

Florizel Glasspole observed that "There is a despicable state of indiscipline rampant in the society". He charged the school leavers to "go forward and never depart from the principles on which they have been trained — honesty, decency and application of right above wrong".

But cheek by jowl with such admonitions, the school-children are surrounded by evidence that their elders are living by no such principles. Day after day newspapers carry such headlines as: "The killing of our libraries" and "Schools hit hard by vandals". One school even had an entire roof removed, presumably by people building a home nearby. "Sharp rise in electricity, thefts: hotels, firms, clubs join ghetto trend" was the headline of a story about illegal connections to electricity poles.

The most recent outrage has been a spate of fires in Morant Bay, St. Thomas, in which an Anglican rectory and three other homes housing school teachers were set on fire, making the women homeless. One man has so far been held, but no explanation for the incidents is so far forthcoming.

REASONS FOR ANTI-SOCIAL BEHAVIOUR

Some of the anti-social behaviour is doubtless due to people with disturbed minds. For many of the more heinous crimes, however, another explanation is being offered. The Minister of Security, Mr Winston Spaulding, in an address to Parliament on December 12, announced the names of several persons and said there were links between Cuban-trained terrorists in the Wareika Hills of Kingston and criminal gangs and links to the PNP and the WPJ.

Both political parties have denied the allegations and challenged the Minister to repeat the allegations outside the privileged protection of Parliament so they could be tested in court. The minister's statement has been greeted with scepticism in some quarters.

ATTEMPTS TO IMPLICATE POLITICAL OPPOSITION

In Jamaica today there is much rumour but little solid information on which to build any sort of independent interpretation or explanation. The only interpretations in the market-place of ideas available right now, are partisan interpretations, and the only thing about which anyone can be reasonably sure is that someone will die violently tonight in Jamaica. Every man's common hope is that it won't be himself or someone he knows.

Reprinted from 'Caribbean Contact'.

As I See It

PAUL ROBESON

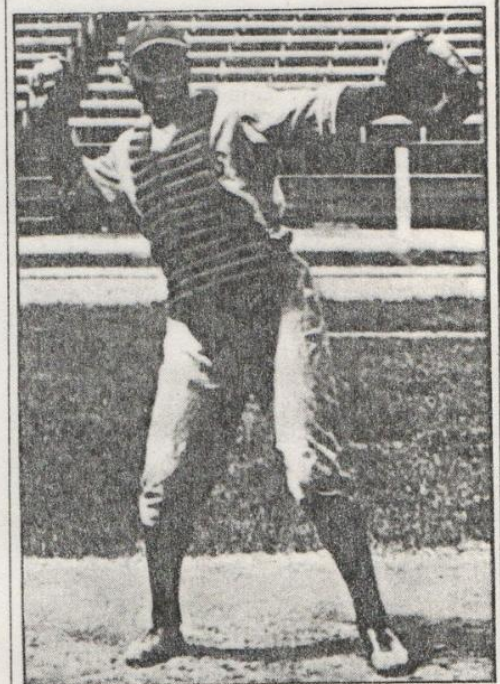
by CLR JAMES

Paul Robeson is in his way a very famous figure. Even up to today people remember him. First of all he was a public performer: he was a singer, he was an actor and in addition he was known as a man who stood for equality between the races, in general for all progressive causes.

I have not to add too much to that, but I want to explain its full significance. I do not believe that any human being in the twentieth century, which is what I know, achieved the worldwide fame and recognition that Paul Robeson did. It was not only his singing, his public performance, his tremendous personality. At the time he came forward, in the late twenties and in the thirties, moving to the war and after the war, a great change was taking place in the world at large. People were beginning at last to recognise that black people were people like anyone else. Previous to that they had looked upon us as some sort of subordinate type. But if in the thirties, particularly after the crisis in 1929 and the recognition that a new state had come into the world, Soviet Russia, people began to have a different attitude. And the attitude was not only in politics and in word, the attitude was not only in people who were acting and singing — the attitude was expressed very sharply and concretely in the personality of Paul Robeson.

