Harlem-based national boutique franchise operation.

ADDITIONAL CREDITS

GRANT RECIPIENT
June, 1977

National Endowment of the Arts

AUDIO-VISUAL CONSULTANT

- Film Supervisor, 2nd Black-African Festival of Arts, Lagos, Nigeria
- Clark, College, Atlanta, Georgia
- Sloan Commission, Carnegie Foundation, New York, N.Y.
- New York Public Library, New York, N.Y.
- New York State Council on the Arts, New York City
- American Institute of Architecture, Washington, D.C.
- Black World Foundation, Sausalito, California

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- Urban Communications, Washington, D.C.
- Rhode Island School of Design (Visiting Critic)
- Multicultural Resource Center for Drug Abuse Prevention, Los Angeles, California
- Franz Fanon Research/Development Center, Los Angeles, California

FILM CRITIC — Amsterdam News, Black Scholar

NORTHEAST REGIONAL CHAIRMAN 1971 — Associaton of Black Media Producers

AWARD RECIPIENT June 1969 — John B. Russworm Citation

Given by Columbia University School of Journalism and The Urban League.

OBSERVING DIRECTOR August 1969 — "On Being Black" Dramatic Series

Special program funded by a grant to WGBH, Boston, Mass. to develop directors for video-tape teleplays.

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