

Thin Black Lines RIDES AGAIN

Political Cartoons
& Development Education



Colm Regan, Scott Sinclair
Martyn Turner

Acknowledgements

We would like to thank:

- all the cartoonists for their work and inspiration [see page 100 for full list and page 99 for index];
- Jens Robinson and Jerry Robinson and all at Cartoonists & Writers Syndicate;
- Christian Aid [Midlands Region], Oxfam, SCIAF [Scotland], Tollemache, Buckminster Trust, Trocaire [Ireland], UNICEF [UK] and the World Council of Churches [Geneva] for their commitment and financial support;
- Judy Lingard for the artwork.



Thin Black Lines

Some copies of the original *Thin Black Lines* are still available [£5 plus £1 p & p from DEC Birmingham].

A powerful reminder of how we saw things in 1988 with Gorbachev and Reagan centre stage, the Berlin Wall still strong and little sign of Nelson Mandela's release.

Many of the cartoons sadly have not dated, raising issues about the arms trade, human rights, famine and the North/South dialogue. It also features sections on the history of political cartoons, stereotypes, and cartoons in conflict focusing on the Falklands War and Northern Ireland.

Columba!

- cartoon history of Latin America

Edited by Colm Regan and Martyn Turner, published by Potatoc Press [£7 + £1.40 p & p. Also available from DEC].

Nine cartoonists, many of whom are from South America, were asked to contribute sections which build up this history.

Stimulated by the much debated voyage of Columbus five hundred years on, it provides a history which is informative, humorous and challenging.

Thin Black Lines **RIDES AGAIN**

~ *political cartoons and development education*

written and compiled by
Colm Regan, Scott Sinclair, Martyn Turner

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C&W represent the individual cartoonists
who hold the rights for their work. [See page 100]

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Six years ago we published *Thin Black Lines* to encourage the use of cartoons in education. We felt that political cartoons presented complex and challenging ideas about important world issues in an accessible and usable way.

Judging by the success of *Thin Black Lines* and by the wide use of the cartoons from it, many of you agree with us about the value of cartoons. This has prompted us to produce *Thin Black Lines Rides Again*. We hope you like it. We've organised the book around four central themes which we feel have broad application and relevance.

We still feel, however, that the value of cartoons in education is under-developed and so we have again included a range of activities to make good use of them. From time to time throughout the book we have also included questions to help focus discussion around the cartoons.

We are particularly pleased to present in the introduction the words and works of Ollie Harrington who is an extraordinary cartoonist.

Thin Black Lines Rides Again is published by the Development Education Centre, Birmingham in association with the Cartoonists & Writers Syndicate in New York. We are especially pleased with this partnership, and sincerely thank Jerry and Jens Robinson of C & W for their enthusiastic support and co-operation. Finally, we would like to thank all those cartoonists whose collective brains and hands have made us all more aware, forewarned [and terrified!]. Thanks.



Thin Black Lines Rides Again

Contents

Introduction	4
Ollie Harrington - portrait of a political cartoonist	8
The shape of the world	15
Human Rights	21
"The issue is not whether torture is more important than starvation ... human rights are universal and indivisible"	
<i>Pierre Sane, Secretary General, Amnesty International</i>	
• Values ... the right to imagine	22
• And all are treated equally	26
• Africa ... the right to life denied	31
• Responsibility ... pointing a finger?	37
Environment	43
"... and on the seventh day we took over"	
• In words ... and deeds?	44
• Not even the trees ... ?	50
• ... Nor the sea ... ?	52
• Nor the air?	55
• Now we know ... or do we?	60
The end of an era	63
"at stake ... is something more than war over words; the battle lines are drawn between conflicting interpretations of reality ... the first values efficiency and social control, the second social justice ..."	
<i>Denis Goulet, philosopher</i>	
• New world order ... out of order	64
• Economics ... signs of the times	69
• Debt ... paying with their lives?	77
• Arms ... winners ... and losers	80
• Conflict ... war no more?	84
• The future UN role ... a UNited future?	92
Index and Acknowledgements	99

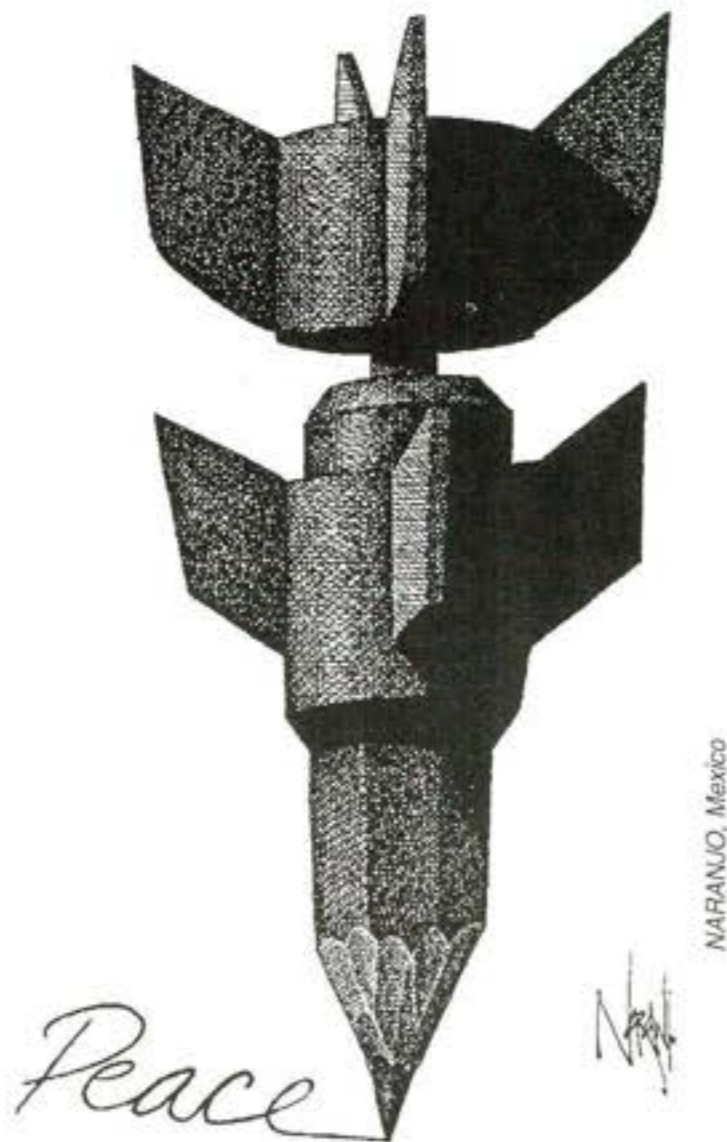
Using political cartoons in development education

Political cartoons can be a particularly valuable resource for development education. At their best they encapsulate some very complex issues, different viewpoints, and some of the contradictions which are a real part of many situations. Political cartoons do not simply take sides, they offer a challenge to us all. They can make links between issues which sometimes turn things inside out. They don't spare our sensitivities - this is their essential strength.

Political cartoons will often provide the stimulus to stop and think, to look sideways or look afresh at a particular issue. We hope that readers of this book will find much to provide a focus for personal reflection. However, the main purpose of this section is to outline a few basic activities for the use of cartoons in group discussion.

A word of warning may be useful here. If you see education in general, or development education in particular, as a process of endorsing certain "acceptable" ideas or viewpoints and rejecting others, rather than as a means of exploring, discussing and debating ideas and opinions as a way of encouraging people to make up their own minds, then don't use cartoons. It is unlikely that they will provide enough opportunity for control!

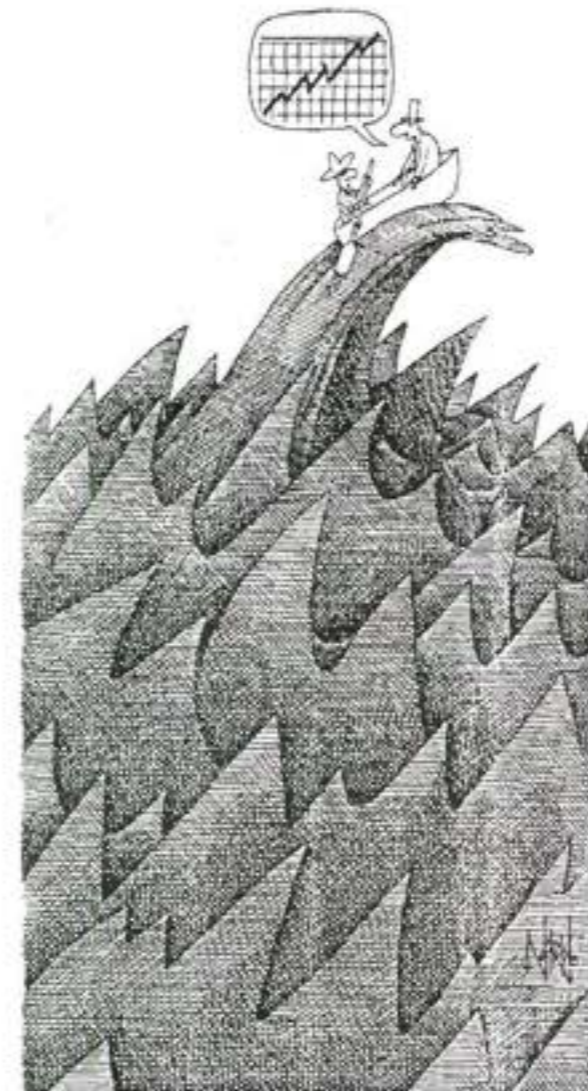
Cartoons have a number of advantages as a stimulus to group discussion. They often contain a lot of information, yet can be assimilated quite quickly. It is possible for people with a range of knowledge of the issues [or none at all] to respond to the same stimulus, and for the discussion to reflect different levels of experience. The humour of cartoons also contributes to the group's interactions. Laughter is important, but this humour can also disarm us of our assumptions and help us look afresh at the issues. Many of the cartoons you might choose to use as a stimulus will be quite explicit in the main issues they bring to the group's agenda, they are, however, at the same time very open ended. They provide the opportunity for a group to explore the aspects they see as most important or most at issue.



NARANJO, Mexico



LANGER, Argentina



NARANJO, Mexico

Some basic activities.....

The activities outlined here can be adapted to a wide range of learning situations. It is, however, important to note that we need to build up skills in using cartoons as stimulus material.

The learning skills that can be developed by using material such as cartoons include:

- making careful observations;
- acquiring information from the cartoon;
- analysing and evaluating information;
- relating one's own views to those in the cartoons;
- recognising the value of different interpretations;
- empathising with the people/situations portrayed;
- forming links between the ideas in different cartoons.

There is a sense in which cartoons can help us to laugh at ourselves and our involvement, individually and as a society, in fairly desperate situations. Perhaps we should identify this as a skill too.

Thin Black Lines Rides Again has three main sections, each made up of smaller collections of cartoons based on a theme. They could be used using the themes we have chosen, or by making your own selection from different parts of the book. Either way it is worth adding cartoons you collect from newspapers about recent events.

The following are some ideas which could be used with any collection of cartoons.

Warming up

What does it say to you?

You could ask this question of any cartoon, but there is special value in asking it about one which is open to very wide interpretation.

The discussion will move quite rapidly away from the cartoon to the interests and concerns of the members of the group. This kind of activity is particularly valuable when you are trying to work with a new group, or when people in the group don't know each other very well. A reasonable amount of time should be allowed for people to work on their initial thoughts and to share ideas.

Reading a cartoon.....

It may be useful to take time to discuss one or two cartoons and work on "reading" them.

Ask small groups to look closely at the details:

- what is the cartoon saying?
- what different interpretations do they imagine could be made?
- what symbols are used?
- who are the characters?
- what is suggested about the context of the cartoon?

Bring the groups together to share their discussion, but steer the discussion away from the issues and focus on **how** they read the cartoons.

What's the theme? What are the issues?

When you introduce a theme to a group it is useful to find ways to explore what they already know about it. Display a collection of cartoons [say ten] and ask the group to look at them. Working in pairs decide what main theme[s] link them as a collection. Each pair could then choose a number of cartoons [say three] which highlight the main issues as they see them, and make them into a poster to be shared with the rest of the group.

Sharing views

Another useful way to introduce a collection of cartoons is to ask people to choose from those on display three cartoons which they like most ... or which say most to them about the issues being considered. They could mark these with a sticker with their name on and then pair up with someone who has chosen the same cartoons to discuss their choice. *Are the reasons the same? Did they see different things in the same cartoon?*

This activity also has the advantage of mixing the group, reviewing the whole collection and looking at some cartoons more closely. The pairs can share the highlights of their discussion and introduce one of the cartoons they chose to the rest of the group.

Questioning and asking questions

This can be used as an introductory activity leading to an 'agenda' of things to do further work on, or as a way of focusing on one or two cartoons to make a more detailed study of them.

Give each pair a copy of a cartoon mounted on a large sheet of paper and ask them to write around the edge, as many questions as they can relating to the cartoon. This encourages a close look at detail as well as at the cartoon as a whole. It is not necessary to be able to answer the questions; the process of asking them will provide a good stimulus to the discussion when the pair share their work with other groups.

Another approach which would encourage more detailed study of one cartoon is for you to pose the questions for the group to consider. This can help focus on the detailed context of a particular situation and encourage insight into the ways in which symbolism is used by cartoonists.

Headlining ... changing the context

Ask pairs to choose a cartoon around which they then develop a headline and/or short article. *If they use different headlines does it influence how the cartoon comes over?*

The pairs could then share their article with the rest of the group. It may be useful to choose different cartoons and therefore raise a wide range of issues, or you might choose the same one and explore the different ways in which it is viewed.

Ranking

This is a very effective activity to encourage groups to consider a small collection of cartoons [say nine] in detail. Give each group nine cartoons and ask them to order them from those they feel raise the most important issues to those that raise the least important. Alternatively you could ask pairs to rank the cartoons in terms of those they like most/least.

Ranking can enable a full discussion because the task makes sure everyone has been involved in thinking about the issues and then highlighting the main points to share with other groups.

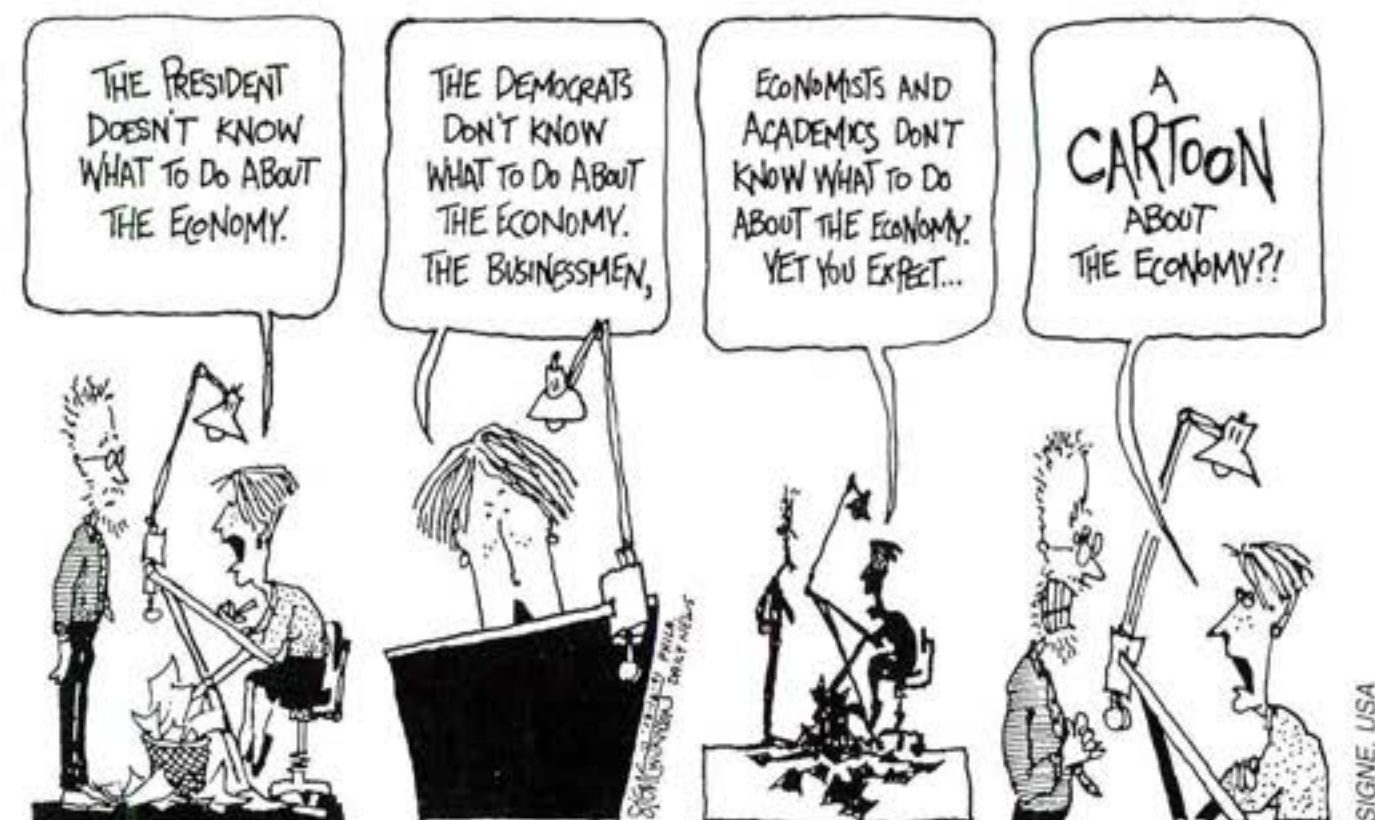
An issue agenda

Cartoons can be a very useful stimulus for motivating a group to plan further work. This gives an opportunity to find out more about the starting points in a group - the assumptions and understanding individuals bring to new areas of work.

Using a collection of cartoons on a particular theme you could ask questions such as:

- What issues do they refer to?
- How do they reflect different approaches to issues such as development, environment, peace?
- Who might disagree with the views of the cartoonists? Why?

Questions such as these make a useful start to building up an agenda. It is also vital to ask about other relevant issues not shown in the cartoons. The discussion could then be focused by suggesting that each group draws up a list of questions about the issues which need to be followed up.



Ollie Harrington

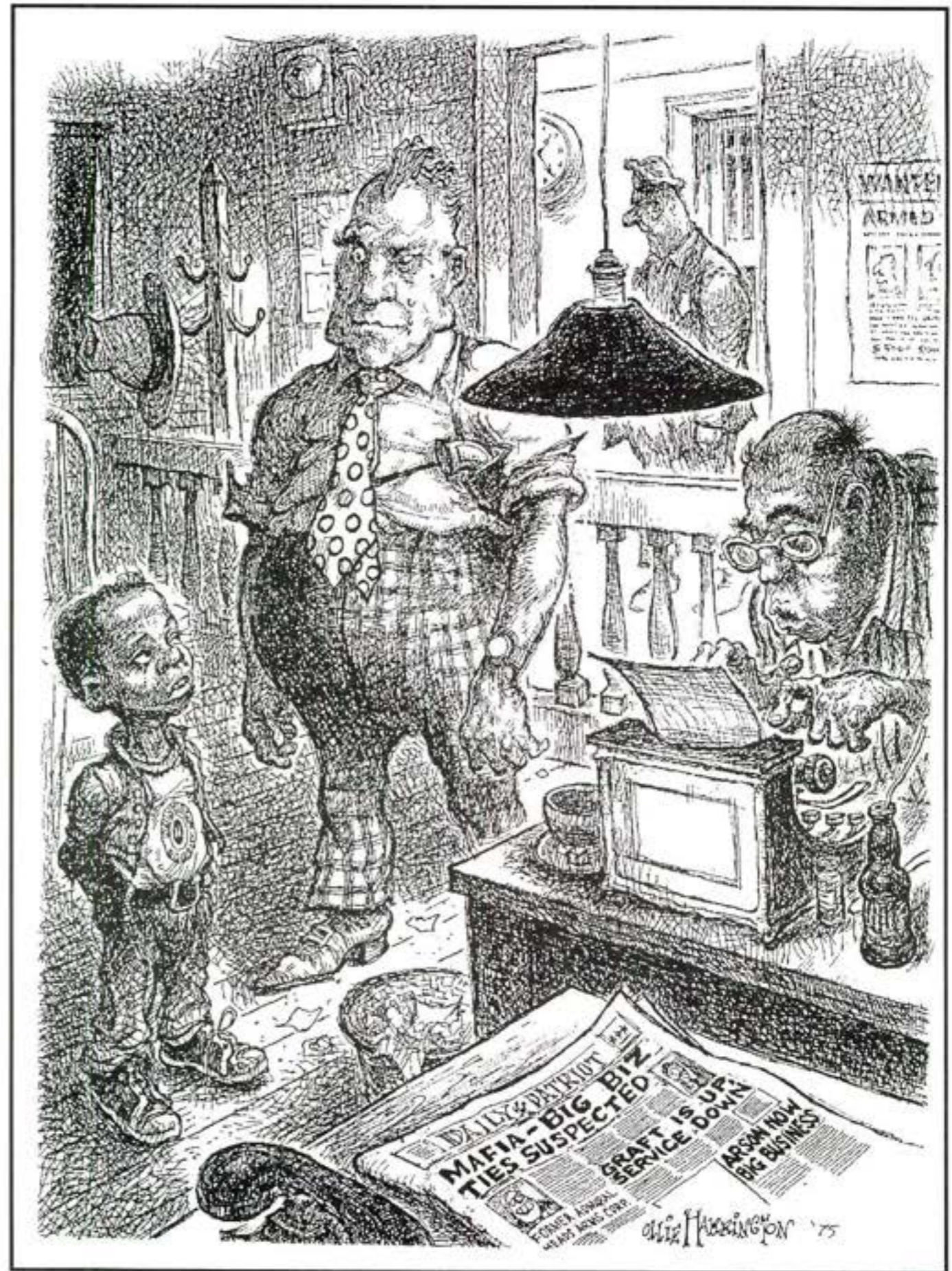
portrait of a political cartoonist

Oliver Wendell Harrington was born in Valhalla, New York, on Valentine's Day in 1912. His father, Herbert, was an escaped slave from North Carolina, and his mother, Eugenia, was a Jewish music student originally from Hungary.