People of all kinds, particularly those advocating equality were able to point to him and say: "Look, here is a black man. See the kind of person he is. You can't look upon him and think he is inferior." And that is why Robeson represented so much. His performances and the force of his personality represented and symbolised the great change that was taking place in the new conceptions that were flooding human consciousness in the thirties.

The Paul Robeson Exhibition is at the Royal Festival Hall. It ends May 16 1985.



Paul Robeson

President Reagan's defeat in Congress over Nicaragua blurs the similarities between Republican and Democrat Parties' positions, says DAVID DIXON, and the line of the British government.

Donald Reagan's image in the United States has taken a little battering in the last fortnight. Not, you might think, because he was caught out trying to give \$14m of the American taxpayers' money to 'Contra' terrorists attacking Nicaragua, but much more because he inadvertently agreed to sit a German war cemetery in Bitburg which turns out to contain graves of SS members. It is a measure of the success of the United States right in creating a political climate of anti-communism that it is seen by most US newspapers as a worse time to visit the wrong graves in West Germany than to finance terrorism in Central America. In the end, the President was defeated by the Democrat majority in Congress, and the \$14m will not now go to the 'Contra'. The refusal of the Democrats—with some Republicans—to pass this money means that less Nicaraguans this year will be murdered, tortured or kidnapped by the 'Contra', although many will still fall victim as 'private' donations reach the 'Contra' from the likes of the Moonies, or via US proxies active in Central America such as Israel, South Korea, and of course Honduras.

With a few honourable exceptions it would be wrong to see the Democrats as the heroes of the hour. For the Democrats as much as for Reagan and the Republicans, the question was not whether to continue the attacks on Nicaragua, but how. Reagan, most Republicans and some Democrats want to intensify use of the economic muscle of the US to cripple Nicaragua's economy whilst at the same time arming and financing the 'Contra' to terrorise Nicaragua's population.

On the other hand the majority of Democrats are worried about associating the US government too closely with the 'Contra', whose atrocities have been well documented both here and in the US, and favour an intensification of the economic offensive which is seriously damaging Nicaragua's economy. Many seem to have no objection to further 'private' funding of the 'Contra' being organised by the Central Intelligence Agency. For both the aim is the same; the eradication of the dangerous example posed by Nicaragua for the rest of central and Latin America as a country outside US control.

This aim is shared privately by the Conservative government in this country, although in public they are careful not to tie themselves too closely to the US actions. As an Oxfam booklet to be released in the next few days points out, British government aid to Nicaragua is now lower than at any time during the 1970s under the Somoza dictatorship. Oxfam, like all British aid-agencies working in Nicaragua, has had a generally very positive experience of funding projects there and is repeatedly called for an increase in British government aid funding, but with little success.

The Thatcher government's withholding of aid

to Nicaragua, along with its blocking of European Economic Community aid on certain occasions and its votes against loans to Nicaragua from international financial institutions is clearly politically motivated. More than that, it is as much a part of the offensive against the Nicaraguan revolution as the terrorism of the 'Contra'.

This may sound melodramatic, but the unfortunate reality is that as a result of the economic siege of Nicaragua it has been forced to abandon most of the ambitious social, political and economic reforms it undertook in the first five years after the revolution. Medicines are in very short supply; food production, which had been rising steadily is now falling; transport is becoming increasingly more difficult as petrol and spare parts for vehicles become scarcer; the famous literacy and adult education programmes are being brought to a stand-still.

When the writer Sergio Ramirez, elected Vice-President of Nicaragua in the General Election in November 1984, was in Britain in February he remarked that: 'There is no longer a development programme in Nicaragua, we are now involved in crisis management.' As a point of reference, Nicaragua's economy was the fastest growing in Central America until 1983, the year the US and 'Contra' attacks began to bite.

