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Modern Literature in English  
in the Dutch Windward Islands:  
*A Brief Introduction*<sup>1</sup>

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■ B A C K G R O U N D ■

THE VERY DEFINITION OF THE GEOGRAPHICAL LOCATION OF THE THREE Caribbean islands that comprise the so-called Dutch Windward Islands indicates that things are not what they may seem to be. This is true also for the literature that is produced on the three territories—Saba, St. Eustatius and St. Martin.<sup>2</sup> The three tiny islands actually lie leeward and should consequently have been known as the Dutch Leeward Islands. However, with the Dutch West India Company headquartered in Curaçao, the view from down there was obviously different. Similarly, the fact that they are Dutch colonies would logically lead to the assumption that the literature produced there would be in Dutch. As a matter of fact, literature in Dutch on the three islands is virtually non-existent, although among new arrivals from Curaçao and Holland in particular, there have been some writers dedicated especially to producing children's books. Nevertheless, it can safely be stated that there is no current writer of any repute writing in the Dutch language on any of the three islands. The language issue, as we shall later see, plays a central role in the creative output of those engaged in any form of literary production on the islands.

In historical terms, literature in the Dutch Windward Islands has roots in the oral tradition of the territories in a manner similar to that which obtains in the wider Caribbean. However, Wycliffe Smith (1981) notes that “very little has been done to preserve the oral literature of the Windward Islands.” Twenty years later, nothing has changed substantially with regards to that observation. He similarly warned that “impinging cultural forces from abroad are slowly eroding the cultural heritage” of these territories.

The “cultural forces from abroad” to which Smith alludes include the pervasive influence of American pop culture via music (radio and lately MTV and BET on cable television) as well as movies

and Cable TV sitcoms and soap operas. But according to Smith, those forces also come from the rest of the Caribbean. "Over the years," he notes, "the folk literature of the Dutch Windward Islands has become more and more imbued by West Indian and American influences. The calypso, reggae music, and of late the Rastafarian movement have transformed the lifestyles of particularly the youth. The American way of life, brought about by tourism and the mass media, is very evident in fashion, music and consumer goods on the islands."

Without diminishing the impact of these influences, Smith's view however presupposes that the islands had once been immune to such outside influences. This is, however, historically inaccurate. From their very inception, the three islands have indeed attracted foreigners from all parts of the globe. As I have noted elsewhere with regards to St. Martin, the "open-shore, open arms acceptance of foreigners forms a fundamental aspect of the character of the island. Being an island of immigrants who, in turn have known the sweet and seamy sides of emigration, tolerance of foreigners has become connatural to the inhabitants."<sup>3</sup> Foreign influences have therefore not been inimical to the development of an authentic culture in the Dutch Windward Islands, nor have they stultified the growth of this culture, as Smith seems to suggest, but rather have been (and continue to be) the very strands from which an autochthonous culture has been woven (and continues to be woven).

The difficulty in finding a body of literature that can be easily identified as being peculiar to St. Martin and the other two Dutch Windward Islands is, in part, due to the erroneous approach of trying to sift out those "cultural forces from abroad." In other words, all attempts to define St. Martin culture as something essentially separate and distinct from Caribbean culture is doomed to remain an exercise in futility. It is, however, curious to note that, despite centuries of Dutch and French domination, European influence continues to be minimal in comparison to the American and Caribbean influences Smith observed.

With regards to literature, it is also noteworthy that a tradition of literary criticism has not fully developed on the islands, with Smith being a lone pioneer in this area, although strictly speaking he can be better classified as a literary historian. The development of literature has been inhibited by this, although there are several capable critics on the island such as Daniella Jeffry, Napolina Gumbs, Rhoda Arrindell, Alex Richards, Alain Richardson, etc. whose incisive critical comments have served as introductions to several of the publications of House of Nehesi Publishers.

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■ THE LANGUAGE ISSUE ■

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BUT A MORE IMPORTANT CONSTRAINT HAS BEEN THE LANGUAGE QUESTION, linked inexorably to the colonial educational policies pursued on the islands. Although it can be said

that virtually all the languages spoken in the Caribbean can be heard on St. Martin, St. Martiners themselves are not really polyglots, even though they are often multi-lingual. They normally speak English at home, study in Dutch (or French) at school, and often socialize in Spanish and/or Papiamentu, which many of them have learned as a result of having been born in Aruba or Curaçao, or having had to pursue further studies on those Papiamentu-speaking islands. Their command of these languages is, however, quite often suspect, while the fact that their mother-tongue is not the official language of instruction at school often undermines their self-confidence in expressing themselves especially in written English.<sup>4</sup> As a result, they do not really speak nor write any of these languages confidently enough nor at a very high level of proficiency to enable them to express themselves creatively. It is no wonder then that those who have produced any tangible and noteworthy body of literary work mainly studied in the United States of America. These include “veteran” writers like Smith himself, who has written two volumes of poetry, the late Charles Borromeo Hodge and younger writers such as Lasana M. Sekou and Drisana Deborah Jack.