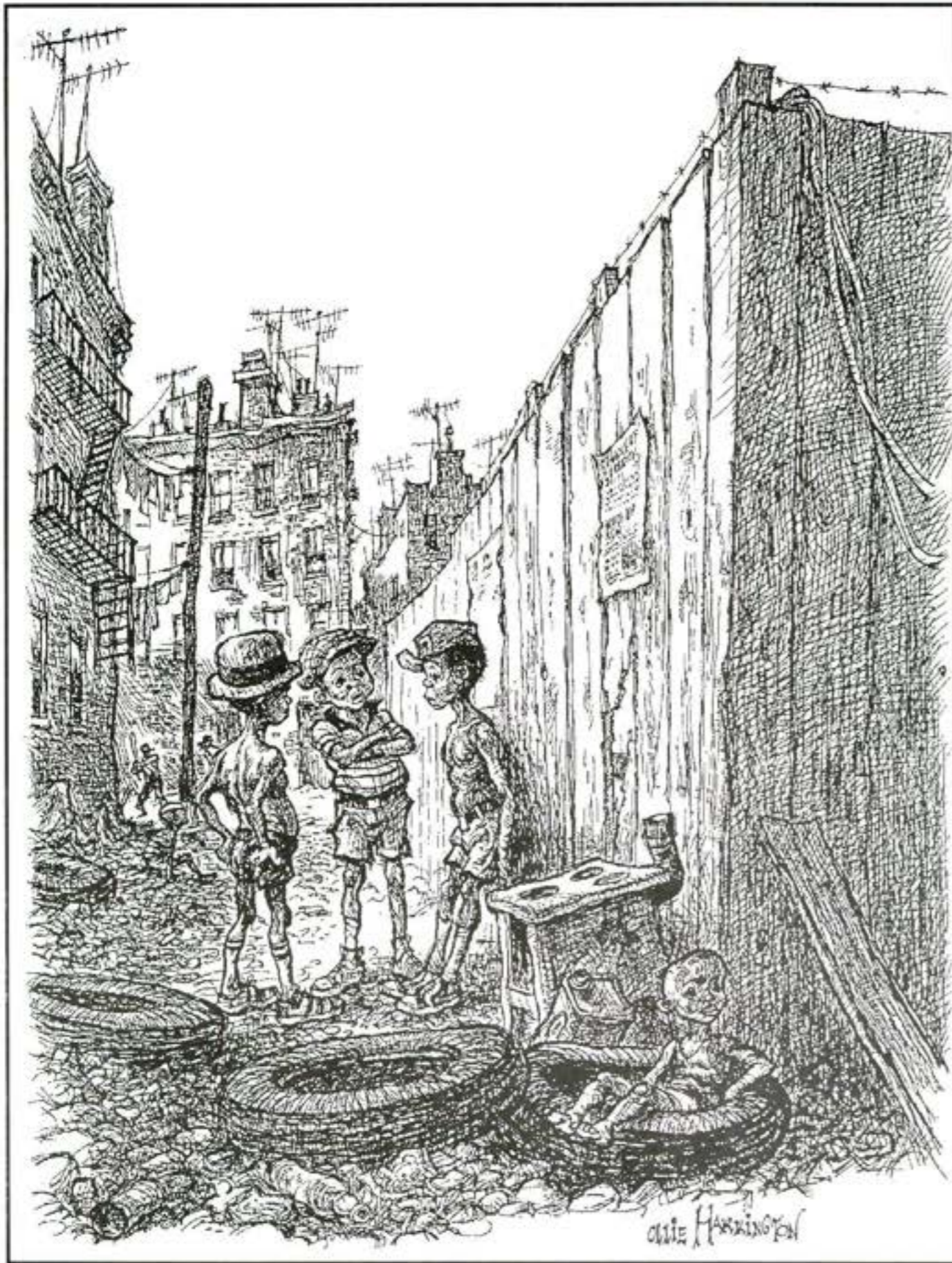
"In America, are the most creatively inventive, technically developed, prolific cartoonists in the world today. At least that is my own unbiased opinion. Their mastery did not come about as a gift from heaven, or even from the benedictions of high ranking politicians though you may sometimes be given that impression. The truth of the matter is that this comes about as a result of certain time-proven natural laws which indicate that when human beings of many different cultures and experiences are joined together in one society, the result is a more creative and more productive society.

This is recognised, rather superficially I am afraid, when one talks about the great American melting pot. Irish Americans, Greek Americans, German, Lithuanian, French and Polish Americans are part of the mix, but African Americans can forget about it.

Fortunately for my own mental health, I worked a kind of self therapy while I tried to open the doors of countless art editors where the words NOBLACKSALLOWED were hanging. For about 60 years I have been locked out, black balled, Jim Crowed, or whatever terminology is currently fashionable. All of the terms simply mean that the American cartoon industry shut its doors on me with a bang."



"An we're gonna clean up this country . . . startin' wit' you!"



"Hey, I hear that the cops been ordered not to shoot up us black kids 'till AFTER the Olympics!"

Ollie Harrington attended an unsegregated school in the South Bronx, where a racist schoolteacher was responsible for starting his career as a cartoonist.

"Our teacher was a Miss McCoy, a tall, pasty faced vixen who seemed to have devoted all her attention to her weird hair-do. I always felt oddly apprehensive in her presence, watchful and alert. Was this the birth of intuition? I have heard it said in similar circumstances that it was probably paranoia. All I can say to that is - in the case of black folks - thank god for paranoia.

One bright morning Miss McCoy ordered us - the two black kids - to the front of class. Pausing for several seconds, she pointed her cheaply jewelled finger [with what I think she considered a very dramatic gesture] at the trash basket and said, 'Never, never forget. These two belong in that trash basket.' The white kids giggled rather hesitantly and then fell about in peals of laughter. For those kids it must have been their first trip on the racist drug.

I stumbled backwards in shocked resentment, aware of the growing pain in my chest. The other kid only grinned, but I noticed that his eyes had suddenly narrowed. It was several days before I managed to pull myself together. Gradually I felt the urge to draw little caricatures of Miss McCoy in the margins of my notebook; Miss McCoy being rammed into our local butcher's meat grinding apparatus; Miss McCoy being run over by the speeding engines on the nearby New York Central Railroad tracks. One, which I worked all through arithmetic class, really grabbed me. It showed Miss McCoy disappearing between the jaws of a particularly enthusiastic tiger. I began to realise that each drawing lifted my wounded spirits a bit higher. I did little sketches of the people around me, not from life as I learned to do in art class, but from memory. Miss McCoy never caught me at it, but I began to dream of being a cartoonist."

After he finished high school, Ollie Harrington discovered Harlem and met many of the leading figures of the Harlem Renaissance. In 1933 he began his chronicle of the life of an ordinary man living in Harlem. He claimed "not much imagination was needed for the job. I simply recorded the almost unbelievable but hilarious chaos around me and came up with a character." This character was Bootsie. He featured in a cartoon panel that eventually appeared in the *Amsterdam News*, the *Baltimore Afro-American*, and the *Pittsburgh Courier*. During the thirty years he drew Bootsie, Ollie Harrington used the cartoon to reflect the lives and concerns of "ordinary" African Americans.

Although many of the *Bootsie* cartoons were funny, humour was not an end in itself. Ollie Harrington's work may be described as a social documentary. He observed life, recording details of speech, dress and activity in the African American community. Because he was not an outsider making these observations, Harrington's *Bootsie* has unique credibility. Given the longevity and popularity of the feature, its readers must have enjoyed the mirror of their lives provided by these cartoons.



"Annual Marathon, Man are you kiddin'? These folks are answerin' a newspaper ad for a coupl'a job openings downtown!"

Ollie Harrington studied at the National Academy of Design and graduated from Yale in 1939 with a bachelor of fine arts degree. During World War II he served as a war correspondent for *Pittsburgh Courier* in North Africa and Europe. After his discharge, he had a variety of jobs - journalist, cartoonist, book illustrator and baseball outfielder - until he became director of public relations for the National Association for the Advancement of Colored People in 1948.

He was angry and appalled at the treatment of African American veterans of World War II by the country which they had defended. In his NAACP position, he worked diligently in the South long before sit-ins publicised the need for justice for minorities there. Because of his outspoken efforts, opponents began to label him as a Communist. In 1951 he was warned by a friend who was an Army Intelligence agent that for his own safety, he should leave the country. Because he was concerned about the future of the NAACP as well as his own safety, three weeks later he was bound for Europe. Except for a two week trip to the US in 1972, he did not return to his homeland again until he was honoured with an exhibition at the Museum of African American History in Detroit in 1991.



NEWSITEM: Postal authorities in line with the President's "WINNABLE NUCLEAR WAR" theory assured the public that mail deliveries would be maintained regardless of prevailing conditions.

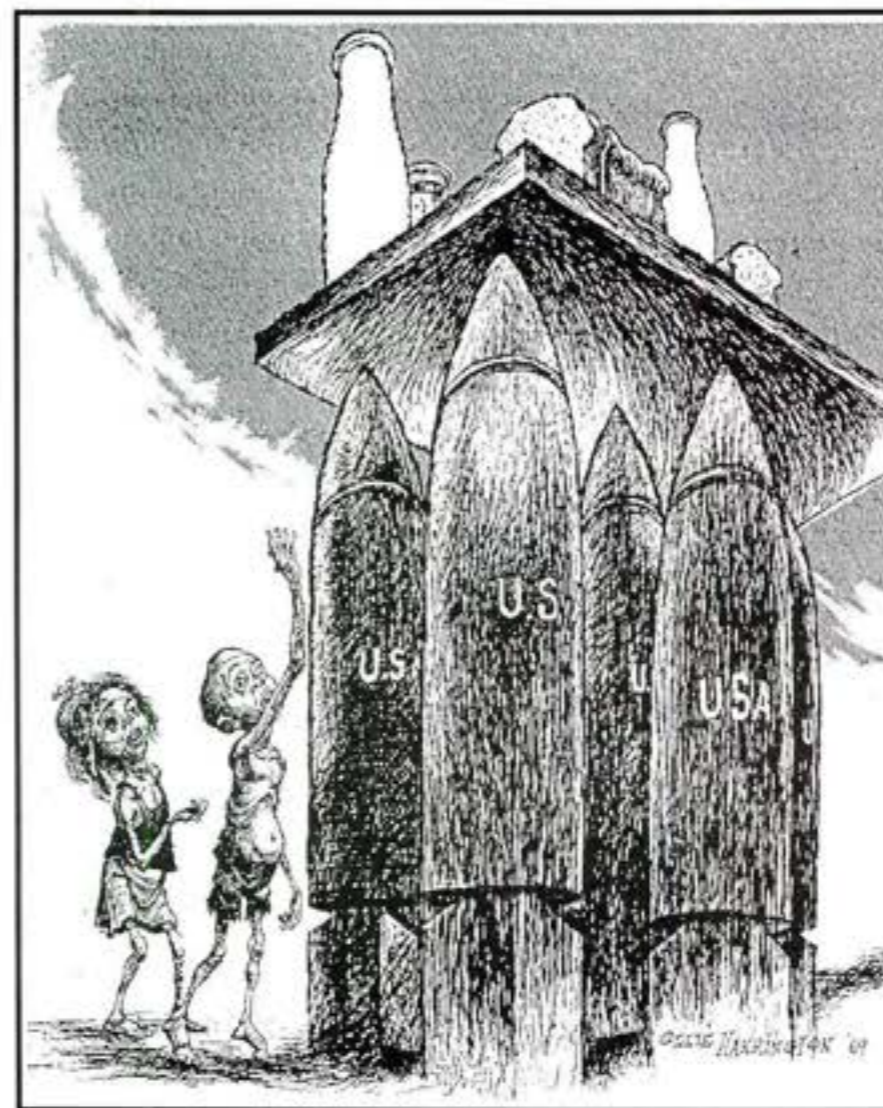
Paris was a welcoming city for American expatriates in the 1950's and Ollie Harrington enjoyed a wide community of friends and continued to paint and draw *Bootsie*. He travelled to Berlin in 1961 to meet with publishers interested in having him illustrate a series of books reprinting classic American literature. While he was there, the Berlin Wall was erected and, since he lacked the proper visas, he was unable to leave East Berlin.

He lost everything for the second time in his life and he responded to this challenge by beginning a new existence. After his American contracts for *Bootsie* were terminated in 1963, he found new outlets for his work in several magazines, especially *Eulenspiegel*, and in the *People's Daily World*, a New York City tabloid. Harrington's pen and brush have been described as 'weapons of combat' as he reframed and enlarged the targets for his wit. For

the first time, he was able to work in colour which added yet another dimension to his ability to express himself. On the personal level, he married Helma Richter, an economist, and they had a son, Oliver Jr.

The unification of Germany and the end of the Cold War brought yet another dimension to Ollie Harrington's life. He can visit his homeland freely and has expressed his hope that his son will some day attend an American university.

Some critics have characterised cartoon art as ephemeral, a lesser form of art than painting or sculpture. Ollie Harrington's work cannot be dismissed so easily. His cartoons reflect their times from the viewpoint of an unusually talented and perceptive man. His own experiences, tempered with resilience and determination, provide a remarkable lens through which he views the world. Humour and outrage blend to challenge those who see his cartoons.



This piece has been adapted from a speech given by Ollie Harrington at the Ohio State University's Festival of Cartoon Art in 1992, and from Professor Lucy Shelton Caswell's biographical sketch from *Cartoons and Ethnicity*.

Many thanks to OSU for permission to use the texts and from Ollie Harrington for permission to reprint the cartoons. Oliver Harrington continues to live and work in Berlin.

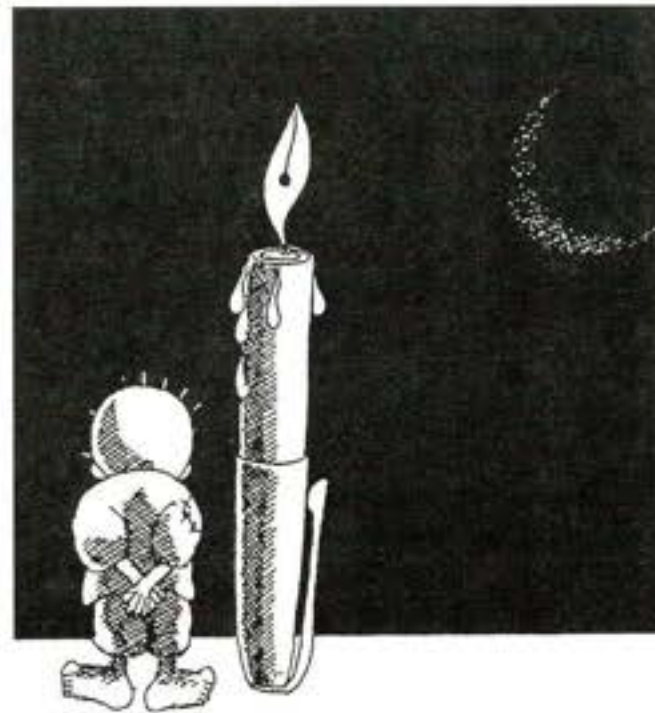
Cartoonists at risk



Somehow, we got used to the fact that facing violence had been a calculated risk for courageous cartoonists in the past. Accepting the same in the 90s is much more difficult, but the cold fact is that cartoonists and their editors still get imprisoned, tortured, and even killed today for doing their jobs."

Political fears about the potential influence of cartoons have prompted many attempts to restrict the activities of cartoonists. All too often this has involved infringing their human rights and threatened their personal safety. There have also been numerous attempts to restrict cartoonists, for example in Philadelphia legislation was introduced in 1903 banning caricatures of politicians; e.g. depicting them as animals. However, vegetables, which were not covered by the legislation, can be equally effective! - see *Thin Black Lines*.

In a section on stereotyping *Thin Black Lines* features ways in which cartooning can become part of the armoury of propaganda "dehumanising the enemy", for example during the Falklands War. Whatever our perspective we need to gain greater insight into why political cartoons are so effective and use them to generate awareness of contemporary issues.



One cartoon can be more offensive than a thousand words. Recent articles by Joe Szabo in *Witty World* and Steve Platt in the *New Statesman* have catalogued a history of political fury, often about a single drawing, making the cartoonist the focus of much anger and often putting them in personal danger. In *Thin Black Lines* we featured the work of Naji al-Ali who was shot in London at the time we were compiling the book. Hanzala, the character who featured in many of his cartoons, despite "his" innocence upset a wide spectrum of political interests in the Middle East.

Joe Szabo writes - "Since the birth of political cartooning, there has been resentment towards the genre and its cultivators. In the late 1800s, the American Thomas Nast's cartoons landed one corrupt New York politician in jail. Although Nast received many threats on his life, he actually suffered no physical harm. Not so, for a group of Polish cartoonists, who were executed on May 27th, 1944 for drawing against Nazi Fascism. Turkish cartoonist Sema Underger's cartoons were ripped off the wall and partially destroyed by fundamentalists, while Turhan Selcuk of the same country was tortured by the military junta there in 1970.

The shape of the world

The cartoons in this first collection all feature the globe. They add to a similar collection in the original *Thin Black Lines*. They lend themselves to many of the activities suggested in the introduction but they also make a good starting point for an activity to get people to have a go at drawing their own cartoons. Less emphasis should be placed on artistic skill than on attempting to sum up a notion of how people see the world, or focus on a particular issue. Alternatively, people could work in groups to build up ideas . . . or perhaps to draw the world as they imagine it might be seen by someone else, for example different political leaders.

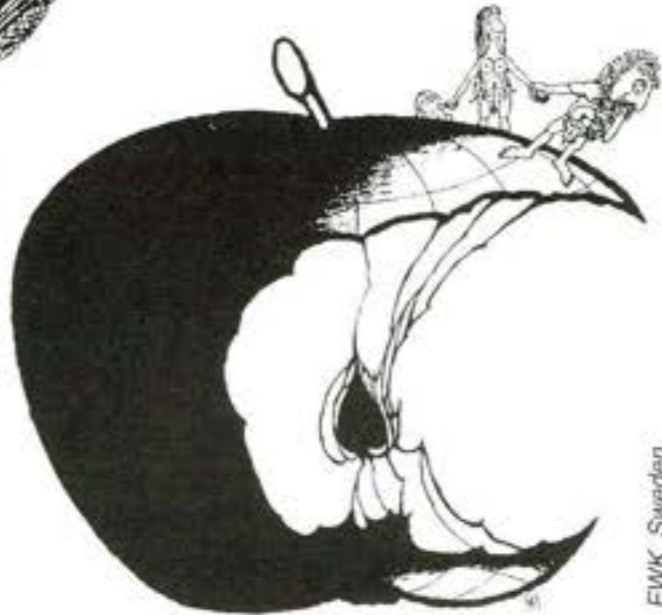
Some questions to help focus discussion:

- What words would you use to describe the global situations portrayed?
- What threats to the future do the cartoons highlight?
- Which threats to our common future do you think are the most serious?