Margaret Thatcher and the Conservative government are not stupid, they know the part they are playing in this war. This means that those of us in Britain who support the Nicaraguan revolution, or who at the least support Nicaragua's right to self-determination, have a role to play. By applying pressure on the Conservative Government through all the means at our disposal we will at least force it to admit its position and possibly make a grudging increase in aid rather than risk embarrassment. We will encourage organisations such as the Labour Part and trade unions to make their support for Nicaragua more concrete.

This will also face the SDP and some labour rightists, with a dilemma, since it is divided on the issue of Nicaragua. Did you know that Frank, now Lord Chapple, along with Winston Churchill MP, Lord Chalfont and a motley collection of British and European ultra-rightists recently signed an advert which appeared in the French daily *Le Monde*, calling for the US Congress to fund the 'Contra'? Did we see a headline in the Daily Express announcing 'British Union Baron supports terrorist group'?

The British Government is already playing its part in the war against Nicaragua, one more reason why we must come to its defence. And just in case you thought that the vote in Congress against the \$14m was the end of the story, it has already been reported in the US that Reagan will be coming back in October with a proposal to give the 'Contra' \$28m as part of the 1986 US budget. Why not join the Nicaragua Solidarity Campaign now and give yourself time to prepare? ●

David Dixon, National Organiser of the Nicaragua Solidarity Campaign, 20-21 Compton Terrace, London N1 2UN.

2 BEVERLEY PERRY takes a trip down credibility street.

It was a suspicion I'd nurtured for some time. Now and again, it would be almost brought to a head by some patronising feature on the likes of 'Breakfast Time'. My consciousness not being that raised before 10am, however, it usually subsided. And then the boil finally burst when reading a quote, appropriately enough, in the *Daily Mail*: 'It's no good living in Knightsbridge or Kensington because they're not credible areas,' it said. 'I'd advise potential stars to live in Deptford, Peckham or Millwall.'

Immortal words, these, from the normally sensible Tom Watkins, the styling supremo behind XL Design (who've revamped Frankie Goes To Hollywood, Nik Kershaw, Kim Wilde, etc). I phoned the jocular Watkins: he pretended it was a facetious remark then added, with apparent seriousness, 'but if you want to live somewhere *funky*, the Isle of Dogs is going to be hot.'

Having been bought up in one of these less salubrious parts of south London, I feel I can speak from the heart in saying that Watkins, however unwittingly, spotted a nice little paradox that's been simmering away.

Take Deptford, for example. It's now an area roughly divided between the haves and the have-nots. While the haves were reading Jean Genet and contemplating the romance of moving into a slummy area, the have-nots were reading *Country Life* and plotting their escape to the Kent suburbs.

My family and most of my schoolmates' families—being on council transfer lists or the dole (or both)—felt they'd quite willingly swap their noisy, dirty, overcrowded living conditions for greener, pleasanter ones. When they moved out to Bexleyheath, Romford or Croydon they lost a unique community spirit and gained a cultural vacuum—but so many insist they're still happier for it.

What about the haves—who find grimy, impoverished areas desirable and funky? If they find poetry in an industrial landscape of tower blocks and rubbish tips, that can't be a bad thing. But then, as the saying goes, poverty isn't such a hardship when you've got your inheritance.

But then again—and I hope my imagination's not running riot—I sometimes think the whole concept of street credibility must have been a subversive plot. I mean, did anyone ask who coined the term, some four or five years ago? It's uncanny. After street credibility, we could suddenly believe that decaying urban areas had a chi-chi appeal. Was it all designed to instil a sort of inverted pride into the downtrodden locals and maybe stop them rioting for another summer...?

Personally, I and many others were too clever to fall for that trick: to stay put and stay hip.

One good thing has come of it, though. It's given the dossers on Deptford Roadway an erstwhile occupation and maybe a glimmer of hope: they're all potential stars and they could make it big any day now.

PAUL ROBESON JNR

● The curtain went up last Wednesday on the GLC's Paul Robeson commemorative exhibition at the Royal Festival Hall. **FRED DENNIS** met Paul Robeson Jnr, who opened the show...