There is another group of writers who, notwithstanding the educational system imposed on them, have added their voices to the literature of the Dutch Windward Islands. These include the short story teller and artist, Ruby Bute, who has published two volumes of poetry; actor-drummer and poet Ras Changa; actor-director-playwright Louie Laveist and journalist-poet Esther Gumbs. The two groups of writers use language quite differently, with the first exhibiting a great measure of self-assurance, while the latter’s works have apparently undergone quite a lot of editing, especially for syntax and grammar. It is consequently understandable that out of the two groups, only Sekou, a trained journalist and former editor of the island’s oldest newspaper, *Newsday*, and Smith, an educator and former president of the University of St. Martin, have consistently written prose. Sekou has two volumes of short stories and a collection of dramatic monologues to his credit, apart from numerous newspaper and other scholarly essays and articles, while Smith has published the pioneering survey of poetry in the Dutch Windward Islands, *Windward Islands Verse* (1981).

The language issue is certainly one of the most important reasons why the majority of the published authors write mainly poetry. Many of them shy away from prose obviously because of the language factor. They can quickly claim “poetic license” in their verse, when in fact it could be “licentiousness” — a lack of adequate command of the English language that admittedly results sometimes in a felicitous usage. In addition, the discipline, proficiency, and craft needed to write short stories, plays or full-length novels may be lacking in some authors of poetry.

Recent educational changes have resulted in the use of English in a number of primary and secondary schools as the language of instruction. Though slow in materializing, these changes, coupled with a greater awareness of the role of language in the development of culture, as well as the growth of the print media in the last two decades, have given rise to quite a lot of literary activity on the islands.

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■ P U B L I S H I N G ■

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BUT WHAT HAS WITHOUT DOUBT CONTRIBUTED TO WHAT CAN BE REFERRED TO as a “literary renaissance of sorts” particularly in St. Martin, is the establishment of the small publishing outfit, House of Nehesi Publishers, which has published every one of the writers mentioned above, with the exception of Smith.<sup>5</sup> For the first time in the history of the island, a professional publishing house, under the leadership of Sekou, has been able to gain the confidence of budding writers. Quickly establishing a reputation for itself as a serious publisher of quality books, House of Nehesi has become the major catalyst in the development of literature on the islands.

Although plays of Caribbean masters such as Derek Walcott (who has family links to St. Martin) and Trevor Rhone, have had lasting influence on the local playwrights and theater-goers, only a couple of playwrights have had their works published.<sup>6</sup> For example, plays by Smith, Linda Richardson, and Louie Laveist, all of St. Martin, and Miriam Schmidt in St. Eustatius, have not yet been published, although some of them have been performed with great success on the islands and abroad. Only Guyanese-born playwright-actor-director Ian Valz, who has made St. Martin his home, has published an award-winning full-length play, *Masquerade* (1988).<sup>7</sup> This does not mean however that theater is not popular on the island. As a matter of fact, it has enjoyed quite some vibrant periods, especially with the works of Valz, Laveist, Sekou and this writer, as well as the immense contributions of theater groups such as the Cole Bay Theater Company, the Independent Theater Company, Theater International, the United Theater Company, Qualichi Players, et al, some of them now dormant or defunct, but all of which staged plays of both local and foreign writers that were well-received by audiences on the islands and beyond.

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■ C L A S S I F I C A T I O N ■

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IN GENERAL, THE WRITERS CAN BE GROUPED IN TERMS OF THEIR POLITICAL commitment and ideological inclinations or in terms of their style. Smith in *Winds Above the Hills* (the first and to date, only published anthology of Dutch Windward Islands verse) classified the authors thematically: those who wrote about nature, those who wrote “patriotic” or “nationalistic” verse, and those who wrote religious and love poems. In addition, he identified “identity” poetry. However, most of these authors defy being pigeonholed—they tackle all kinds of themes, though they often show a predilection for a particular style. Most of them write in free verse, avoiding rhymes and relying more on rhythm and imagery to convey their messages.