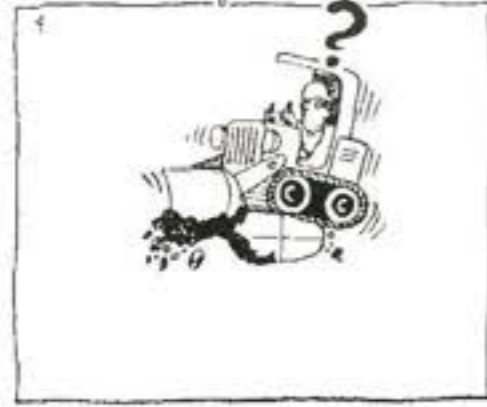
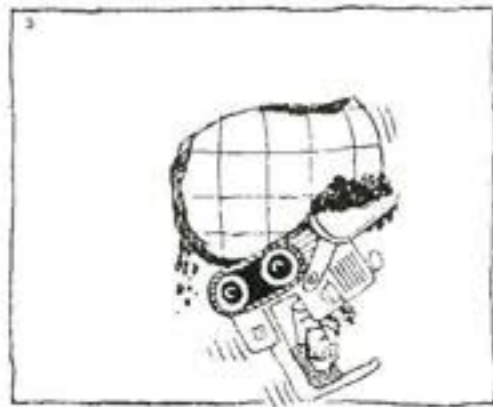
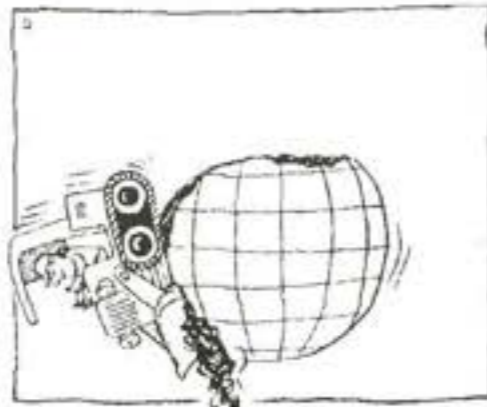




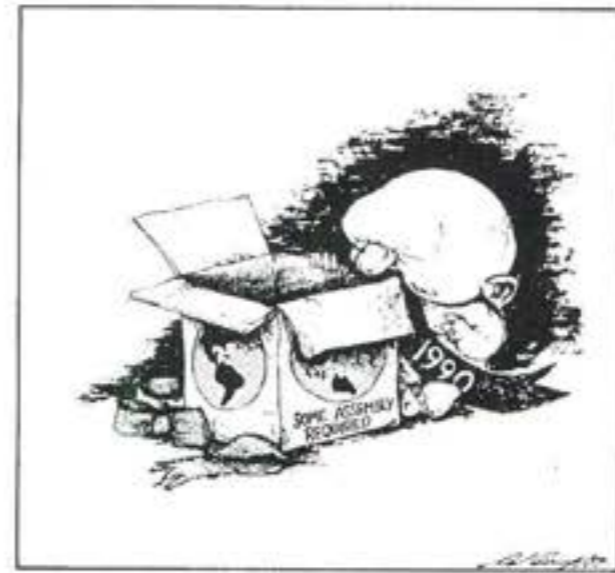
SKAUGE, Norway



EWK, Sweden



ARCADIO, Costa Rica



CUMMINGS, Canada



NAZIGRIM '86

HAM, Finland

FIN DEL MUNDO (TEDRIA)



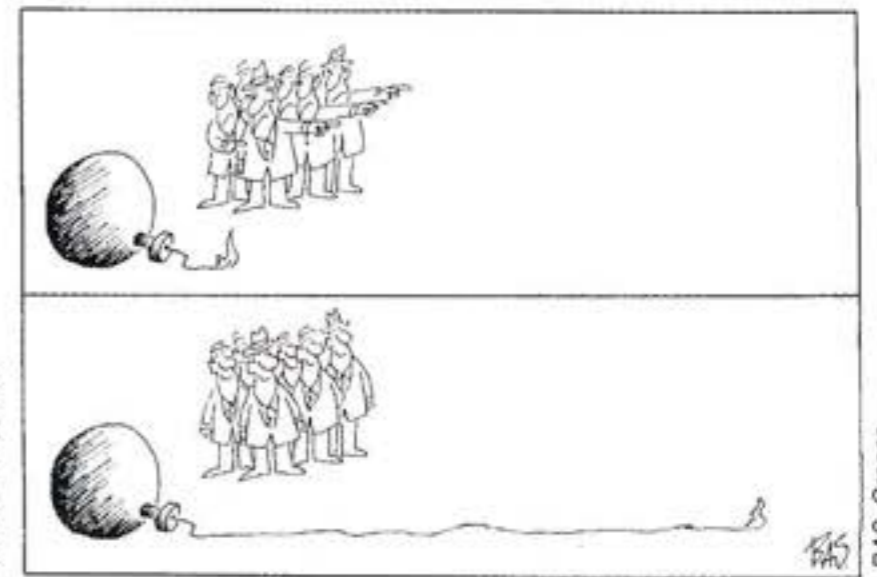
TOM, Netherlands



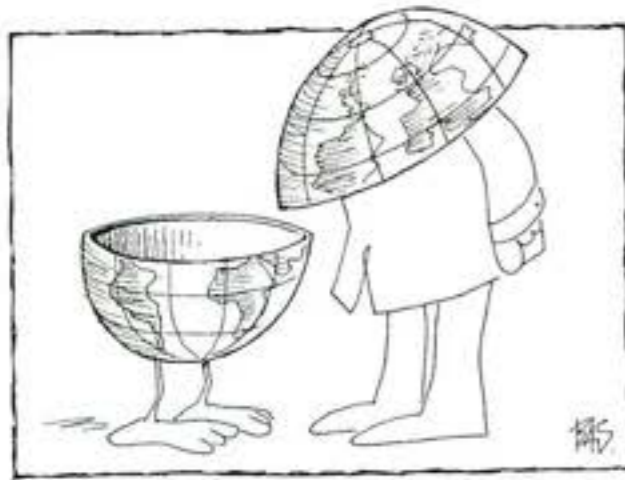
SMIRNOV, Russia



ISAAC, Philippines



BAS, Greece



BAS, Greece



S. IV



S. XIV

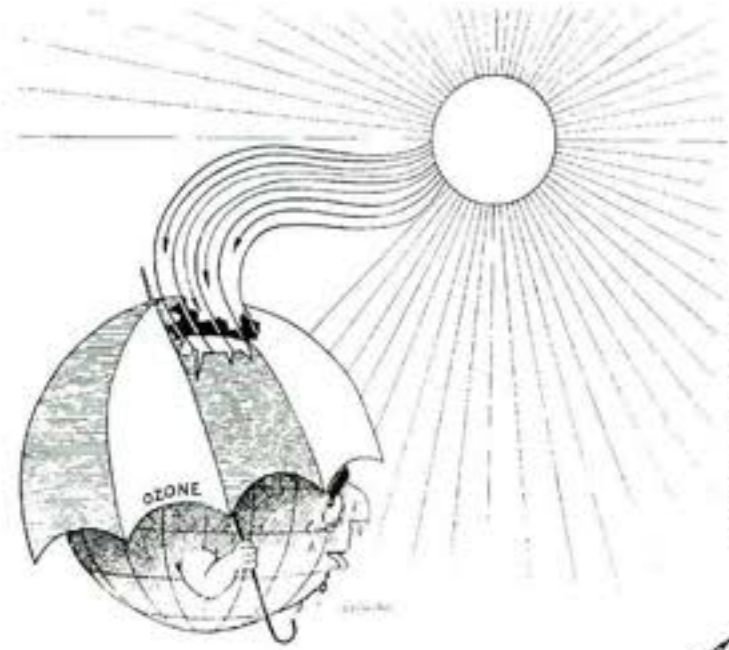


S. XVI

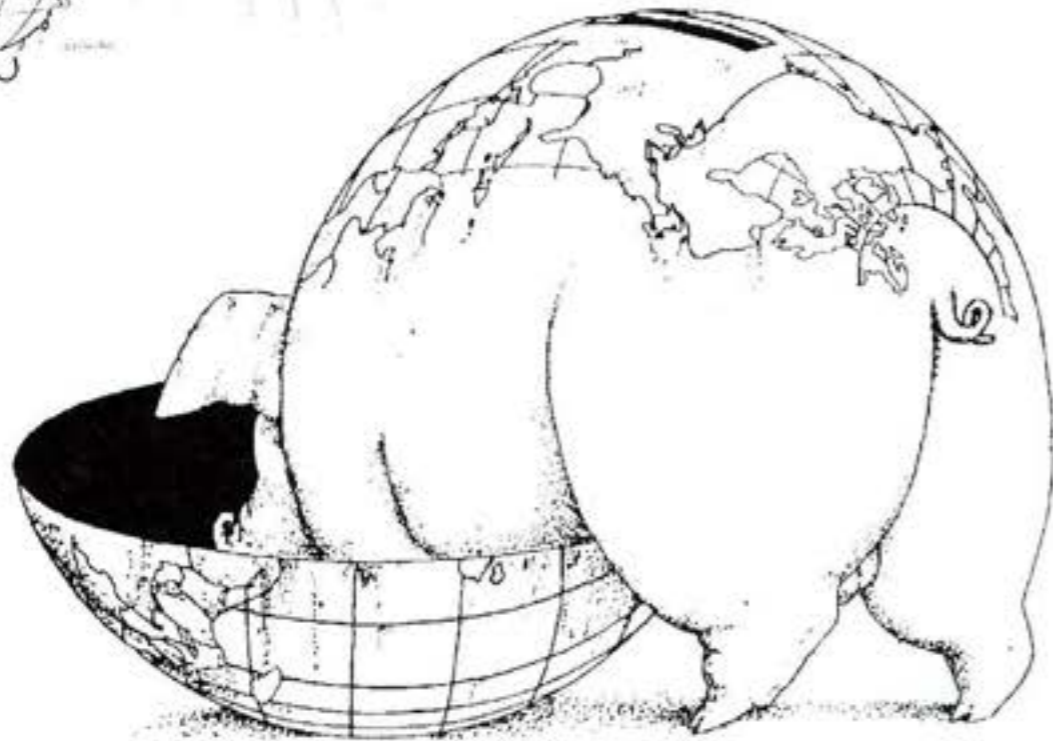


S. XX

PALOMO, Mexico



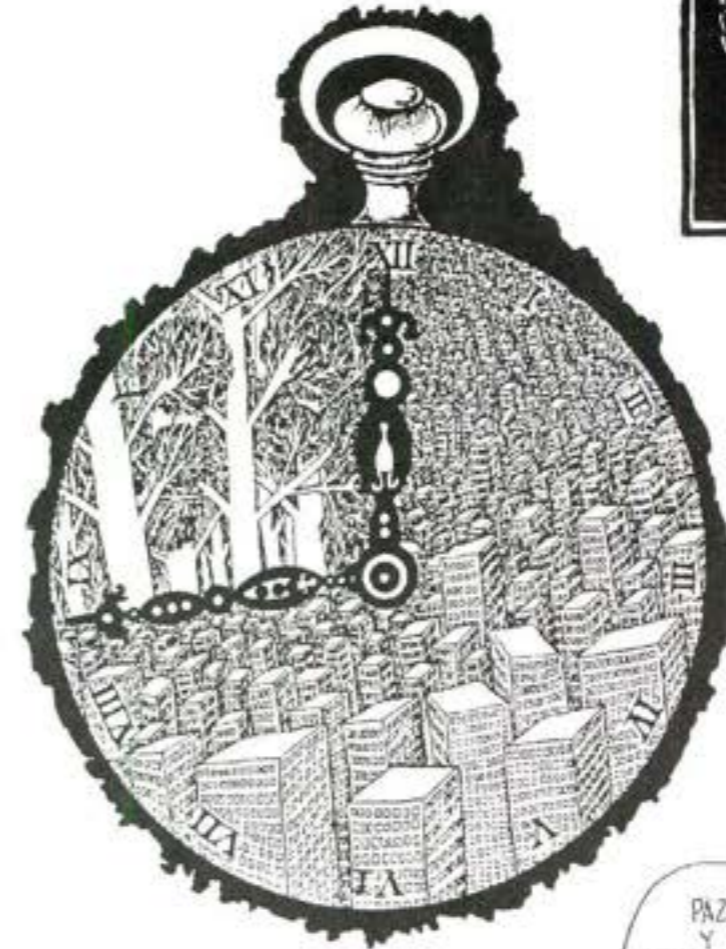
ARCADIO, Costa Rica



GRAFF, Norway

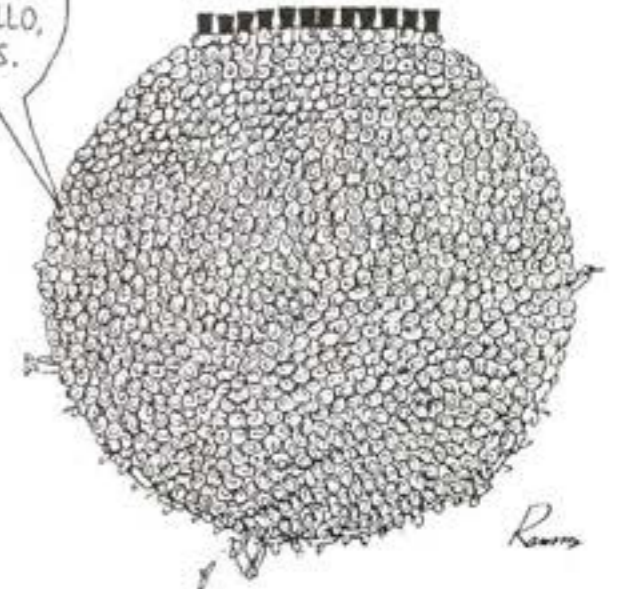


AISLIN, Canada

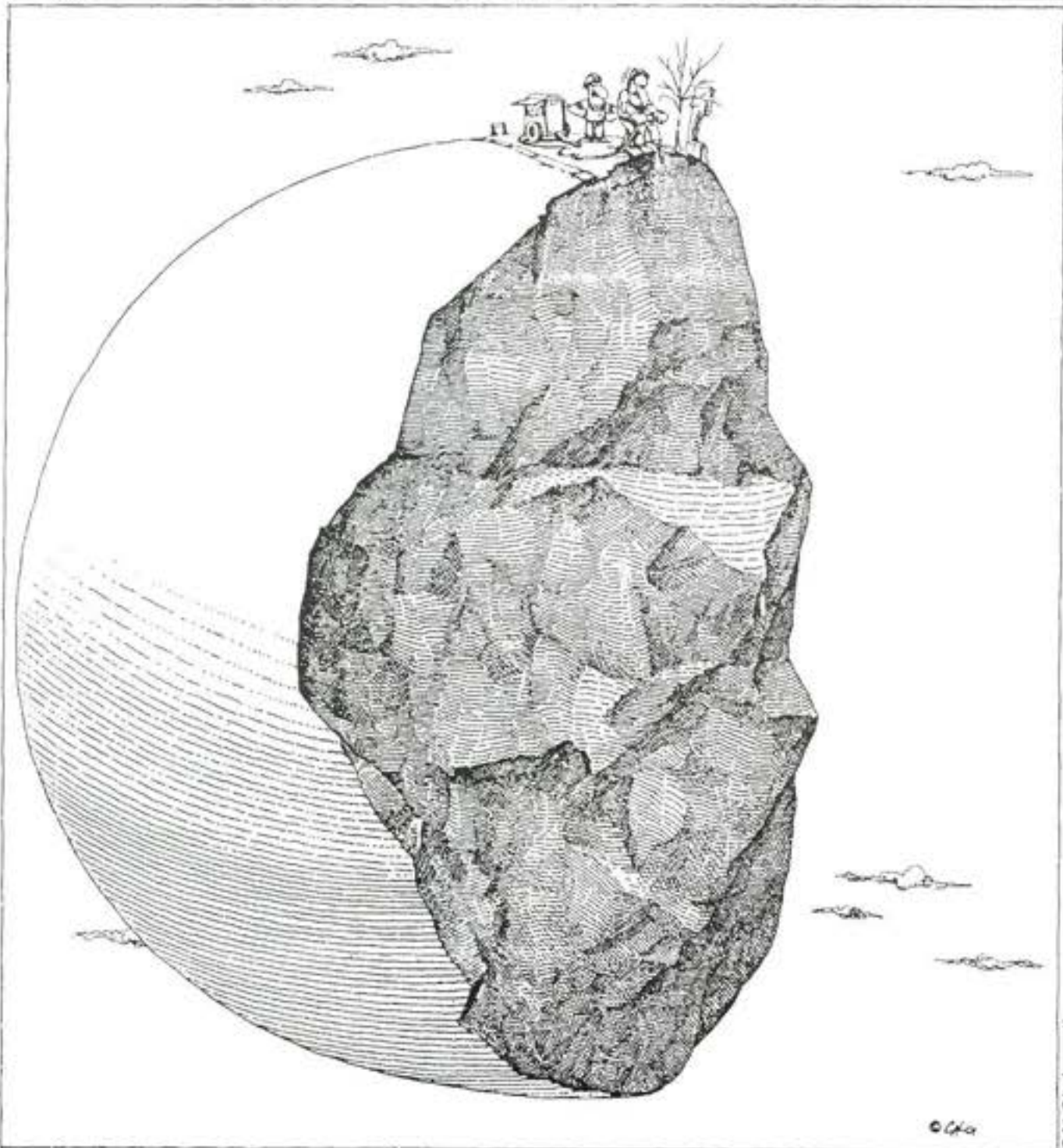
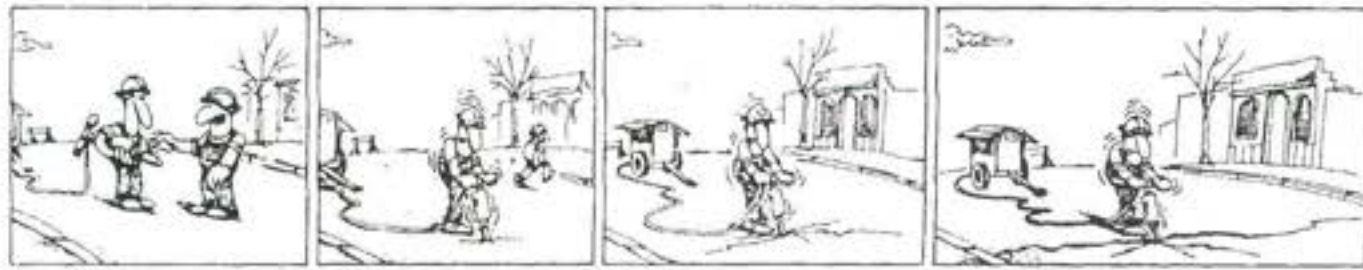


JENO, Hungary

PAZ
Y
DESARROLLO,
SEÑORES.
MMH



RAMIREZ, Mexico



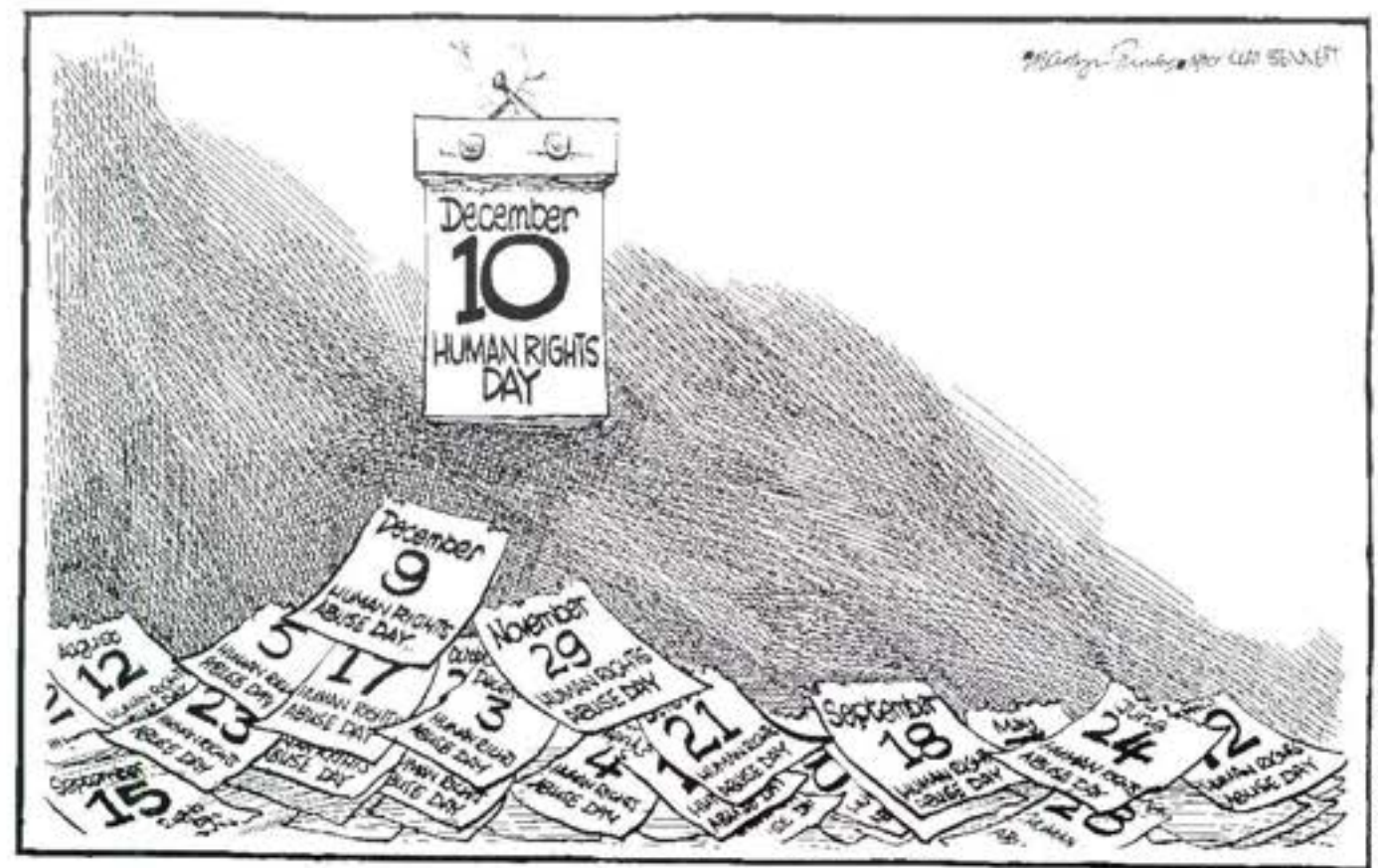
CALOI, Argentina

Human Rights

They invaded Kuwait, so we had no choice. Hussein had to be stopped, his record on human rights spoke for itself. Aristide was overthrown but things were not as simple in Haiti. What's happening in East Timor is appalling but diplomacy and persuasion must be used. And then there was [is?] Somalia, Bosnia, Northern Ireland . . . it's a good job we have our armies to protect our rights.

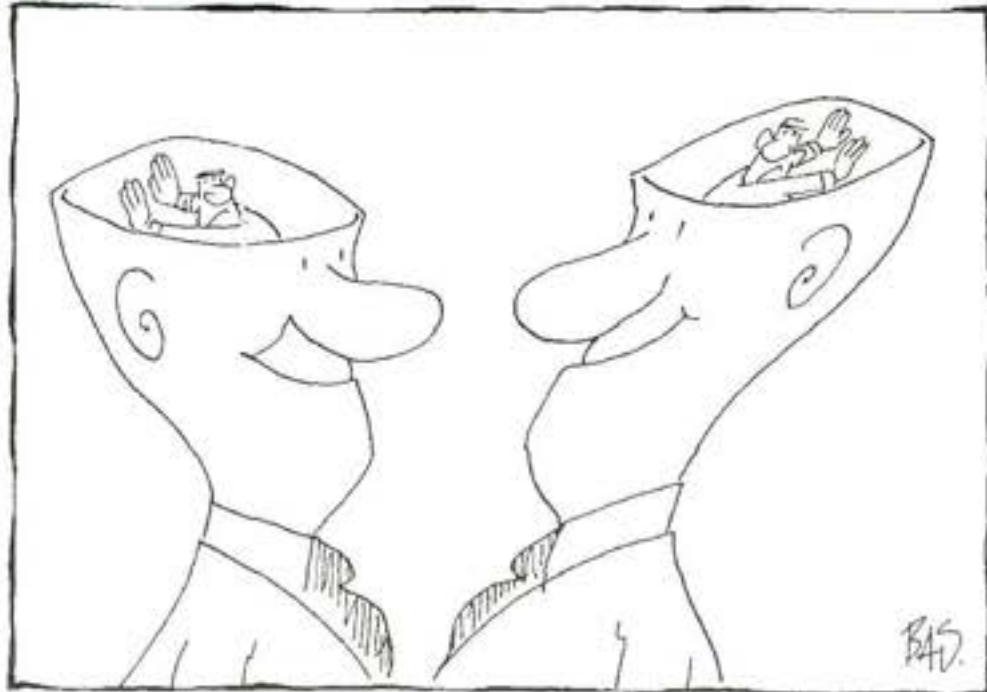
Human rights begins at breakfast . . . and continues with the dishes, the lunch, the dinner, the clothes line, job-sharing and equal opportunities.