When he's not opening an exhibition on his late father, Paul Robeson Jnr spends much of his time lecturing on the American campus circuit. He speaks on world politics, especially American-Soviet relations, and the politics of Southern Africa. He's also a scientific and technical translator—Russian to English. And, of course, he gives the occasional lecture on the life and legacy of Paul Robeson.

I met Paul Robeson Jnr at his hotel in Russell Square. He was flattered that England—where he has spent part of his childhood—should have remembered his father.

In his view Paul Robeson left a worthwhile legacy. Paul Robeson, says Robeson Jnr, was 'a symbol of human dignity in his person and his artistic life.' He was an 'artist who was political, an artist who had a sense of social responsibility... his artistic and human qualities, his broad outlook on life... are universal and timeless.'

Robeson Jnr was quick to correct me on the reasons why his father was persecuted by the American establishment. It wasn't simply because he was a communist, Robeson Jnr argues. Paul Robeson was never a 'member of any party, socialist, communist or whatever, because he was an artist first and wouldn't subject himself to any kind of political discipline. He did as

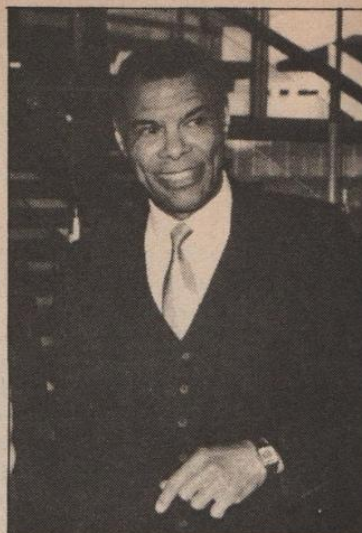
he thought fit in his own conscience. The only discipline he appeared to abide by was his own self-discipline.'

What really annoyed the American authorities, suggests Robeson Jnr, was Robeson's consistent stand on issues concerning non-whites worldwide. Paul Robeson was 'quintessentially independent on issues he thought were central, in particular issues dealing not only with black Americans but issues dealing with non-white peoples' all over the world. If there was clash of interest with other issues, his choice was clear.

Robeson Snr, in his son's view, made a link between the struggle of black Americans and the struggle for independence and freedom being waged at the time by Africans and Asians in the British colonies. That's why the American authorities confiscated his passport, to 'avoid the embarrassment of a recognised black leader travelling around the world espousing freedom and independence for the colonial peoples.'

Robeson also made a further and crucial link, one which several African and Asian leaders made: that is 'that the best ally, the critical ally, against western imperialism was precisely the socialist world, Russia and China. The Soviet Union was a counter balance to western imperialism. He said that 25 years ago, it was apostasy and treason, especially for a black American to say that. For that reason my father was perceived as a much greater threat than leaders of the American communist party. So I think the issue of communism must be seen in that context.'

Robeson Jnr believes that there has been a great deal of change in America since his father's days. For instance, there's a large and significant black middle class; blacks



● Paul Robeson Jnr

have been able to translate their numerical strength into political power. But racism, especially under Reagan's administration, is worse. The options facing blacks over the next four years, says Robeson Jnr, 'is not despair or passive protest, but massive resistance—a mass struggle which compels not asks.'

Robeson Jnr expresses some surprise to have witnessed in Britain the intense debate within the Labour Party over black sections. 'We settled that in the American labour movement with the National Negro Labour Council in 1951.' And today, since 1961, 'no democrat, not even the most conservative democrat, would challenge black sections.'

But what concerns Robeson Jnr most at

the moment is a fear that western leaders will not recognise the new changes which have taken place in the socialist world:

'One would have to be blind not to see that the new leadership in the Soviet Union and China is far more flexible.'

'These events are dramatic shifts in world politics. But because the manifestations are coming rather slowly and not accompanied by the spectacular pyrotechnics of revolution and armed conflict, the west, in particular the blindness of Thatcher and the impossible ignorance and blindness of Reagan, have no idea that they are watching one of the biggest changes in world history.'