HODGE IS PERHAPS THE MOST NOTABLE EXCEPTION TO THIS GENERAL TENDENCY, often employing classic rhyme patterns in his poetry. He can also be considered the island's nature poet par excellence. In "Green Hills of St. Martin" he extols the natural beauty of the hills, but laments that they are being defaced by excessive quarrying. For him, apparently only Divine intervention would be able to put an end to such "desecration."

The green hills of St. Martin rise  
In regal splendor to the skies,  
Veiled by the mists of dawning day  
As light and shadow dance and play  
Across th' eternal slopes serene  
And golden valleys in between  
Oblivious to the noisy flow  
And struggle of man's world below

Oh Lord by whose supreme decree  
These hills once reared untouched and free  
We pray that Thou may grant some sense  
To those who wreak this vile offense,  
And stay the all-destroying hand  
That desecrates this noble land,  
So that her riches may adorn  
Her generations yet unborn.<sup>8</sup>

Hodge's rhymes become less labored, less stilted, as he turns his talents to singing the praises of several island beauties in his love songs. Sylvina Gumbs is the "fairest rose that ever blossomed/From nature's loving toil." Gracita (Arrindell's) smile and eyes are all he can recollect from the hard-fought 1994 constitutional referendum campaign.

I've tried but cannot recollect  
Which option won the prize,  
Yet every moment brings to mind  
Gracita's dancing eyes.<sup>9</sup>

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Calabash

And of the youthful Leslie Bharath, he sings:

If classic beauty, youth, and grace,  
Are but a woman's curse,  
Then Leslie bears a burden which  
By far outweighs the worse.<sup>10</sup>

But beauty, charm and grace can rip open the jealous vein of the poet as when he writes about a lost love in "Heartbreak":

Somewhere beneath a star-swept tropic sky  
Some brute's vile heart against her own is pressed,  
And his rude ears rejoice to hear her sigh  
With passion burning in her panting breast;  
Somewhere my princess dreams beneath her palms  
Lulled by the music of the wind and sea,  
While I afar bemoan her elf-like charms  
And wonder if she sometimes thinks of me.<sup>11</sup>

And he shows his often-concealed humorous side when he states what many Caribbean men consider the canon of female beauty in "Those Big Bouncing Beauties" when he sings:

What others see in skinny girls  
I'll never comprehend  
I'll trade the whole bunch any day  
For one plump lady friend.<sup>12</sup>

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■ THE "SEKOU SCHOOL" ■

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THE MODERN ERA OF LITERATURE IN THE DUTCH WINDWARD ISLANDS STARTS with Sekou. His return to his native St. Martin in the mid-1980s, after receiving his Masters degree in mass communications from Howard University—and before that studying under Amiri Baraka at the State University of New York at Stony Brook—marked a turning point in the development of modern literature on St. Martin and the other two Dutch Windward Islands. The quality of his literary output, in verse, prose and drama, has earned him regional and international recognition as one of the leading and most exciting poetic voices in the Caribbean, while his excellent pioneering

work at the House of Nehesi Publishers, seeking out and publishing new literary talent, places him at the very apex of a new generation of writers who look up to him as an inspiration.

With regards to his publishing activity, I stated in my keynote address at the official simultaneous launching of Kamau Brathwaite's latest volume of poetry *Words Need Love Too* and of the Spanish translation of George Lamming's *Coming, Coming Home: Conversations II*<sup>13</sup> at CARIFESTA VII in St. Kitts that the St. Martin experience shows that "before the establishment of House of Nehesi Publishers, very few St. Martin writers had been published and the one or two of them who ventured into self-publishing had to peddle their works among friends and family, and even had to give away their books. Today, there are about a dozen writers, whose works were published for the first time by House of Nehesi, and their works can be found in bookstores, the larger supermarkets, gift stores and even in the hands of newspaper vendors! Some of their publications have been sold out and reprinted, and at least three are being used as text books in universities in the USA and Canada. Book parties such as this one to launch new titles have become an important part of the cultural calendar of the island, and continue to attract hundreds of people, who come ready to purchase the books."<sup>14</sup>

What Sekou the prolific poet may have given up in terms of the quantity of his literary productions, due to his work as a publisher, he has no doubt gained in the maturity and quality of his work as well as in the inspiration he offers to others. In fact, a Sekou-school is discernible with disciples such as Drisana Deborah Jack and Esther Gumbs who have both imbued their quiet political radicalism with a poignant and determined poetic rebellion.