Brazilian trade unionists continue to be assassinated alongside the street kids and the Indians; hunger continues amongst the poor in Africa and unemployment makes a mockery of being born free and equal but . . . the work of the Brazilian trade union movement, Amnesty International, public compassion and generosity and community support also continue.

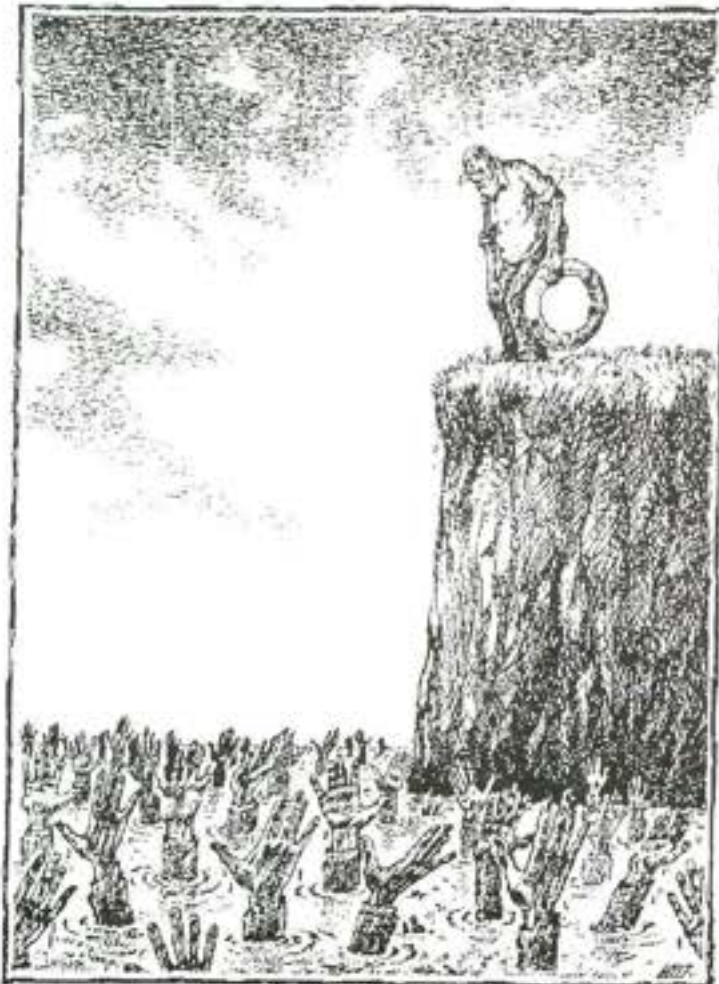


TURNER, Ireland

Values ... the right to imagine



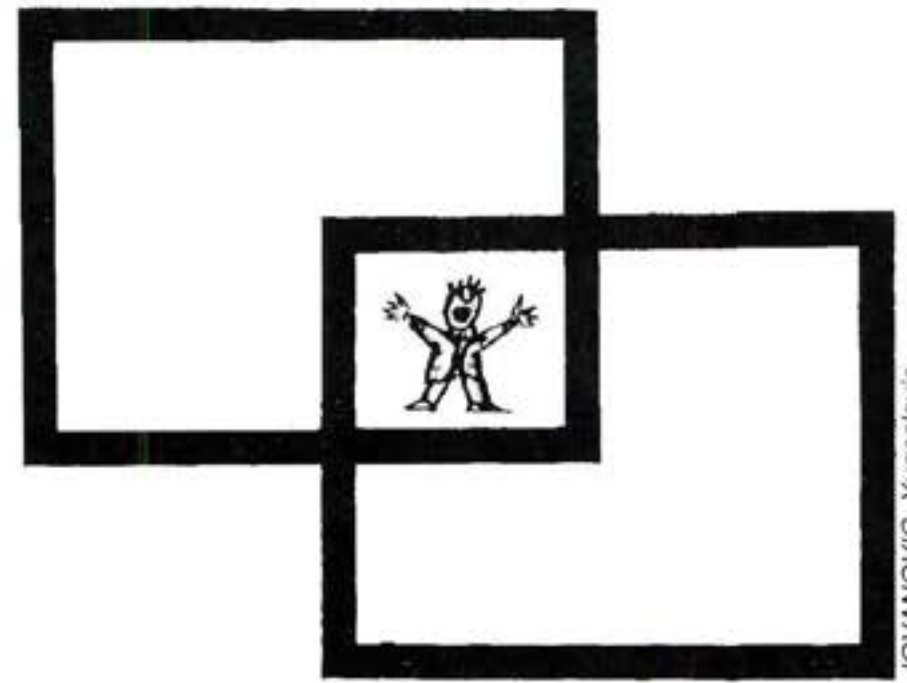
BAS, Greece



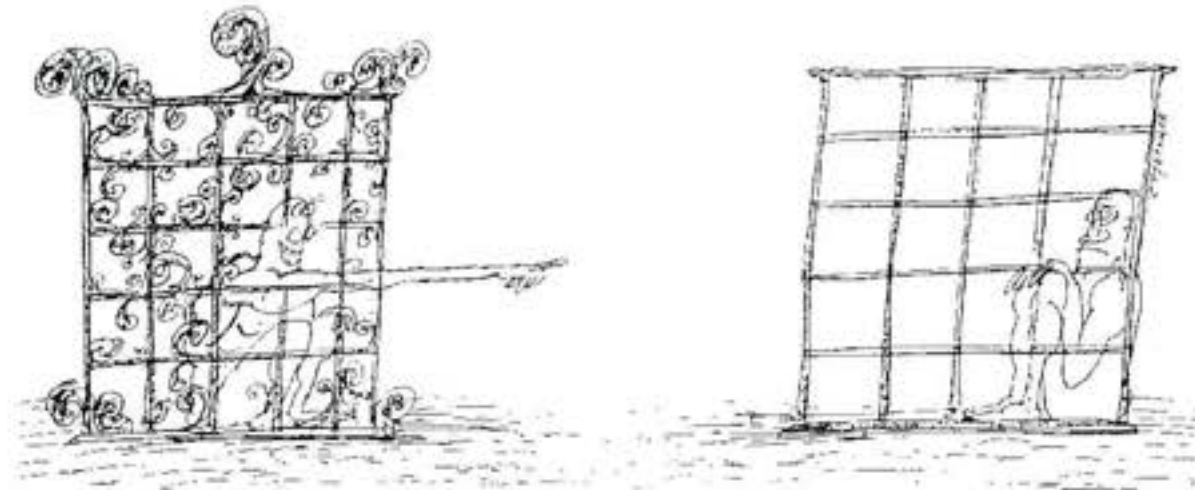
SMIRNOV, Russia



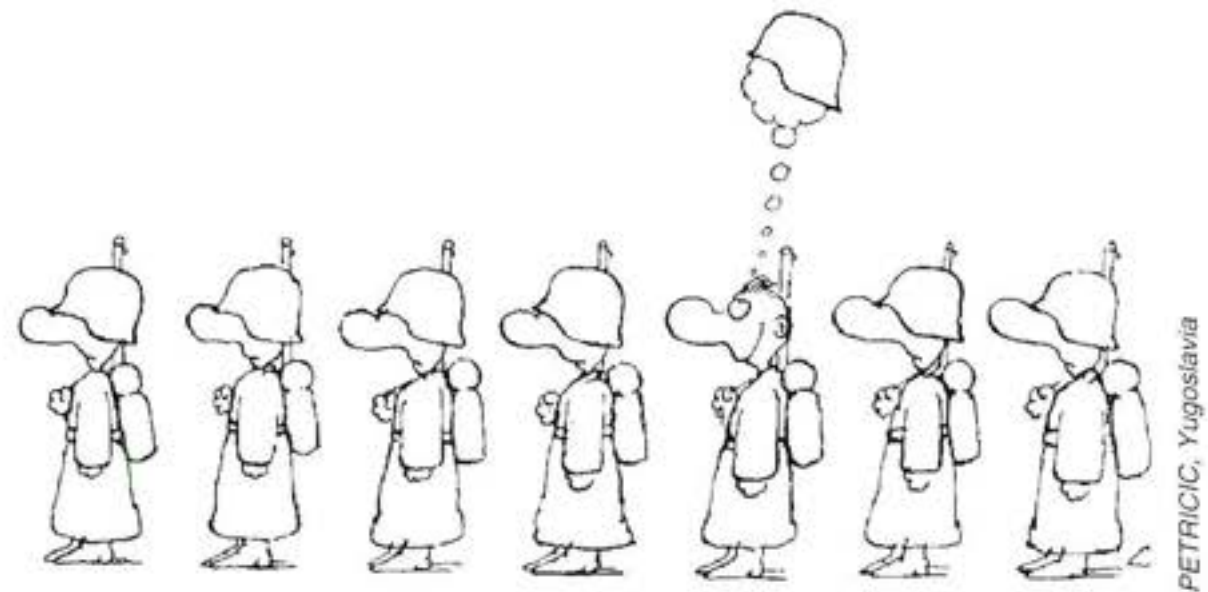
ZLATKOVSKY, Russia



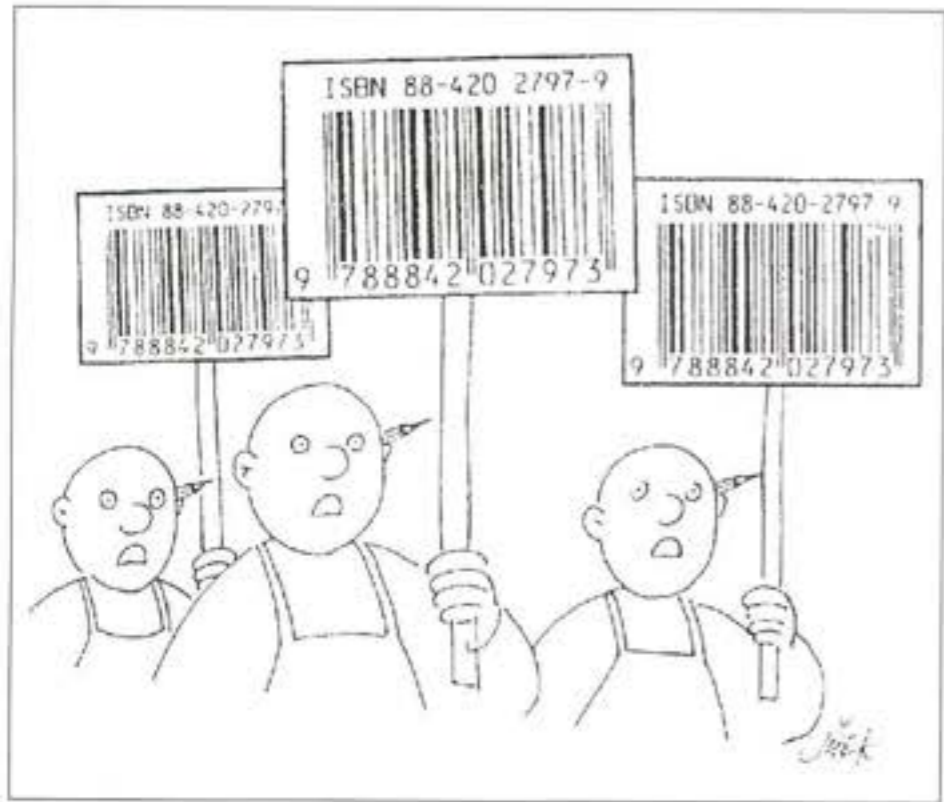
JOVANOVIC, Yugoslavia



STRELSOW, Russia



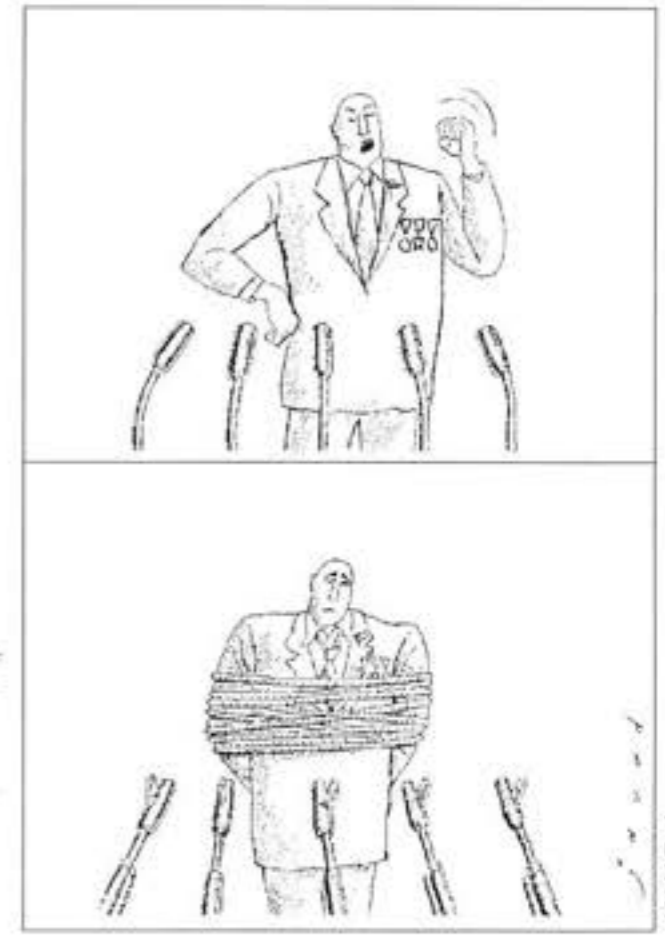
PETRICIC, Yugoslavia



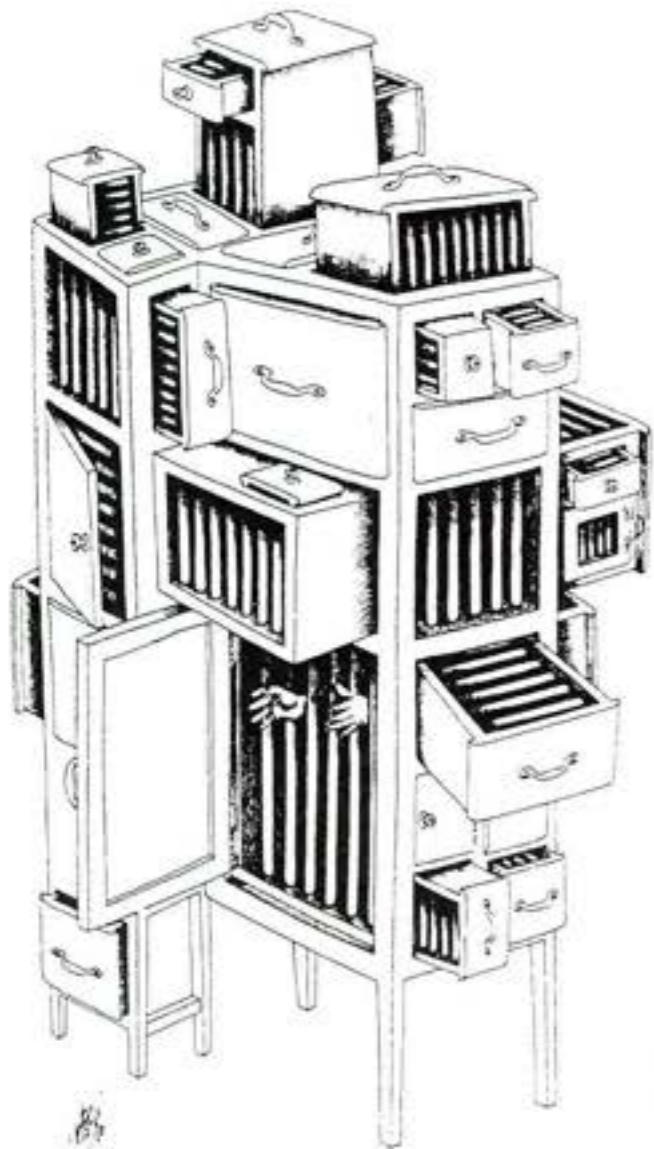
JEZEK, Italy



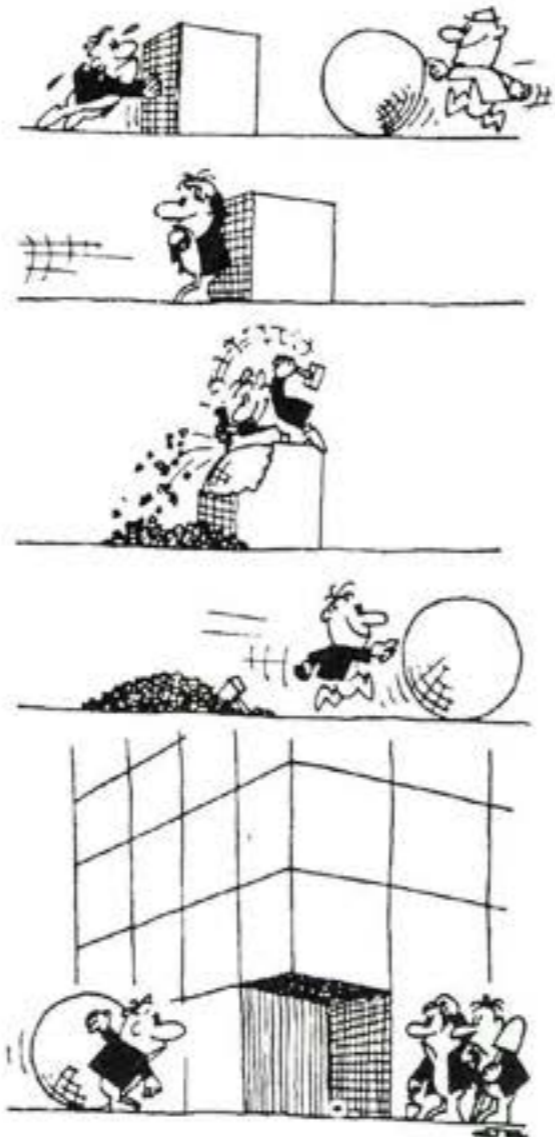
JAVAD, Iran



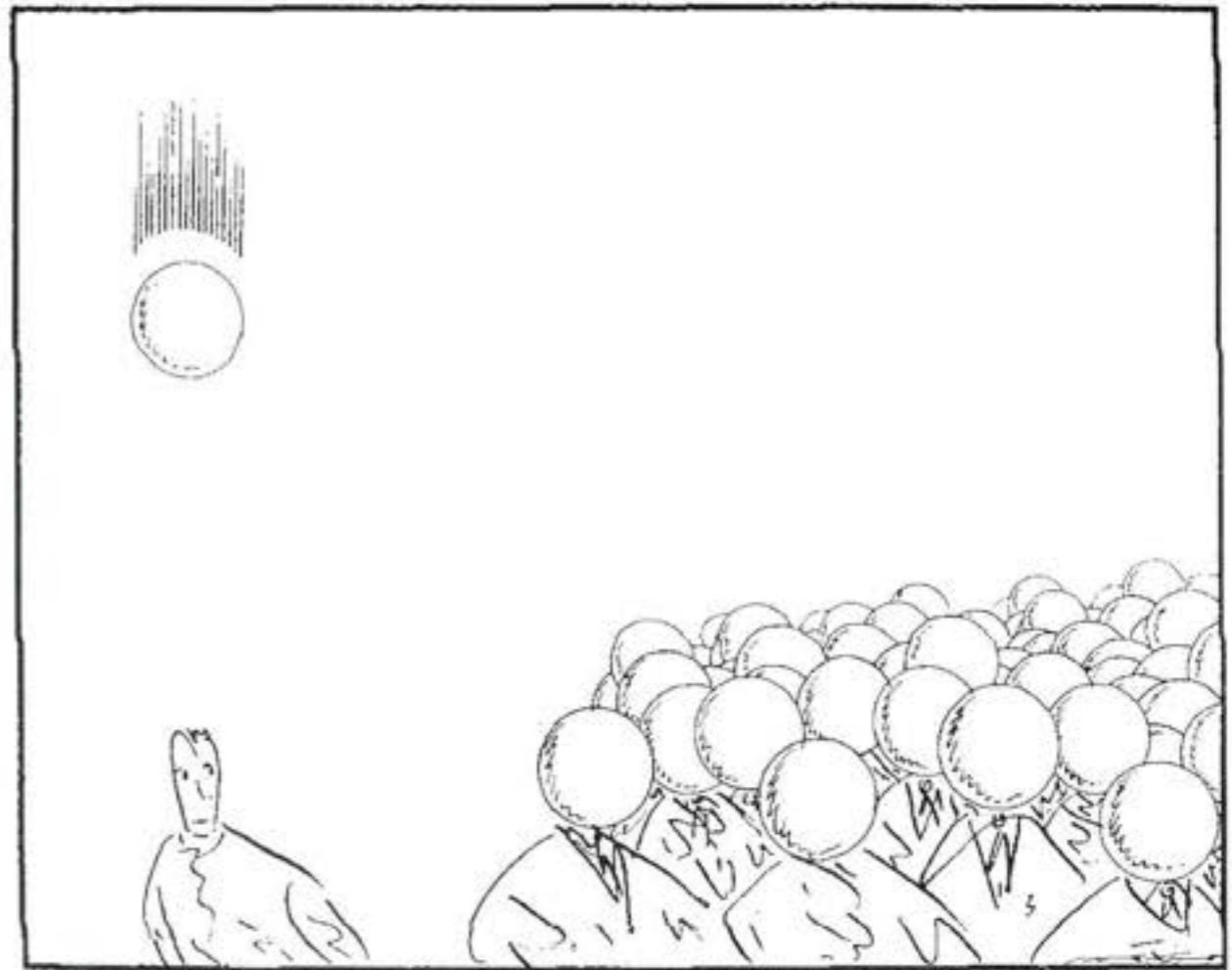
JAVAD, Iran



NARANJO, Mexico



TESLER, Russia



MAXIMO, Spain

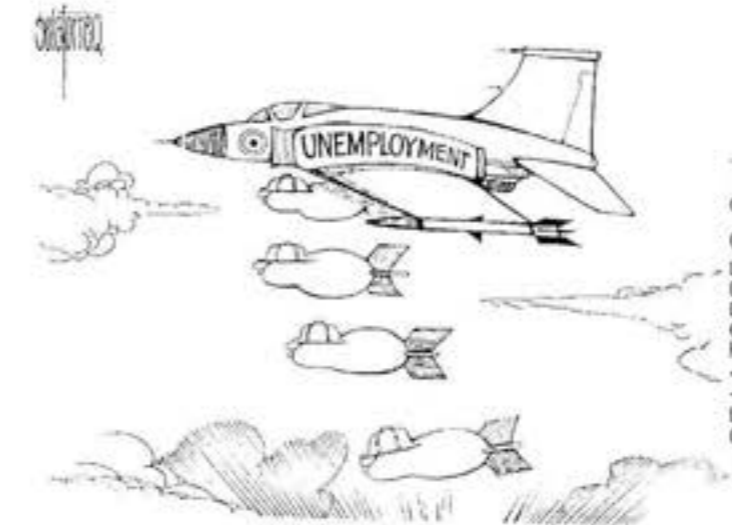
And are all treated equally?