He urges everyone not to allow their own local struggles to prevent them from joining the peace movement, for it 'would be a tragedy due to the stupidity of two western politicians if this chance was wasted.'

VICTORY STITCH

● Sewing machinists at Ford's Dagenham plant last week won their marathon claim for grading parity with production workers—and nearly got more than they asked for too.

An independent tribunal found that the women's job content had changed since the sewing machinists began their campaign for equal value with male production workers in 1968. The arbitrators, whose findings have been accepted by unions and management, scored the women a very high C-grade, which includes semi-skilled and even skilled production workers.

This meant, according to Steve Hart, area official of the Transport and General

ROBBERY SQUAD

● C O N T I N U E D

The Southampton map's printers were traced. It had been first produced in 1982. The robbery had taken place in 1981...

Meanwhile the four were awaiting trial and had gone on a hunger-strike which lasted three weeks in protest against the charges and against being held in Winchester when they needed closer access, they said, to their legal advisers. They were to spend more than a year inside. During that time French's father died—he says of the strain—but he was not let out for the funeral. His wife left him. The others saw their businesses collapse and their belongings disappear as it was taken in for forensic checks.

When they finally came to trial they had established barristers to defend them including Michael West QC, John Walker QC and Peter Coni QC.

But as the trials continued, the cases gradually fell apart. French was dropped out of the Farnborough case and Johnson from the Milton Keynes charge. It transpired that the four had also been under surveillance by an Oxford police team acting in something called 'Operation Quilt'. But the rug was pulled from under the Robbery Squad's feet when it turned out that both squads had monitored the men on the same day and at the same time—but located them in different

places.

The defendants protested their innocence. The map evidence emerged. And, during a period of three months the four different cases ended in not guilty verdicts.

The collapse of the cases—after months of inquiry and court cases that wouldn't leave much change out of £500,000 of public funds—has come at a bad time for the Robbery Squad's morale.

The case of the 'Ealing Five' (CL135) involving the Lee brothers, Jones, Farrell and Maggione also refuses to go away, although it is eight years since they were convicted of robbing the Osterley branch of the National Westminster bank. (French was tangentially involved in this case, too, being asked by the police to identify the car which was used as a getaway vehicle.)

This summer, too, promises to be a hot one as investigations continue into allegations made by a woman drug dealer that a Robbery Squad officer took drugs from her which have never resurfaced.

But if Eynon, French, Johnson and Durham were innocent, why was such an operation mounted against them?

Eynon believes that someone with a grudge against French started the ball rolling and the group's involvement with dubious motors and deals gave the police an additional motive.

'They were just drawing a bow at a venture,'

says Eynon, 'and it ended up with us spending 15 months inside for something we never did. I couldn't believe it could happen. I have never been in trouble in my life before and suddenly we were locked away.'

'If the jury had believed the police,' said Johnson, 'we would be inside right now. We were lucky from that point of view in that there were some young people on the jury who listened to what was going on and thought it very odd what they heard.'

French says he has since bumped into one of the policemen involved and asked him what it was all about. 'He told me that if we met in a room, both took all our clothes off so we could see we didn't have any hidden tape-recorders, he'd tell me.' The mind, like the jury's, boggles.

The police still keep an eye on the four. Johnson notices surveillance cars outside the school where his son goes. And last week the police were following French—not a difficult target to spot since he drives the sort of left-hand drive, bright red convertible that Arthur Daley would love to take for a spin—as he drove from Southall to Hayes.

But the senior Robbery Squad officers and their colleagues in the Met must be wondering what is happening with the officers and how 'Operation Tiger' came to bite itself in the tail so spectacularly.