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■ DRISANA DEBORAH JACK ■

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JACK DESCRIBES HER OWN REBELLIOUS SPIRIT THUS:

an errant thread  
a flower gone dead  
a squeaky-hinged door  
a bend in the way  
a rainy sun day  
a lazy eye  
a sea gone dry  
a weathered cheek  
a child that won't speak.<sup>15</sup>

Jack's first and only book to date, *The Rainy Season* (1997), also contains some very brief short stories, including the one that gave the book its title, that should actually be read as prose-poems.

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Calabash

With an uncanny talent for subtle irony, Jack writes of the numbing effects of colonialism and materialism that have seemingly conspired to abort the dream of political freedom from the womb of the St. Martin nation:

so we stayed together  
my tribe and i  
living without a dream  
settling for comfortable reality  
even if  
the comfort wasn't ours  
because we believed the lie  
  
that  
free thought would enslave us  
and  
the grave would be our summit<sup>16</sup>

But she would throw a defiant challenge later:

i dare you to dream  
i dare you to dream of songs  
sung and unsung  
ancient and unborn  
songs of rebellion  
songs of freedom  
of love and loss  
of protest and peace<sup>17</sup>

Calling Jack's tone that of "an activist, a fighter," Alain Richardson writes in the introduction to the volume that she is the "classic angry youth, rebellious yet profound and with a cause," and Lorna Goodison welcomes her "strong new voice which has come to join the chorus of inspired chanting of Caribbean women poets."<sup>18</sup>

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■ E S T H E R G U M B S ■

ESTHER GUMBS, ANOTHER YOUNG REBEL WITH A CAUSE, IS ACTUALLY THE youngest of the published poets and among the most talented new voices that are fearlessly intoning "redemption and liberation songs" à la Sekou. She uses her verse to cry for the liberation of her



island from the throes of colonialism, to speak of her thirst for change, change, which according to her, “will make us hunger for a fight/fight to overcome/alles dat staat verkeerd.” Lamenting the erosion of traditional values, she writes with a tone of disappointment:

we don't love anymore  
my people  
my children  
we don't seek neighborhood gatherings

like we used to  
we don't comb the soil of each other's hair roots  
while soaking our flesh with melee and melee  
like we used to.<sup>19</sup>

According to Alex Richards, “her poetry emerges delicate and apparently peaceful; but a centrifugal rage within churns below the surface and the verses come up from the challenge of the depths, escorted by jugglers and masquerades and furiously true to the context that inspired them. She most definitely is inspired by the writings of Lasana M. Sekou, but adds to this virulence, a feminine touch.”<sup>20</sup>

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■ R U B Y B U T E ■

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WITH TWO COLLECTIONS OF POETRY—*Golden Voices of S'maatin* (1989) and *Floral Bouquets to the Daughters of Eve* (1995), Bute has established a reputation for herself as a fine, mellow poetic voice devoid of any revolutionary ambitions. The first woman to publish a volume of poetry in St. Martin, Bute had already become renowned for her paintings. Poetry for her is not just another creative endeavor, but an extension of the palette and the canvas. Her thematic focus is on women's issues—particularly the proverbial strength of the Afro-Caribbean woman—the preservation of traditional ways of life, and the natural beauty of her “Sweet S'maatin Land.” Bute is also a raconteur of folk tales and an art teacher who has been nurturing the talents of a new generation of St. Martin artists some of whom are showing quite some promise. Her profound love for her island, its people and culture finds resonance in her poems as well as in her paintings.

She was chosen as the “overall favorite artist” of St. Martin in a survey commissioned by the House of Nehesi Publishers in 1999, due in part to the best-seller status of her first volume of poetry, *Golden Voices*. Bute, referred to as “the first dame of St. Martin's cultural arts”<sup>21</sup> is at peace with herself as a woman, as an artist, as a chronicler of a way of life that is being devoured by crass

materialism and fierce competition. She writes in the opening poem of her second volume of poems, *Floral Bouquets*:

I am very pleased  
With all the cards  
Life has dealt me

Never have I felt so at ease with myself,  
Like the smell of sweet outdoor cooking,  
Watching flames dance among the coals<sup>22</sup>

Writing about Bute's central theme of women in the foreword to *Floral Bouquets*, Daniella Jeffrey<sup>23</sup> states that she "celebrates life in its most trying forms" and adds: "The autobiographical flavor of her analysis adds sincerity and profundity to the reality which she depicts with truth and forcefulness." That "autobiographical flavor" and a relaxed, even conformist attitude to life, permeates the writings of Bute.