TURNER, Ireland



LEAHY, Australia



DE LA TORRE Q, Spain



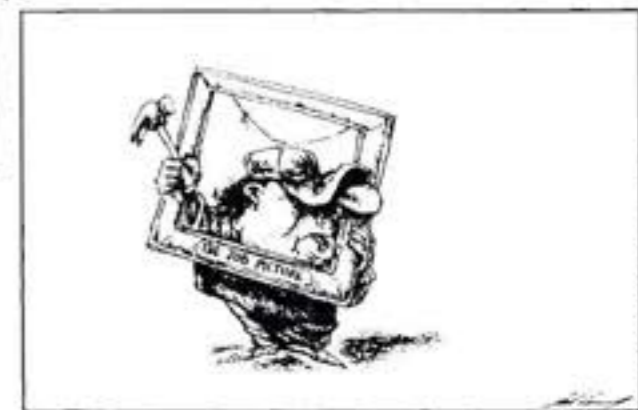
STEINER, USA



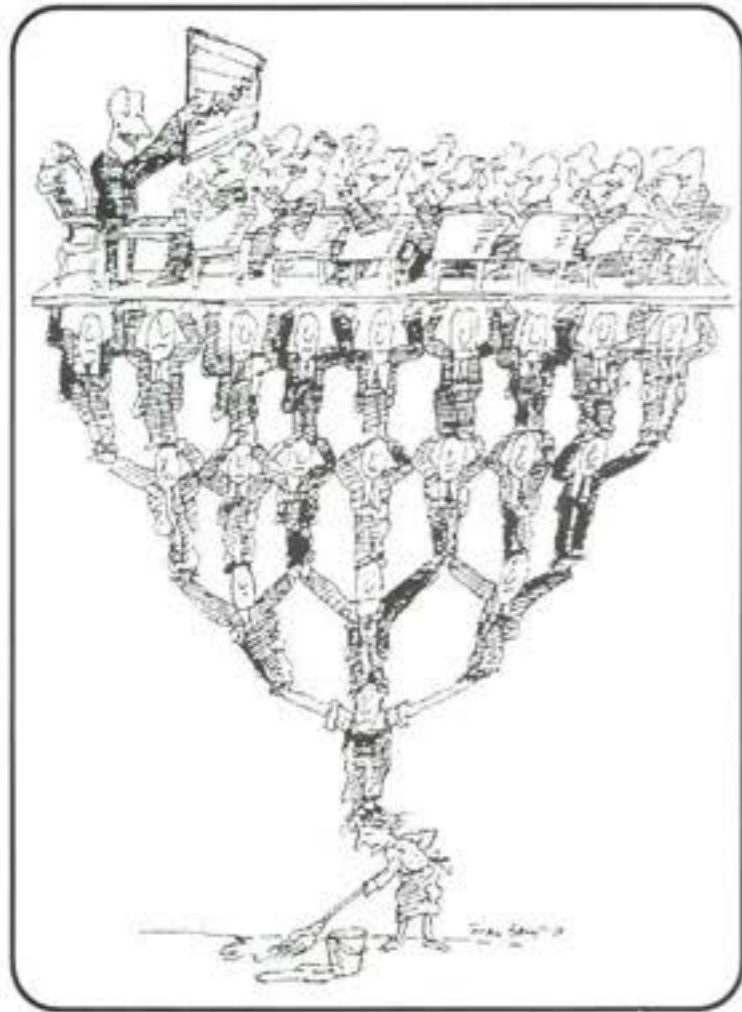
GABLE, Canada



TAN, Turkey



CUMMINGS, Canada



BALLESTA, Spain



STEINER, USA



AISLIN, Canada



PLANTU, France



AISLIN, Canada



GABLE, Canada



TURGUT, Turkey



BAS, Greece



MOIR, Australia



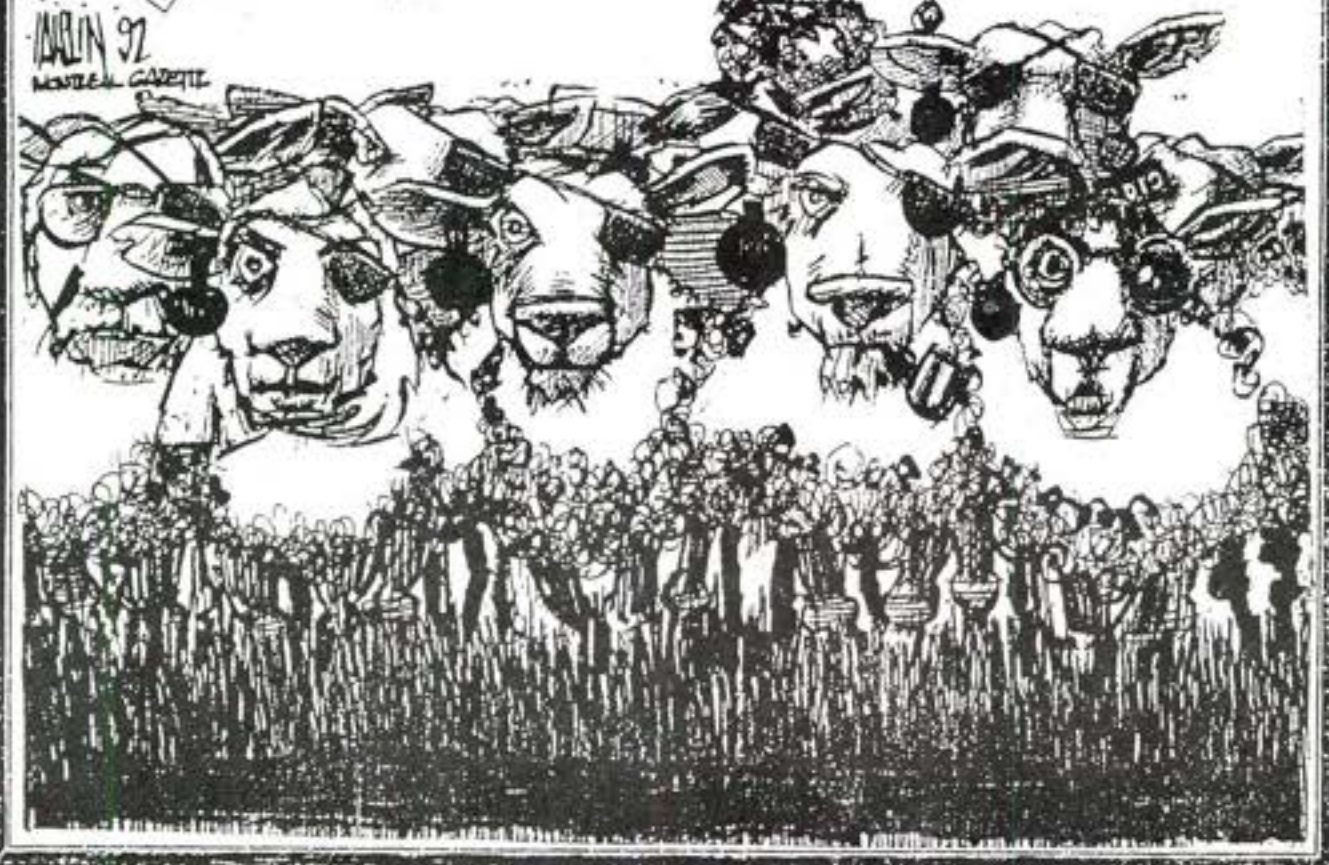
SIGNE, USA

Sheep ship-shape

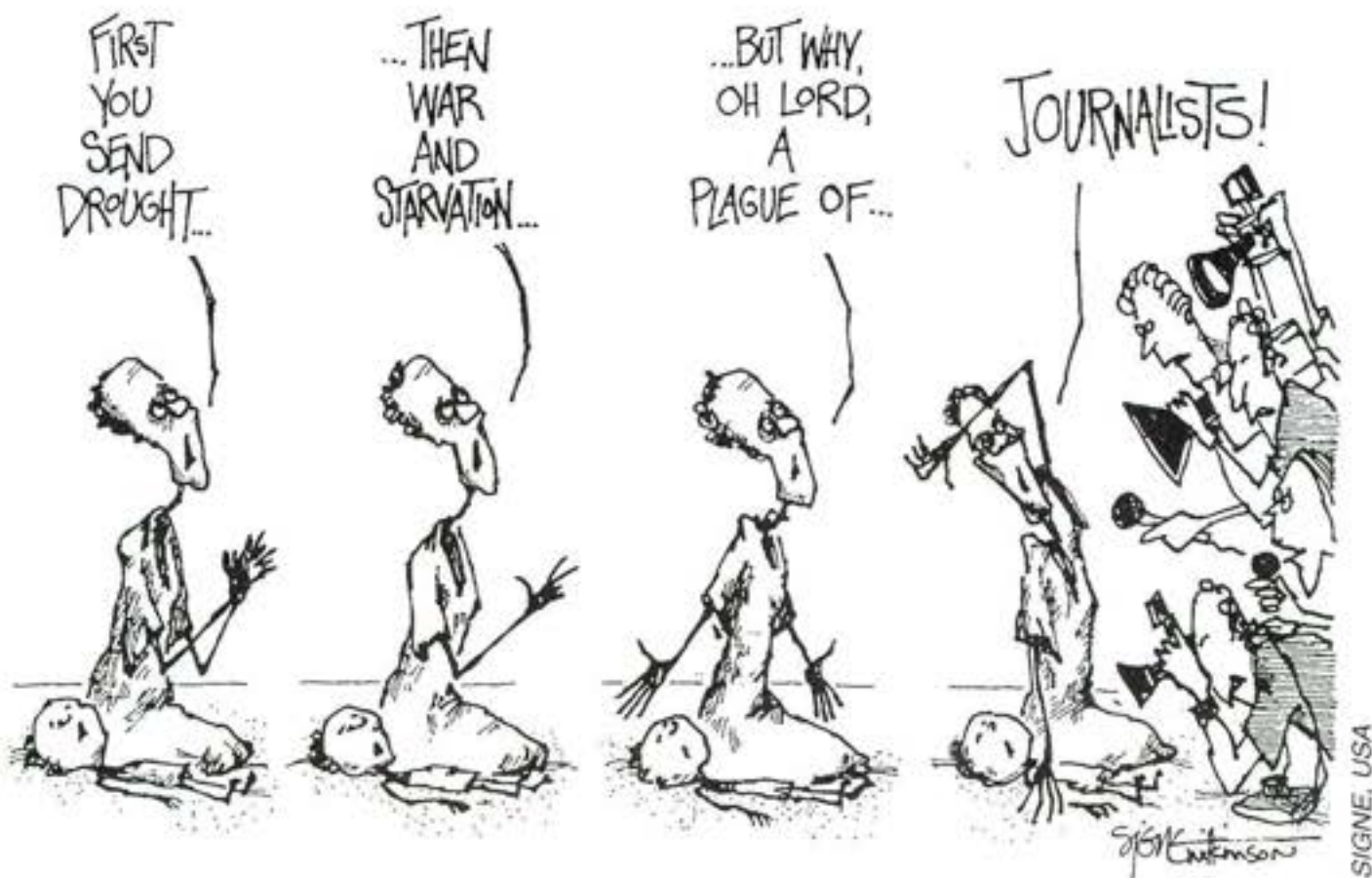
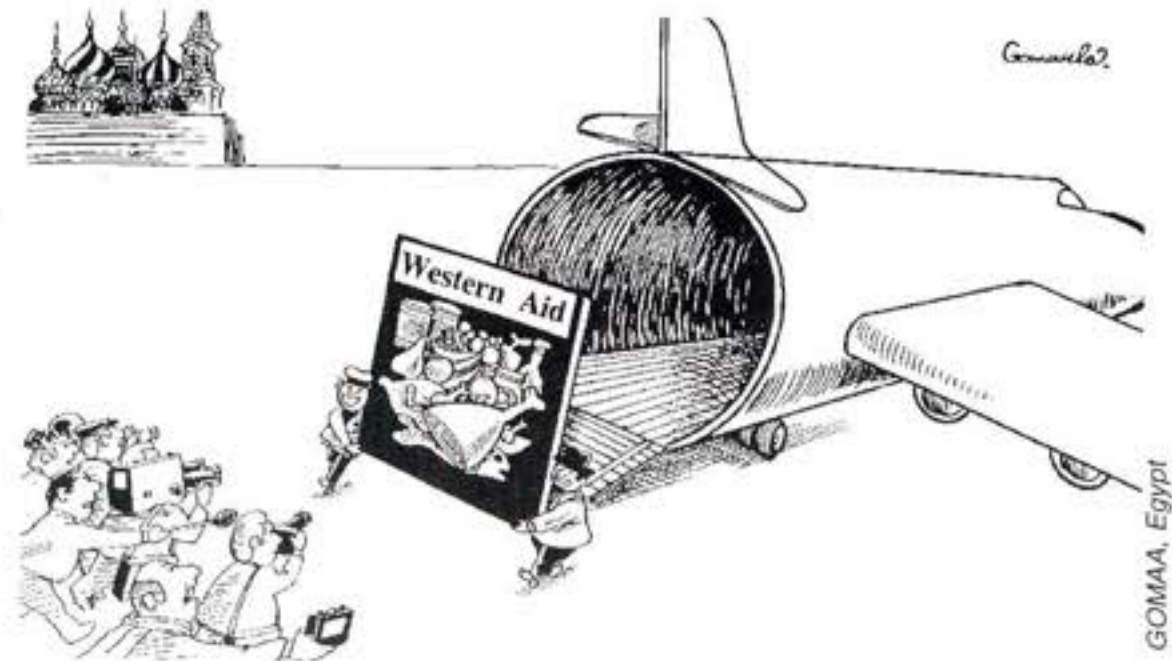
MOGADISHU, Somalia

Thousands of journalists were transported by charter today, from Sarajevo - where they had been gathered in one spot, reporting the same story - to Somalia - where they will be expected to gather in one spot and report the same story.

However, reliable unnamed sources within the invasionary force claim that if there is no action soon, they all expect to be moved to a new same spot within a week - New Delhi reporting the same story.