Previews & reviews

CINEMA

Tribute to Paul Robeson

DURING April and May Londoners were given an opportunity to pay tribute to one of the truly great men of the twentieth century – Paul Robeson (1898-1976). A number of events were hosted by the Greater London Council (GLC) to honour his memory and to introduce his name and myriad achievements to a new generation perhaps unaware of how his country of birth, the USA, attempted to erase him from their roll of honour and record books. Robeson paid the ultimate price for his commitment to fight for the freedom from oppression of all people. As he put it: "The artist must elect to fight for freedom or slavery. I have made my choice. I had no alternative."

At the centre of the tribute was an exhibition of photographs, documents, prints and other items illustrating highlights of Robeson's life and work. The collection, a labour of love by two Welsh devotees of Robeson, had previously only been seen in South Wales and Battersea in London but was upgraded and displayed between 24th April and 16th May in the foyer of London's prestigious Royal Festival Hall.

The climax came with special events on the May Day Bank Holiday weekend – a fitting date indeed to commemorate a man who, second to no other person this century, stood for unity between working people of all nations and linked the struggle for national liberation with the fight for progress, peace and socialism.

THE ROBESON FILMS

On 5th May, the Queen Elizabeth Hall was the venue of a cinematographic tribute to Robeson, featuring three of his most well-known films – *The Proud Valley*, *Jericho* and *Song of Freedom*. Long-time readers of West-

Indian Digest and fans of Robeson alike will be relieved that the organisers resisted the temptation to include the infamous *Sanders of the River* (West-Indian Digest No.94, pp5 and 26). The programme included a lecture on Paul Robeson, film and politics by John Akromah of the Black Audio Film Collective and was greatly enhanced by the informed commentary of Paul Robeson Junior who also generously took questions on his father's life and work.

The Proud Valley (1940), the story of Welsh miners fighting the closure of their pit, was Robeson's favourite film: "The one film I could be proud of having played in." Its sympathetic

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Robeson recaptures the role of Othello for black actors in the 1943 Theatre Guild production

NEWSMONGER

TUC

LONDON – TUC declares war on companies backing apartheid: The Trades Union Congress (TUC) here recently announced that it will appeal to union trustees of company pension funds to sell off their investments in ten British companies if those companies refuse to disclose details of their activities in South Africa.

Norman Willis, TUC general secretary, said he hoped to obtain details of South African subsidiaries of British-owned companies who pay black workers below the minimum rates and who perpetuate poor working conditions.

Mr Willis has written to all unions claiming that the ten companies – which include Trusthouse Forte and Gallaher – have failed to comply with the reporting requirements of a code of conduct drawn up by governments of the European Economic Community.

The other eight companies are: C & J Clarke, Grundy (Teddington) Group, Hall Engineering, Marley, Roussel Laboratories, Siebe, Sun Alliance and London Assurance, and Union International.

NAIROBI – CIA aims to subvert African trade unions: The United States Central Intelligence Agency (CIA) is attempting to control the African social and trade union organisations, according to the *Kenya Times* newspaper.

The paper reported earlier this year that the aim of Operation Africa, directed and financed by the CIA, was to turn African trade unions into instruments of Washington.

The source refers to a confidential report released in London by African trade union leaders, revealing that the CIA has assigned 1,400,000 dollars to Operation Africa.

The plans as reported include using the International Confederation of Free Trade Unions, which is influenced by the US secret services, to assassinate Dennis Austin, Secretary General of the Organisation of African Trade Union Unity, as well as other leaders of the Organisation.

1981-1986

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"treatment of working-class militancy (and successful militancy at that) was not only revolutionary for its time but would be so today. Who would dare make a film of similar sentiments in the current wave of anti-union hysteria?"

Jericho (1937) is set in the First World War and has Robeson as a soldier under sentence of death who escapes from France to North Africa. The white characters in the film are demonstrably inferior to Robeson's role (the mad scientist is humorously caricatured) and as pointed out by Paul Robeson Junior in his programme notes, after much argument his father was allowed to finish the film in one piece and with the girl! (Unlike in the *The Proud Valley* where he lays down his life to save his friends, a more usual fate for black heroes of the time.)