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■ L A S A N A S E K O U ■

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AMIRI BARAKA WOULD BE MIGHTILY PROUD OF THE POETIC TALENT OF ONE OF his most outstanding students—Lasana M. Sekou; and so would George Lamming, who, alluding to Sekou's Pan-Caribbean (and Pan-African) commitment, said of his second volume of short stories—*Brotherhood of the Spurs* (1997)—"it is his skillful interplay of (ancestral) memory and imagination which allows Sekou to take us across oceans and diverse cultures, domestic turbulence and territorial rivalries, without any feeling of rupture or discontinuity in the central theme of the narrative, which is the discovery and collective self-realization of a Caribbean people, whether their acquired identification be with St. Martin, Aruba, Cuba, Puerto Rico, Guadeloupe, Haiti, St. Thomas, Trinidad, Antigua, Saba, Anguilla. There is room for all in this imaginary family which has made of archipelago probably the first example of a global village."<sup>24</sup>

In fact, continuity, commitment, a strong sense of identity, of brotherhood, of family—all these elements are among the strong currents that propel Sekou's imagination and links him—through memory and imagination—to the Harlem Renaissance and to the well spring of tradition-literary and cultural—that has catapulted him to the forefront of a new breed of Caribbean writers.

Sekou, a James Michener Fellow, is in essence a Renaissance writer, who has leap-frogged into the 21<sup>st</sup> century with Bob Marley's "Redemption Song" on his lips and the rich blood of all his ancestors flowing through his veins into his pen.

Inspired by a Renaissance Muse, Sekou's writing is imbued with a sense of urgency, and a passionate, serious appeal for love and unity as the pillars upon which a new St. Martin, a new Caribbean nation, should build its progress and prosperity. Sekou is a soldier for peace and unity, for love and compassion, launching his powerful guided verbal missiles against every target of colonialism and divisiveness. He is an unapologetic, unrelenting, and indefatigable freedom fighter, using all resources of his abundant talent to fire up his people, to big up the nation, to water the seeds of independence, and light up the torch of self-pride. He has discovered the taste of freedom in the sweat, blood, and tears that swelled the salt ponds of St. Martin; he has un-earthed the unifying symbols—buried in the heap of ignorance and suppressed by centuries of slavery and colonialism—to place them in the hands of a new generation like liberating flags that no gale can blow away.

From *Moods for Isis – Picturepoems of Love & Struggle* (1978) to *Brotherhood of the Spurs*, Sekou has created a body of work, which has been attracting increasing critical attention. Some of them like *Love Songs Make You Cry* (1989), his first collection of short stories, *Nativity* (1988), and *Brotherhood of the Spurs* have been used as texts in literature and history courses at several universities.

Whether in poetry or prose, Sekou deploys a rich and powerful imagery, in the same way Shaka, the Zulu, or Toussaint L'Ouverture, the Haitian "Opener," must have deployed their conquering armies, with style and intelligence—victory being their only goal. His voice rises above the mundane, far above the pedantic, and curls up like a smoke signal to all the sleeping warriors of the nation, calling them to arms, telling them that there can be no victory without love and labor. The beautiful Black woman that people the muse's youthful poems in *For the Mighty Gods ... An Offering* (1982) or *Images in The Yard* (1983) and the ever-present youth are not only poetic personae, but also real torchbearers of a new dawn.

In continuing the oral tradition, which nurtures his poetics, Sekou's lyrical poetry, and epic verse as in "Nativity," are not meant only for the pages of a book, but are alive when read aloud. This long performance poem places him in the orbit of the great Caribbean poet, Kamau Brathwaite, not only in form, but in content as well. Nobody recites his work better than the poet himself. His recitals are dramatic performances, which always has his audiences spellbound. The gift of oratory, of flawless delivery, obviously runs through Sekou's blood, as his father, the legendary journalist, publisher, and politician José Husurell Lake, Sr. was an acclaimed public speaker. Sekou's brother, publisher Joseph H. Lake, Jr., is well known for his powerful, pulpit-like public addresses. His maternal grandfather, Thomas E. Duruo, was a leading Garveyite and, said the late patriot Felix Choisy, one of St. Martin's three great orators of the 20<sup>th</sup> century.