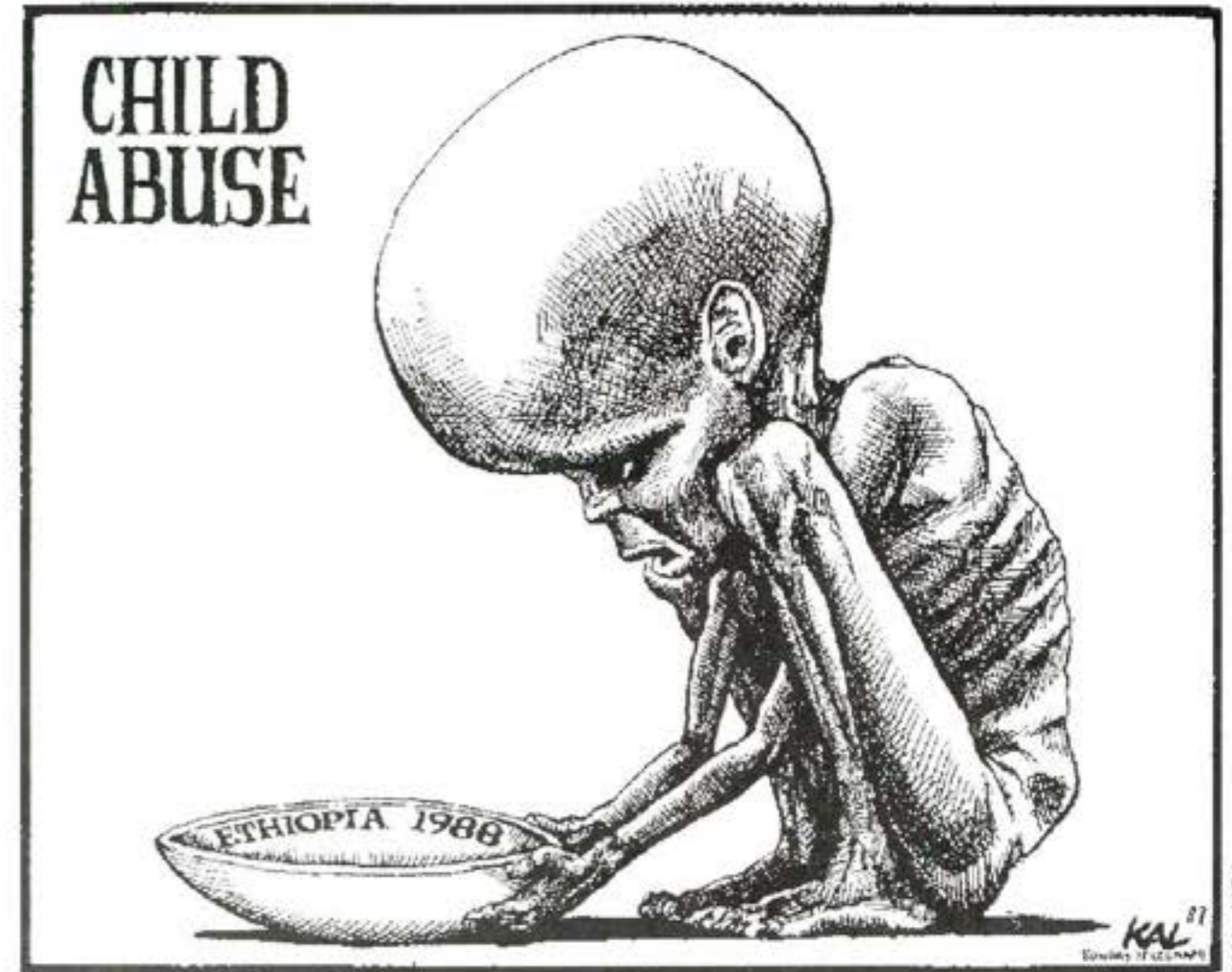


AISLIN, Canada





MOIR, Australia



KAL, USA



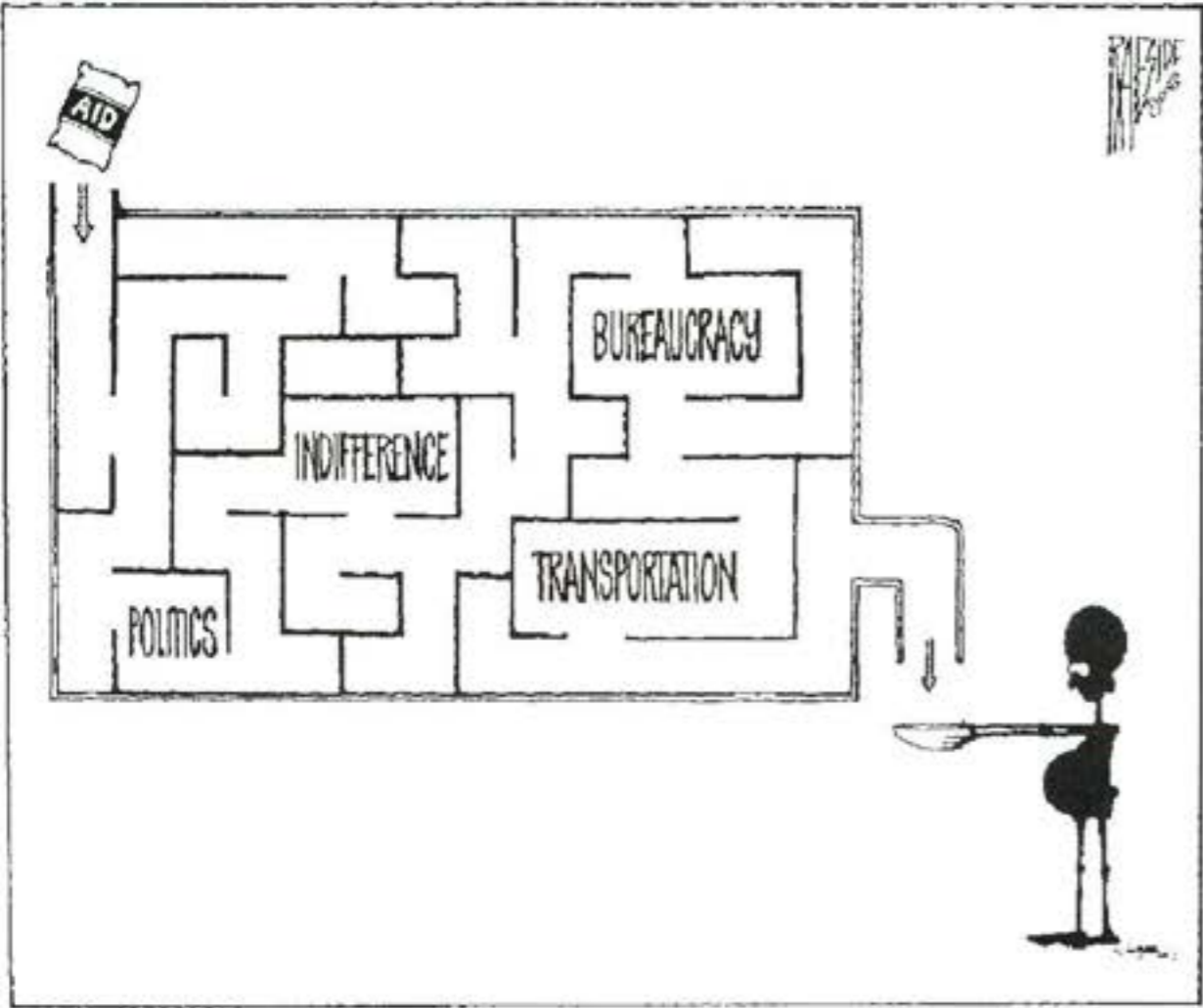
MITCHELL, Australia



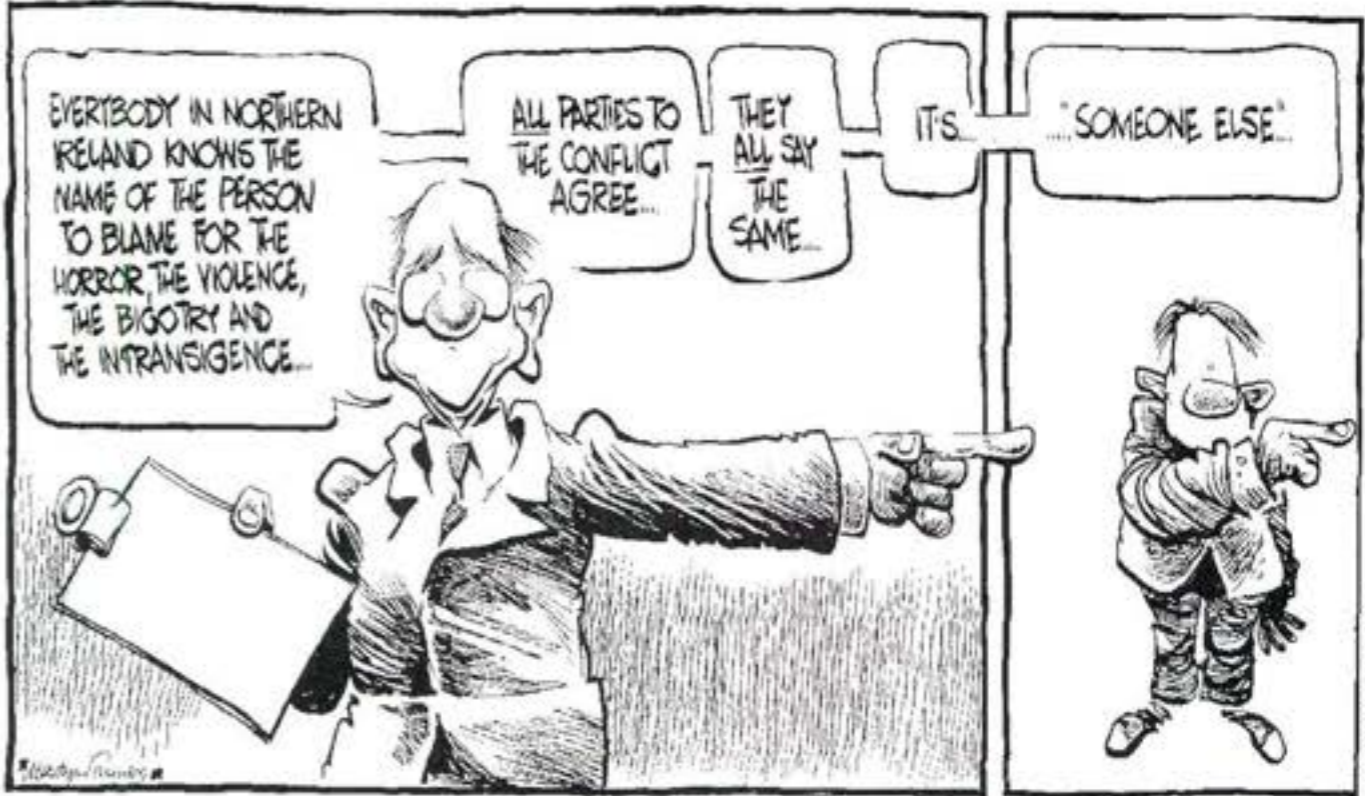
TOM, Netherlands

ZLATKOVSKY, Russia

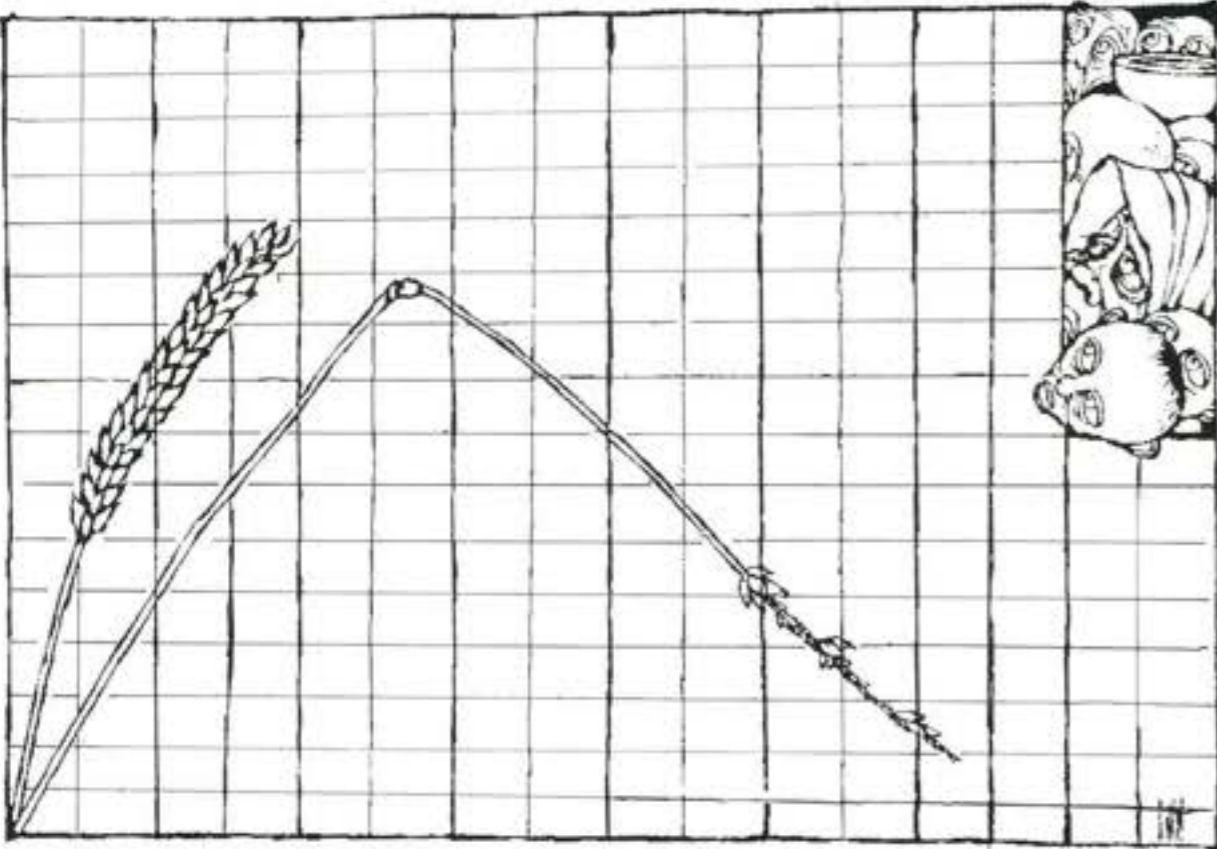
Responsibility ... pointing a finger?



RAESIDE, Canada



TURNER, Ireland



EWK, Sweden

Some questions to help focus discussion:

- From amongst this collection of cartoons about human rights which do you like most/least? Explain your choice.
- According to these cartoonists, what are today's biggest threats to human rights?
- Make a list of the human rights issues highlighted by these cartoons.
- From your understanding of these cartoons, who is abusing whose rights?



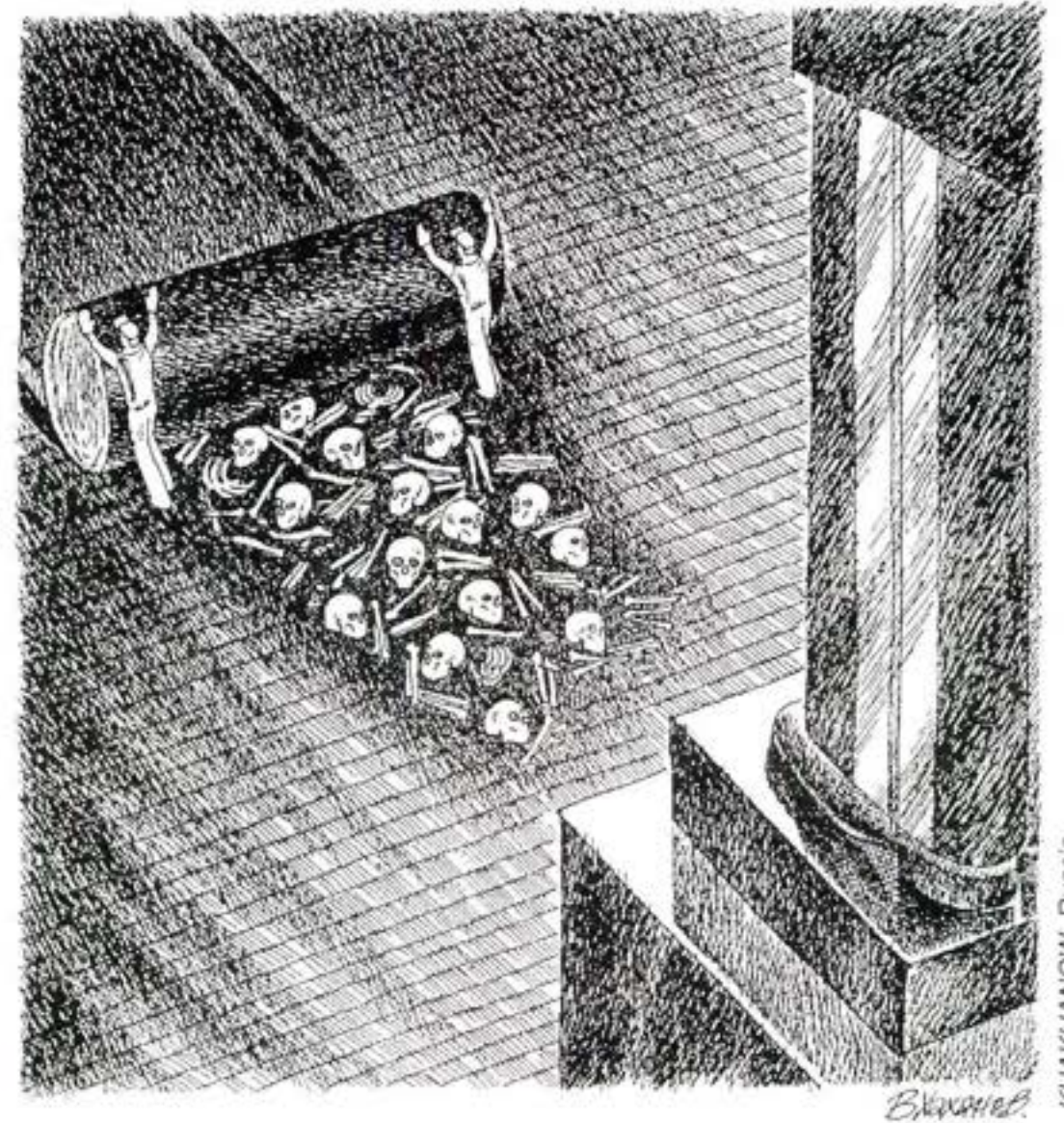
AISLIN, Canada



MITCHELL, Australia



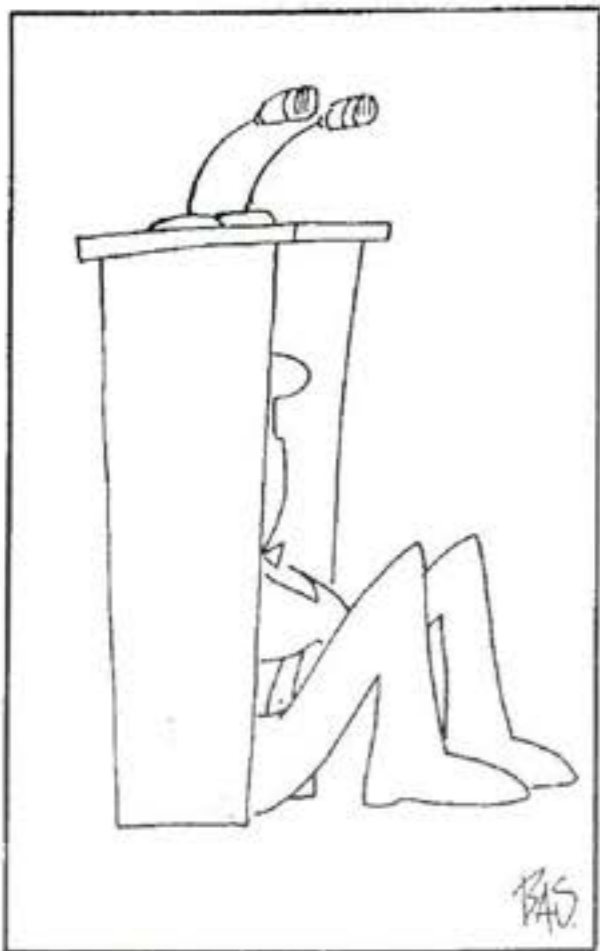
BATELLIER, France



Khakhanov, Russia



McDONALD, Honduras



BAS, Greece



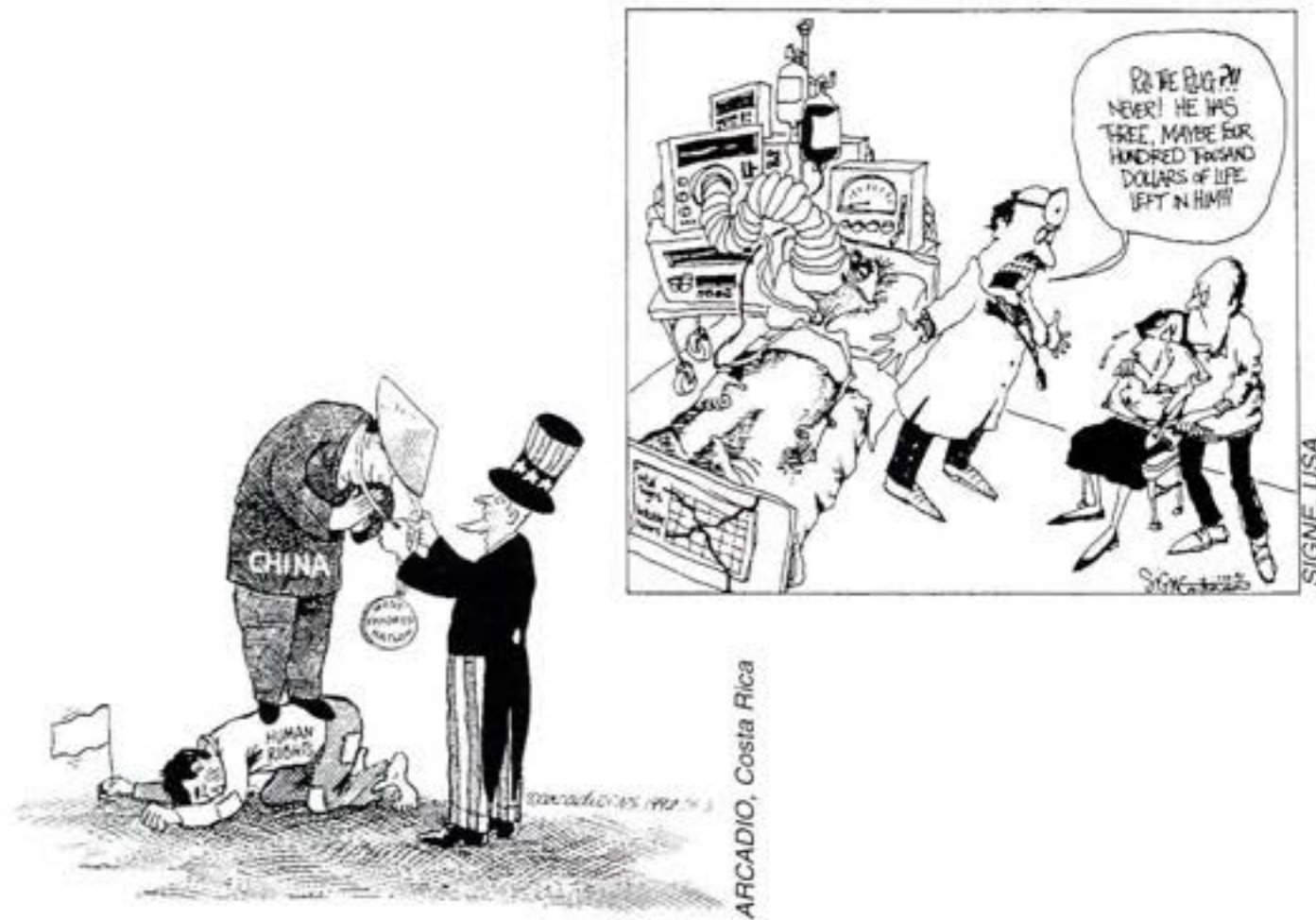
MOIR, Australia



RAESIDE, Canada

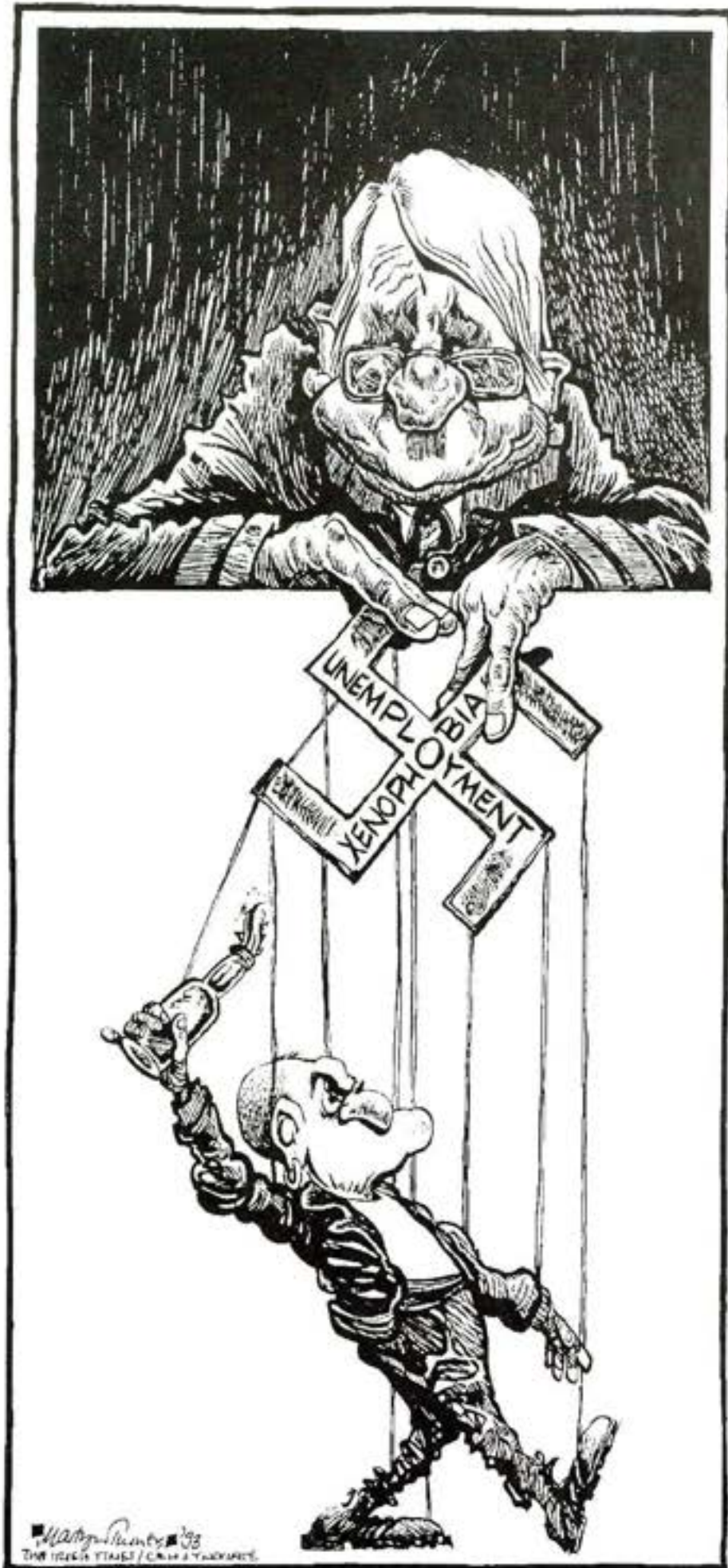


KAL, USA



ARCADIO, Costa Rica

SIGNE, USA



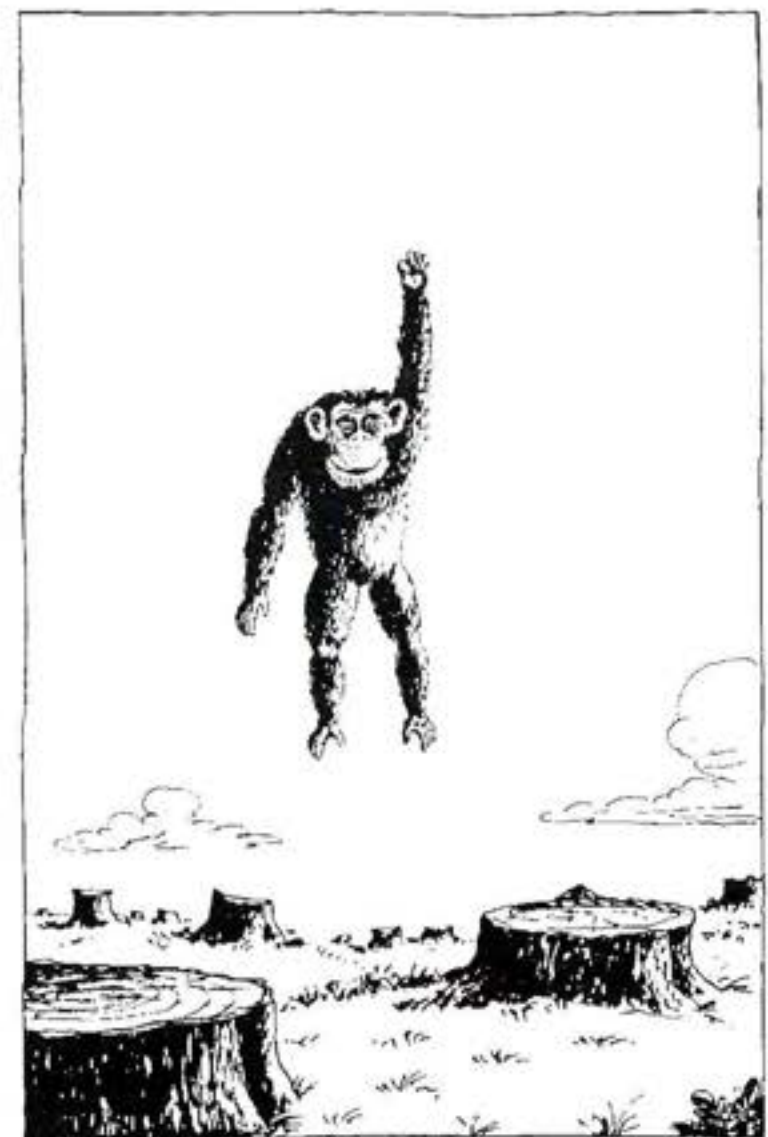
Environment

We are in a car, racing at 70 mph towards the edge of the cliff. Every bone in our body and every brain cell is screaming "Use the brakes, use the brakes". But the growth imperative is still seductively whispering in our ear "No, use the accelerator".*

Reports and conferences come and go. Forests, plants, animals, oceans, lakes, come and are gone. Each week New Yorkers use up as much energy in commuting as all Africans use in a whole year. Human needs get confused with human wants [to say nothing about human greed]. Green is the colour of the decade but brown is taking over our maps.