Song of Freedom (1936) has as the theme of its story the search by a London-born docker for his African "roots." Robeson was publicly linking the African diaspora with the motherland years ahead of Alex Haley. This makes the film remarkable, even if its coverage of West Africa rarely manages to rise above negative stereotype.

ILLUSTRIOUS CONCERT

And then a memorial concert. It would be difficult for one concert programme no matter how illustrious to represent all aspects of Robeson's cultural contribution, to say nothing of the philosophical and political outlook with which all his work was imbued. In spite of being doomed to failure, so to speak, the Robeson memorial concert on 6th May was determined to go down fighting! It brought together a variety of performers, rousing in their diversity and representing not only those with personal knowledge of Robeson, but a younger generation for whom his voice and talent are a constant inspiration.

The evening was opened by African Dawn, a group whose very membership

illustrates that unity of black people – not only from all parts of the mother country, Africa, but also in the diaspora – which Robeson always sought to establish. Artists in the group from Ghana, Senegal, Grenada and Zimbabwe perform works of mime and poetry to the accompaniment of traditional and western musical instruments. The audience responded warmly to their message of support for people struggling against oppression worldwide – from El Salvador to Ireland to Africa.

Further poetic contributions were made by J D Douglas, Leo Wringer and Dame Peggy Ashcroft, who played Desdemona opposite Robeson's Othello in a 1930 London production of the Shakespearian play. Robeson is credited as reclaiming the role for black actors – although this has not been without lapse, as a generation raised on Lawrence Olivier's "blackened-up" version can testify. Peggy Ashcroft's rendition of *Ode to Paul Robeson* by the Chilean patriot Pablo Neruda was the most poignant of four poems delivered by Ashcroft and Wringer. Jamaican-born Wringer with St Lucian Joe Marcell, who acted as MC for the entire evening, were representative of the young generation of black classical actors wishing to pay tribute to their illustrious forerunner.

The young Caribbean poet and playwright J D Douglas was present in two capacities – as poet and as exhibition organiser for the GLC. He recited from his newly-published book of poems *Caribbean Man's Blues* (Akira Press, 1985) in which a number of works refer directly to Robeson.

WELSH HONOUR

Robeson's links with Wales – and especially the Welsh mining community – were eloquently evoked by the magnificent Cor Meibion Morlais Welsh male choir from the Rhondda Valley. But it



Willard White



Elizabeth Welch with the young Robeson in *Song of Freedom* (1936)

was the contribution by Welsh vocalist Martha Edwards which provided possibly the most moving moment of the evening. Martha Edwards sang for Paul Robeson as a five-year-old and now 55 years later was to repeat the honour in his memorial concert. Her excitement was both tangible and infectious.

Elizabeth Welch's contribution was memorable not only for her voice but for her anecdotes about the great man with whom she starred in *Song of Freedom* and *Big Fella*. She received a rapturous welcome from the audience for her all too short performance, which finished with the *Showboat* stopper *Can't Help Loving That Man*.

The evening was drawn together for us by Paul Robeson Junior's tribute, which sketched the span of his father's cultural and political significance. Those privileged to have heard his invaluable comments can add 'good parenthood' to Robeson's achievements. It is no easy task for a parent to pass on their values, but "Dad", as Junior referred most frequently to Robeson, can rest peacefully, assured that his commitment to liberation, socialism and black pride has survived the generation gap.

Jamaican singer Willard White was left with the unenviable task of standing in Robeson's shoes and performing a selection of his material ranging from Negro Spirituals through *Joe Hill* to the perennial favourite *Ol' Man River*. He acquitted himself excellently with one exception – surely at least in the encore of *Ol' Man River* he should have used Robeson's updated words in which he is no longer "Tired of livin' and feared of dyin'" but "Must keep fightin' until I'm dyin'". That would have made it an even more triumphant end to an evening which surely saw the audience rededicating itself to the struggle for Robeson's ideals of peace and freedom for all people. – EO