

Platform Hearings

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zation. Witnesses included high-ranking representatives from organized labor and farm organizations, and from advocates for the urban poor and working poor.

• The health-care panel included direct testimony from five witnesses, and videotaped testimony from several more. The testimony addressed the collapse of health-care delivery to all segments of the population, from the very young to the very old, with a special focus on the combined impact of poverty and of the Nazi-like practices of the HMO/managed-care system, which denies treatment to those who need it, whenever such treatment stands in the way of profits.

• The final panel, devoted to issues of Constitutional law and justice, heard from 11 witnesses, who testified about racial profiling, prison privatization, the harassment of African-American public and elected officials by the Department of Justice, and the injustice of the death penalty.

In welcoming remarks, Dr. Debra Hanania Freeman, national spokeswoman for Lyndon LaRouche, whose campaign committee facilitated the hearings, explained that they were necessitated by the Democratic National Committee's failure to hold comprehensive platform hearings. The D.N.C.'s reasoning was to insist that "the fundamentals are sound."

State Rep. Erik Fleming (Mississippi) chaired the prestigious panel, which included:

- Former U.S. Senator Eugene McCarthy (Minnesota)
- State Senator Carlos Cisneros (New Mexico)
- State Senator Joe Neal (Nevada)
- State Rep. Perry Clark (Kentucky)
- State Rep. John Hilliard (Alabama)
- State Rep. Thomas Jackson (Alabama)
- State Rep. Harold James (Pennsylvania)
- State Rep. Ernest Newton (Connecticut)
- State Rep. Coy Pugh (Illinois)
- State Rep. Ed Vaughn (Michigan)
- State Rep. LeAnna Washington (Pennsylvania)

Los Angeles Concert

'A Tribute to the Spirit of Man'

On April 29, 150 people gathered in a church in Arcadia, Calif., to hear to a concert sponsored by the Schiller Institute. As Dr. William Warfield, the world-renowned operatic baritone, had told a group of students and activists the night before, normally man only nourishes his body—but music nourishes the soul.

Musicians from China and the Americas performed an entire spectrum of Classical music: from Bach, Verdi, and Puccini, to American spirituals, Mexican, American, and Chinese folk songs, and classical Chinese music.

It was without any doubt Warfield, at the age of eighty one of the world's leading experts on Negro Spirituals and German *Lieder*, past president of the National Association of Negro Musicians (1985-90), and a board member of the Schiller Institute, who anchored the very diverse program, pulling together the offerings from around the world.

On the first part of the program:

• Three singers from the National Association of Negro Musicians, ages ranging from 75 to 85, performed Verdi and Puccini arias, American folk songs, and spirituals.

• Mexican music educator and

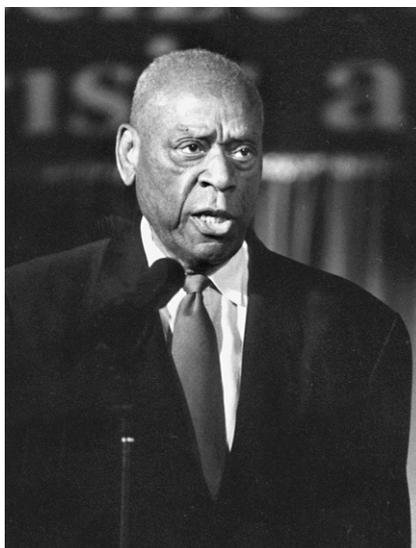
choral director Alfredo Mendoza presented a Mexican folk song, and an aria from Mozart's *The Magic Flute*.

• Zhao Gui-jin introduced the audience to the Chinese reed flute with a folk song from southwestern China, and Wang Lian told the story of the "Pavilion of the Yellow Crane," music inspired by the poet Li Bai from the Tang dynasty (c. A.D. 778).

• William Warfield performed "Du bist wie eine Blume," and "Die beiden Grenadiere," both by Schumann, and ended the first half of the program with two haunting spirituals, "Li'l Boy, How Old Are You?" and "Chillun Did You Hear When Jesus Rose?"

The second part of the program was even more densely composed than the first. Mendoza performed three songs, from Schubert's "Winterreise" and "Die Schöne Müllerin," and a song from Schumann's "Dichterliebe," followed by Warfield with "Wanderers Nachtlied" and "Der Erlkönig." Wang Lian increased the tension by performing "Under Heavy Siege," composed in 202 B.C.

At the end, Warfield closed the circle by singing "Deep River," which moved many in the audience to tears.



Baritone Dr. William Warfield



Tenor Alfredo Mendoza