We may have fewer trees, less pure water, a gaping hole in the ozone layer, gross over consumption alongside horrific under consumption..... but we still have our cartoonists.

[* Thanks are due to Fr Sean McDonagh for this comment.]



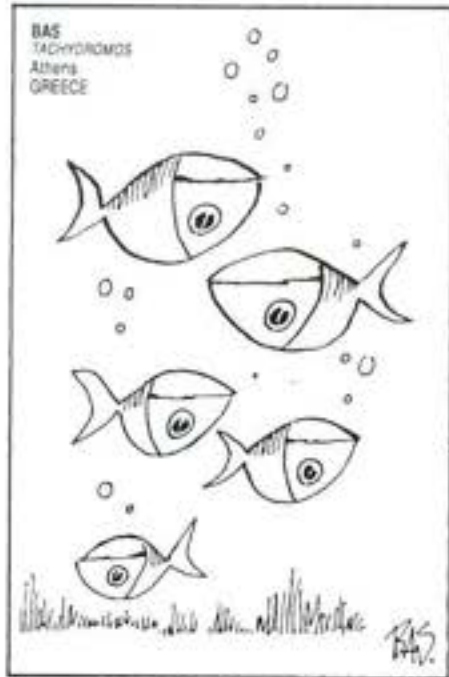
In words ... and deeds



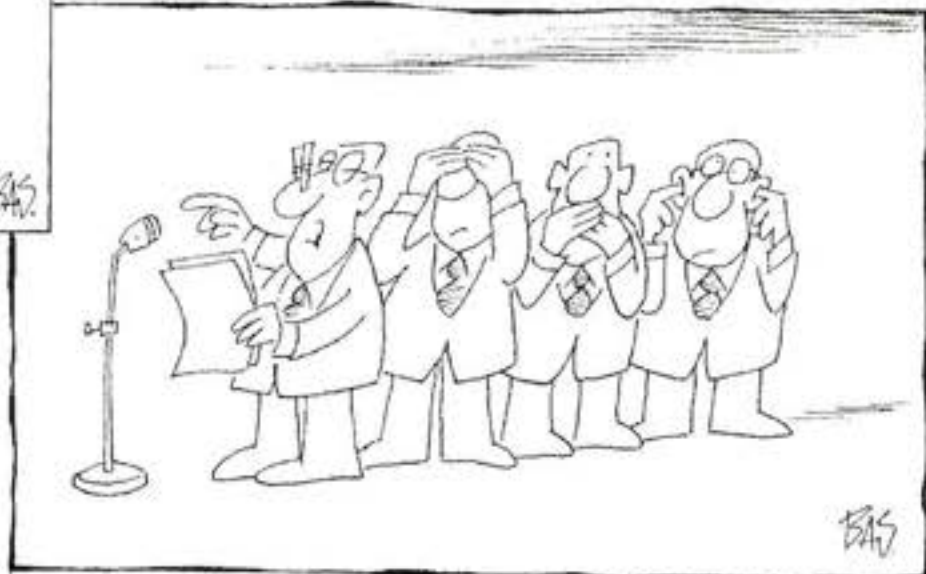
BAS, Greece



BAS, Greece

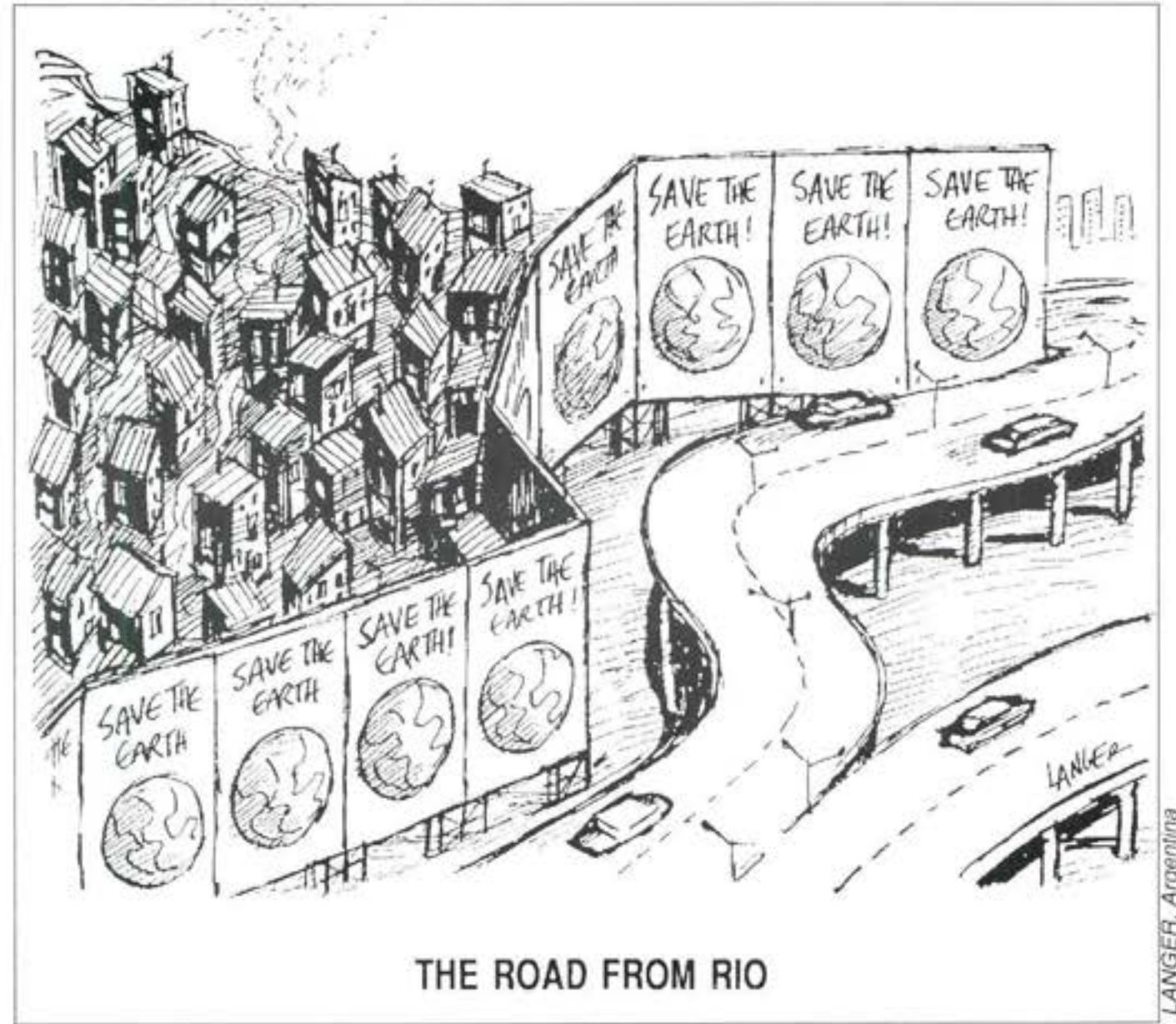


BAS, Greece



RIO DE JANEIRO

BAS, Greece



THE ROAD FROM RIO

LANGER, Argentina



SKAUGE, Norway



ARCADIO, Costa Rica



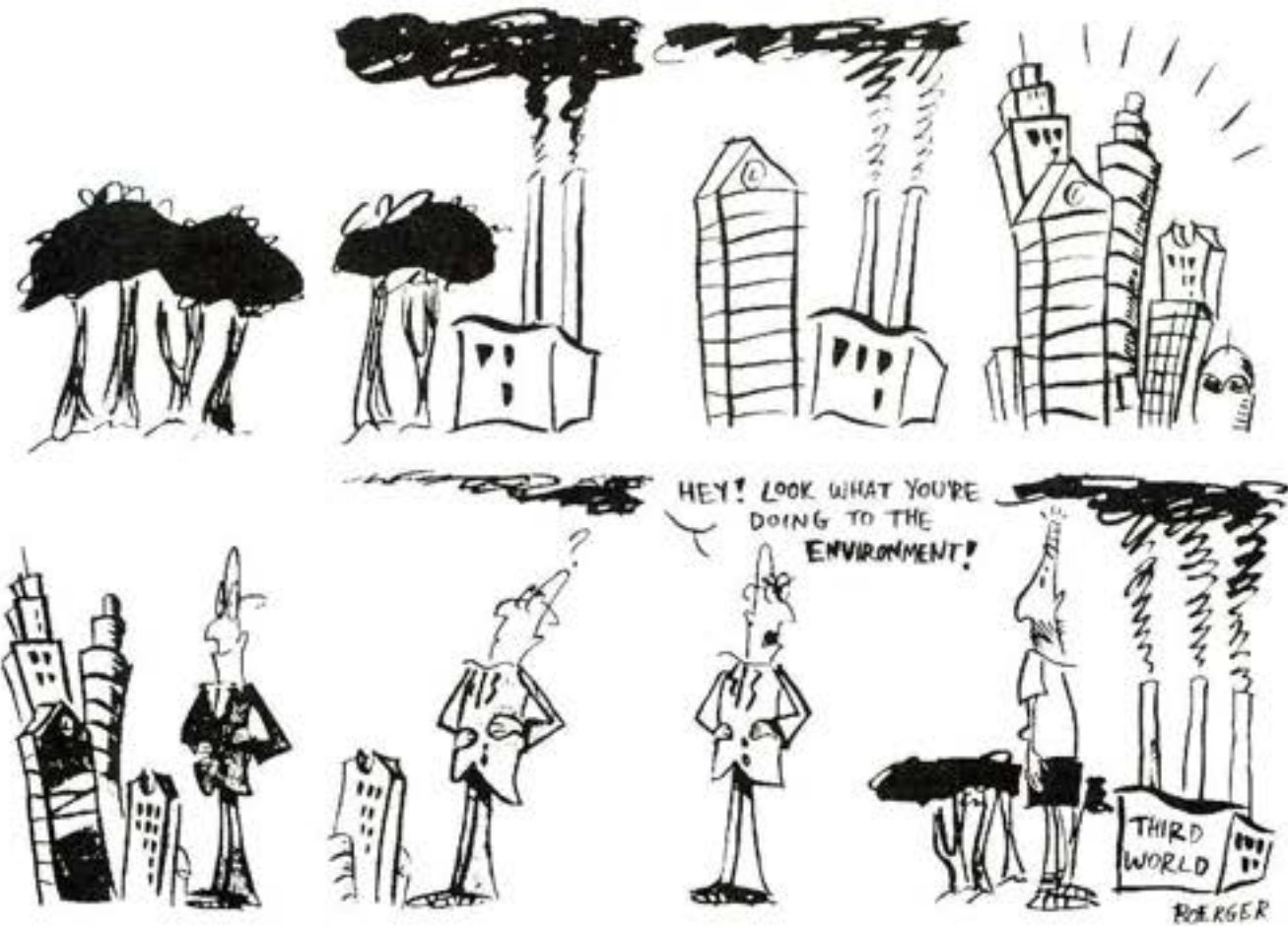
CHAPPATTE, Switzerland



PALOMO, Mexico



CUMMINGS, Canada



BOERGER, Japan



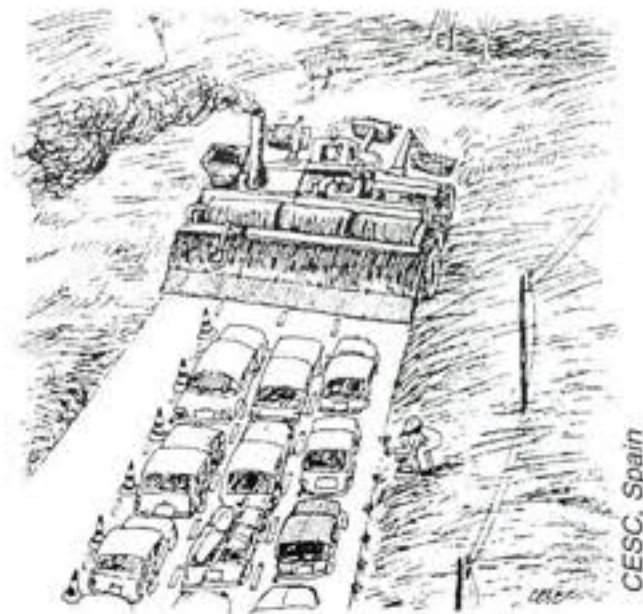
CUMMINGS, Canada

Some questions to help focus discussion:

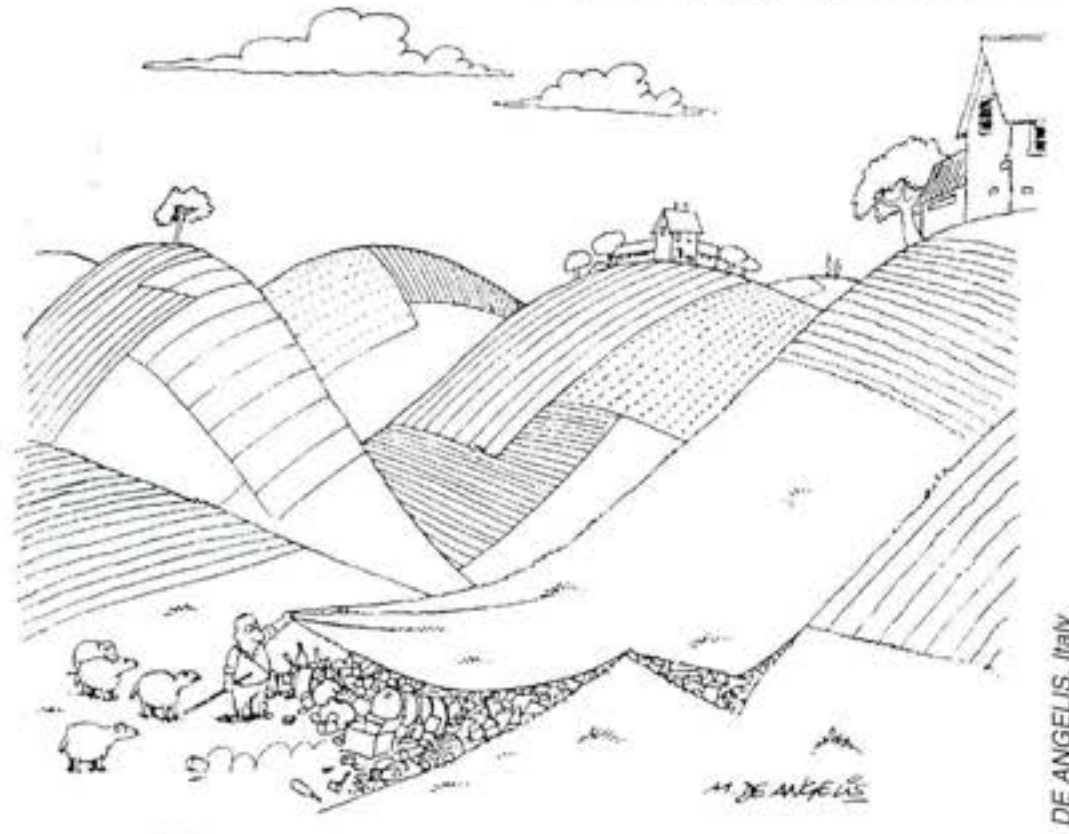
- What threats to the environment do the cartoons highlight?
- Make a list of the cartoons in this section which raise issues which involve: 1) you, 2) the government, 3) business people and 4) international organisations.
- Draw your own environmental issues cartoon.



LANGER, Argentina



CESC, Spain

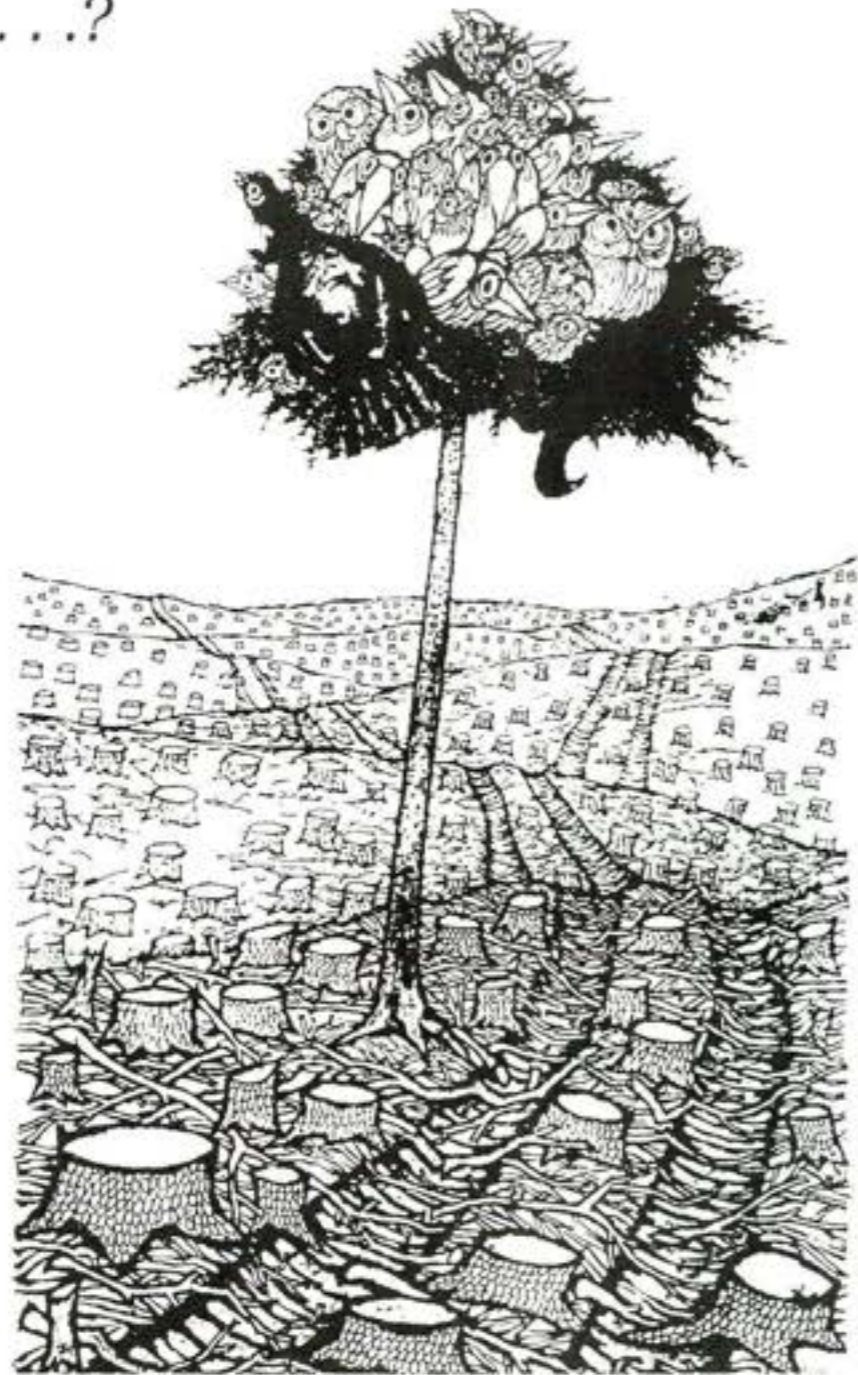


DE ANGELIS, Italy



McDONALD, Honduras

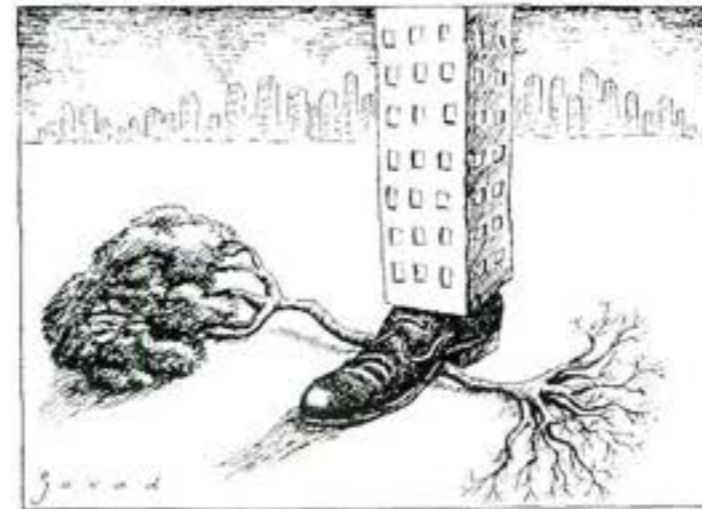
Not even the trees . . . ?