One of the most remarkable aspects of Sekou's literary output is his refreshing and daring use of language. He himself has described the polyglot and cosmopolitan nature of St. Martiners as an asset yet to be fully developed. "The whole of St. Martin is a language laboratory," he said in a 2000

lecture to mark the anniversary of the birth of Dr. Martin Luther King, Jr. Nobody has been able to experiment and come up with fresh linguistic formulas for that laboratory like Sekou. The constant code switching from Standard English to St. Martin English to Spanish (and even Papiamentu, Kwéyòl, Dutch, and French) and back has become a trademark of Sekou's. And rather than stultify or render his poems or narrative difficult to understand, this recourse enhances his message and boosts his aesthetics. He achieves this because it is not a stylistic embellishment but a respectful exploration of the "St. Martin talk."

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■ C O N C L U S I O N ■

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FROM WYCLIFFE SMITH TO LASANA M. SEKOU AND THE EMERGING "SEKOU school," the modern literature of the Dutch Windward Islands has grown by leaps and bounds, quantitatively and qualitatively, to make it deserving of more serious critical attention. The voices of the authors resonate with unbridled imagination, with battle-thirsty eyes set on reclaiming their land, with an impassioned and blood-bonding integrationist kinship to the rest of the Caribbean. The time has come to listen to their songs with eager ears.



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■ NOTES : ■

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1. This brief overview of literature in English in the Dutch Windward Islands is based on an earlier article published in the literary journal *Callaloo*, 21.3 (1998) under the title, "Introduction to Literature in English in the Dutch Windward Islands" and on the article, "Lasana M. Sekou: The Renaissance Muse," published in the book *St. Martin Massive! A Snapshot of Popular Artists*, House of Nehesi Publishers, Special Edition, St. Martin, 2000, pp. 21- 27.
2. The 37-square mile island is in actual fact divided between the Dutch and the French. The Dutch spelling "Sint Maarten" was adopted in 1946, as a way of the colonialists claiming the "Dutchness" of the part of the island that falls directly under Dutch rule. Before then, the whole island was referred to as "Saint Martin" which is also the French spelling of the name purportedly given to the island by Christopher Columbus. Since this coincides with the English spelling of the name, (although the pronunciation is obviously different) and seeing that English is the mother tongue of the predominantly Black island population, this has become the preferred spelling used by the more progressive minds. The official Dutch spelling however remains "St. Maarten." For the purposes of this paper, however, we shall maintain the English spelling. And though we shall continue to refer to the three island territories as "The Dutch Windward Islands," this paper focuses mainly on St. Martin, the largest of the three, which has witnessed not only a tourist boom, but a cultural renaissance of sorts, exemplified in a great increase in literary production on the island.
3. *Claude: A Portrait of Power*, IFE International Publishing House, St. Martin, 1989, p. 4.
4. Drs. Linda Richardson, Lectures in St. Martin, 1981 and 1983.
5. With the exception of the survey, *Windward Islands Verse* by Smith, his other works, including *Mind Adrift* have been self-published. The St. Maarten Council on the Arts published *Winds Above the Hills*, the first and only anthology of verse in the Dutch Windward Islands, compiled and edited by Smith in 1982.
6. Sekou's monologue, "Casino Man" which appears in *Nativity and Monologues for Today* (House of Nehesi, St. Martin, 1988) was adapted for the stage as a one-character play by Fabian Badejo in 1997. The play, starring actress Sylvina Gumbs, was performed to rave reviews in St. Martin and Curacao that same year. Badejo has since written and directed a full-length play, "The Bad that Man and Woman Do," (1999) based on the monologue of the same title by Sekou. Other monologues in the book have also been performed in St. Martin.
7. House of Nehesi Publishers, St. Martin, 1988. Louie Laveist's "House that Jack Built and other plays" is currently being prepared for publication by House of Nehesi.
8. *Songs and Images of St. Martin*, House of Nehesi Publishers, St. Martin, 1988, p. 11.
9. -id-, p. 66
10. -id-, p. 71
11. -id-, p. 58
12. -id-, p. 75
13. Both books also published by House of Nehesi Publishers, St. Martin, 2000.
14. Badejo, F. unpublished manuscript, St. Martin, 2000.
15. *The Rainy Season*, Drisana Jack, House of Nehesi Publishers, St. Martin, 1997.
16. -id-, p. 16
17. -id-, p. 61
18. -id-, p. xiii
19. *Tales from the Great Salt Pond*, House of Nehesi Publishers, St. Martin, 1996, p. 35.
20. -id-, p. x
21. *St. Martin Massive! A Snapshot of Popular Artists*, House of Nehesi Publishers, St. Martin, 2000.
22. *Floral Bouquets to the Daughters of Eve*, Columbia Publishers, San Francisco, California, 1996, p. 12.
23. -id-, p. 7