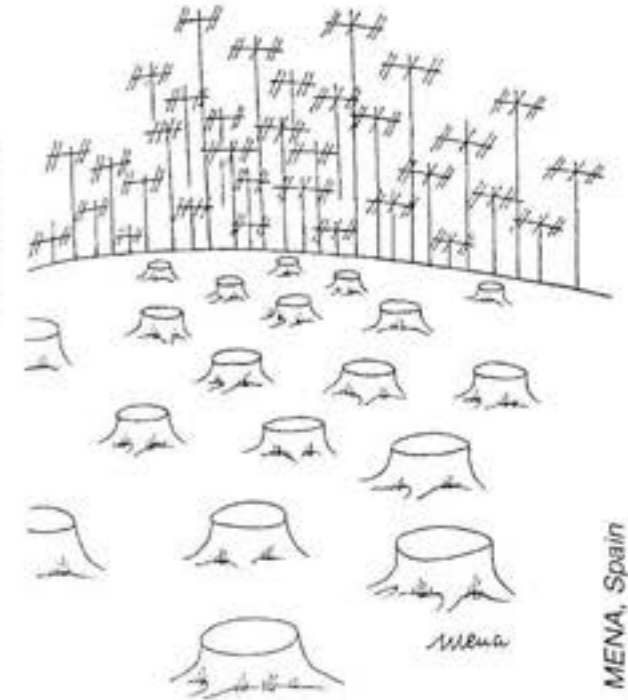
EWK, Sweden



SIGNE, USA



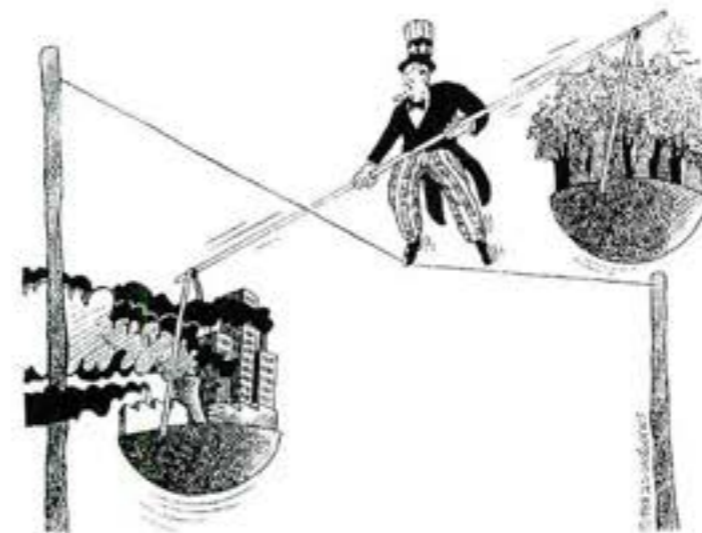
JAVAD, Iran



MENA, Spain



TOM, Netherlands

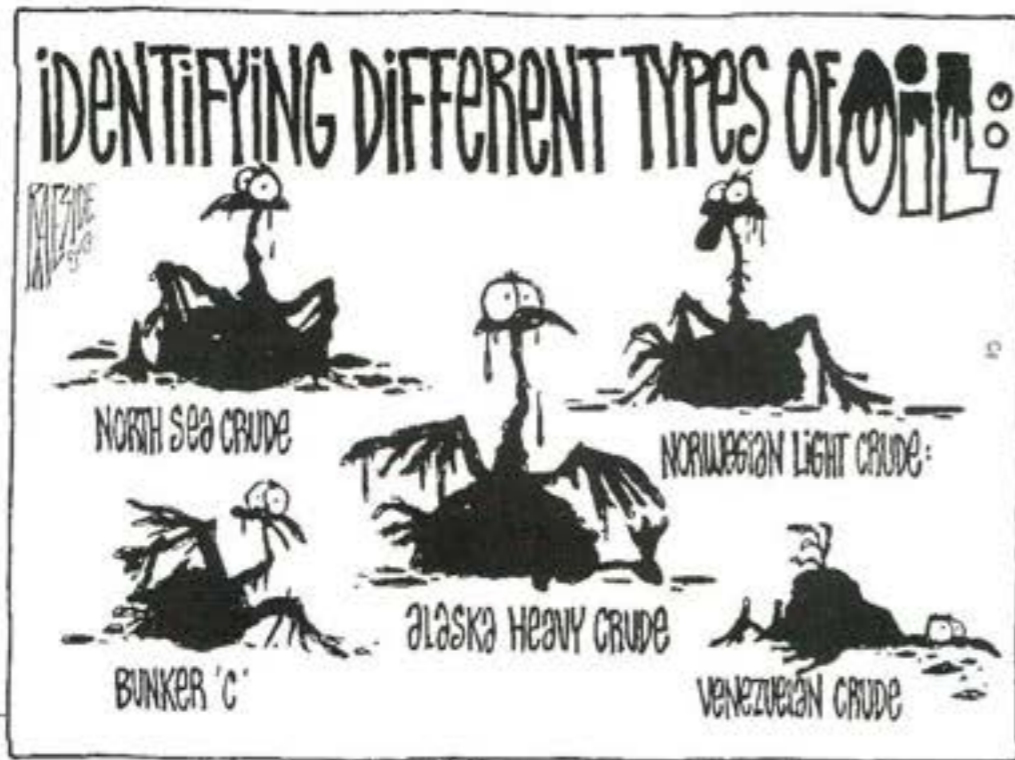


ARCADIO, Costa Rica



DE ANGELIS, Italy

... Nor the sea ... ?



RAESIDE, Canada

THE CRY OF THE LOON ...



RAESIDE, Canada



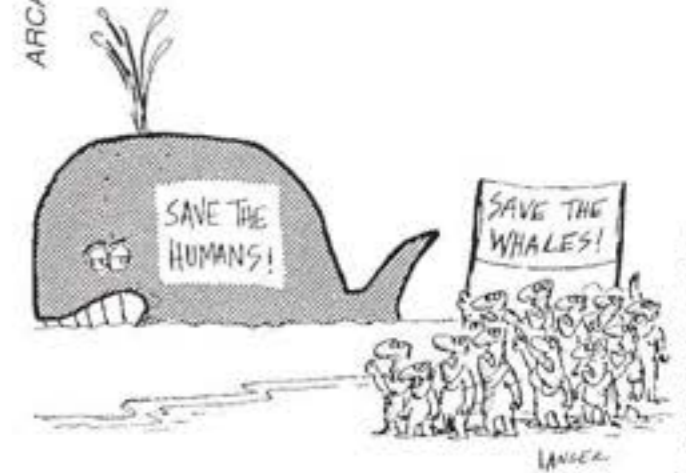
RAESIDE, Canada



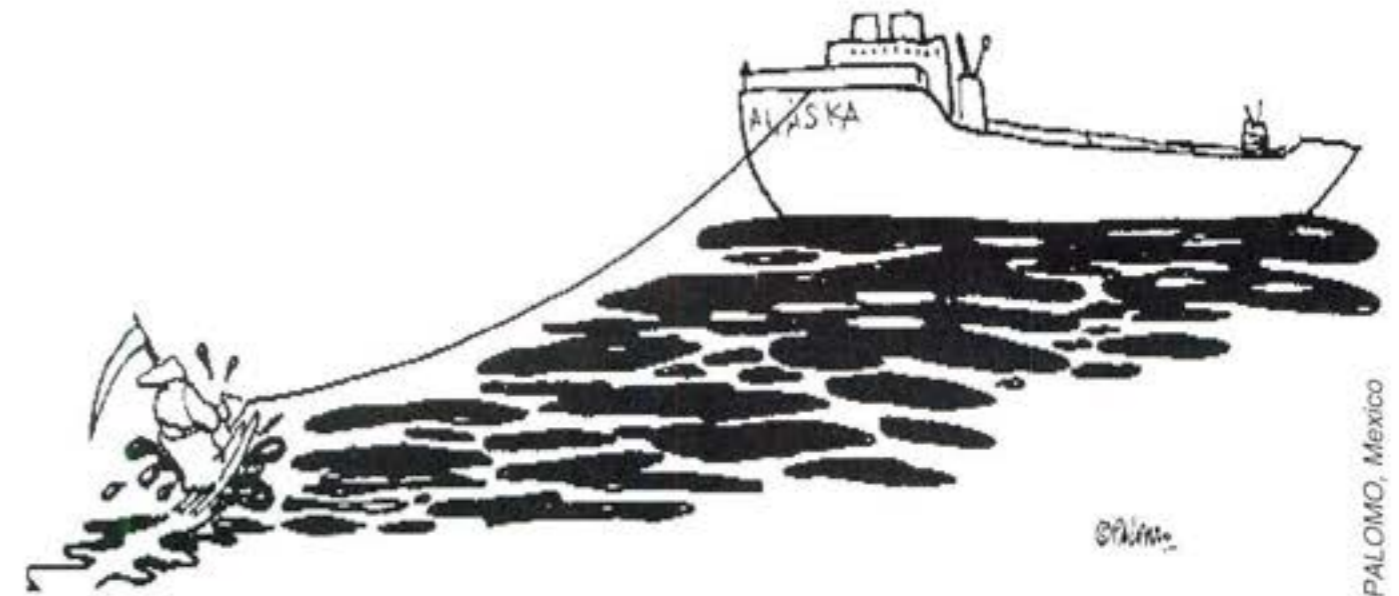
GABLE, Canada



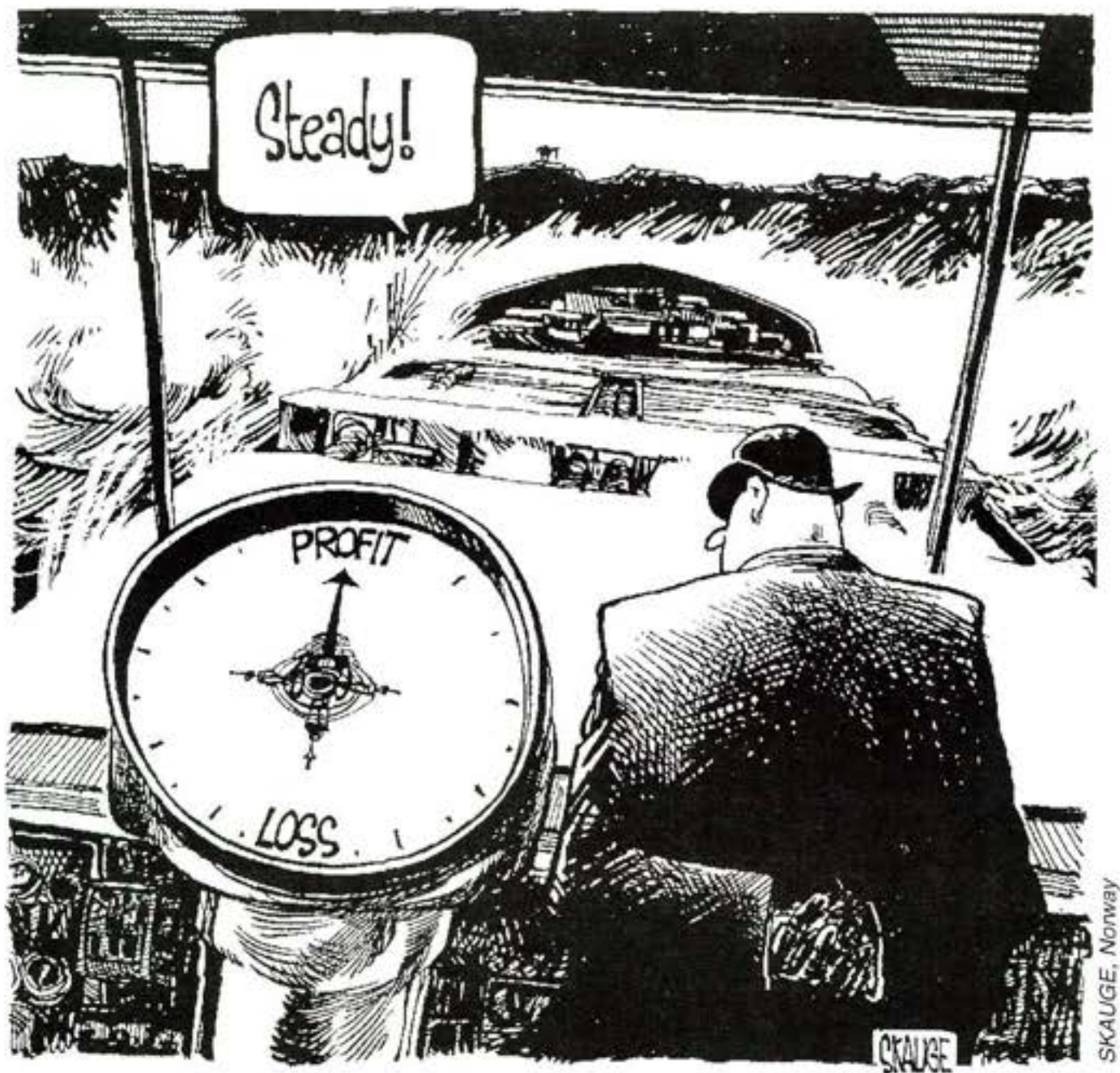
ARCADIO, Costa Rica



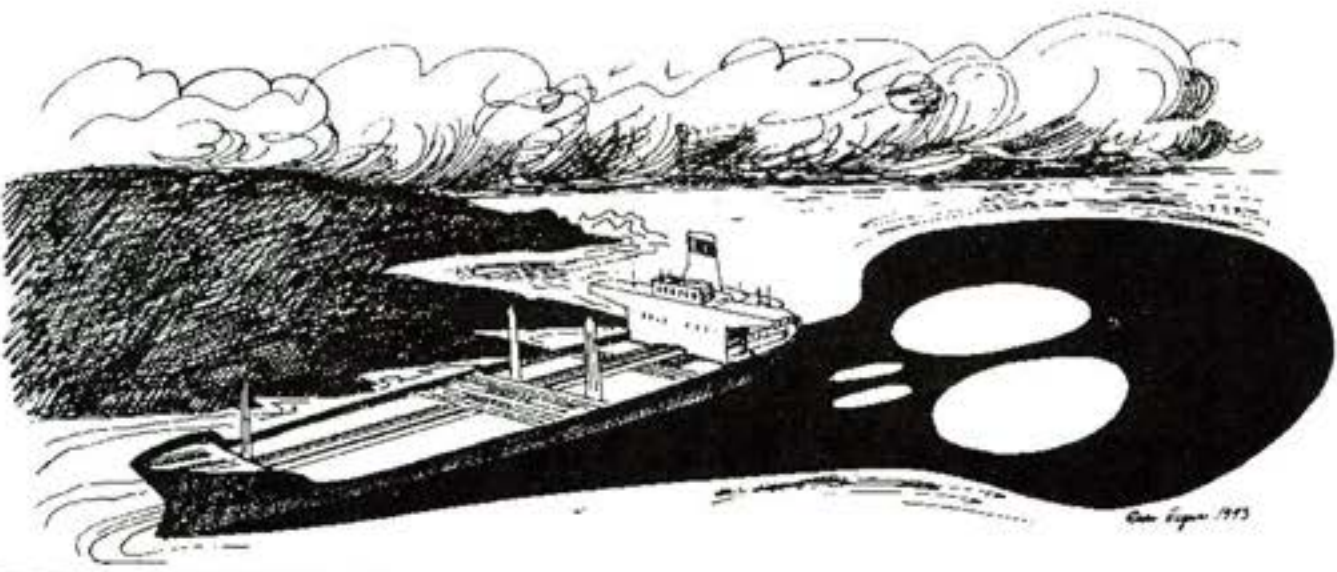
LANGER, Argentina



PALOMO, Mexico

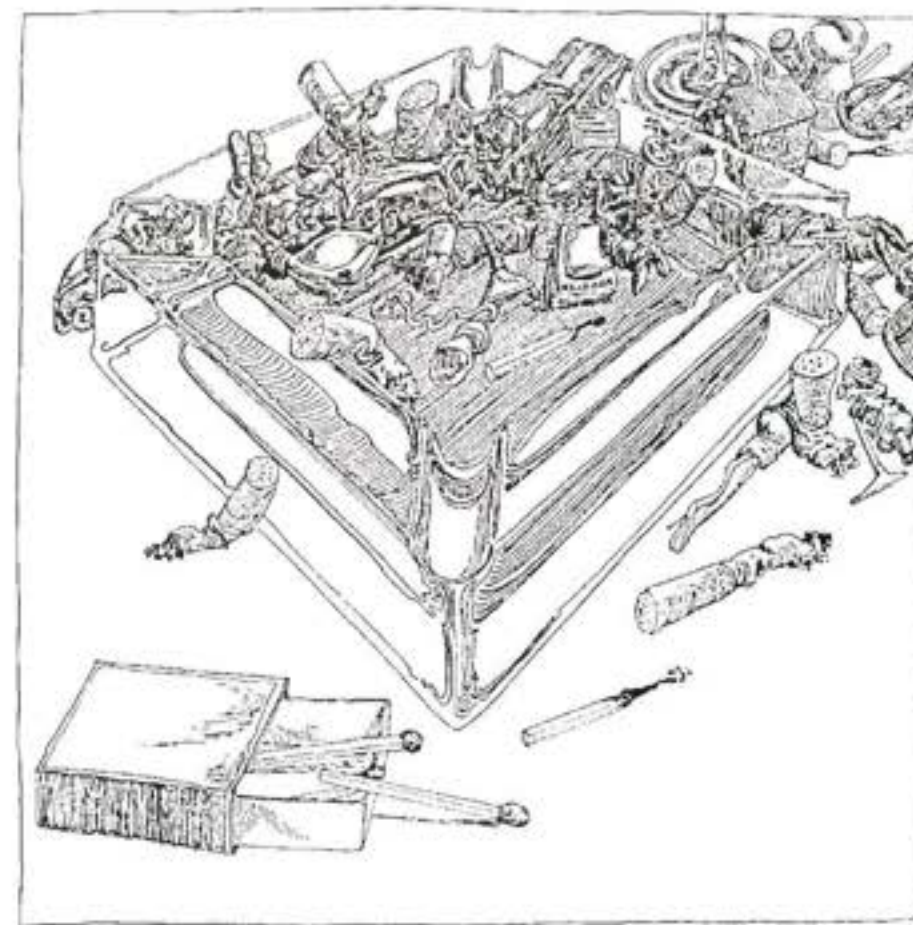


SKAUGE, Norway

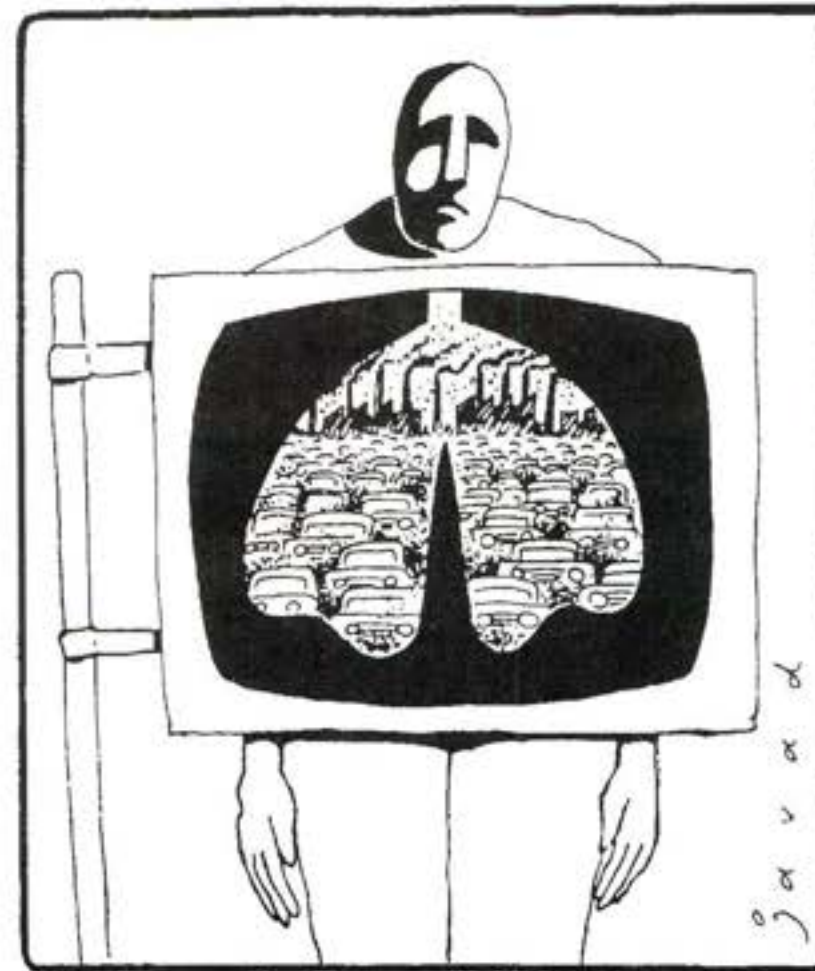


HAGEN, Norway

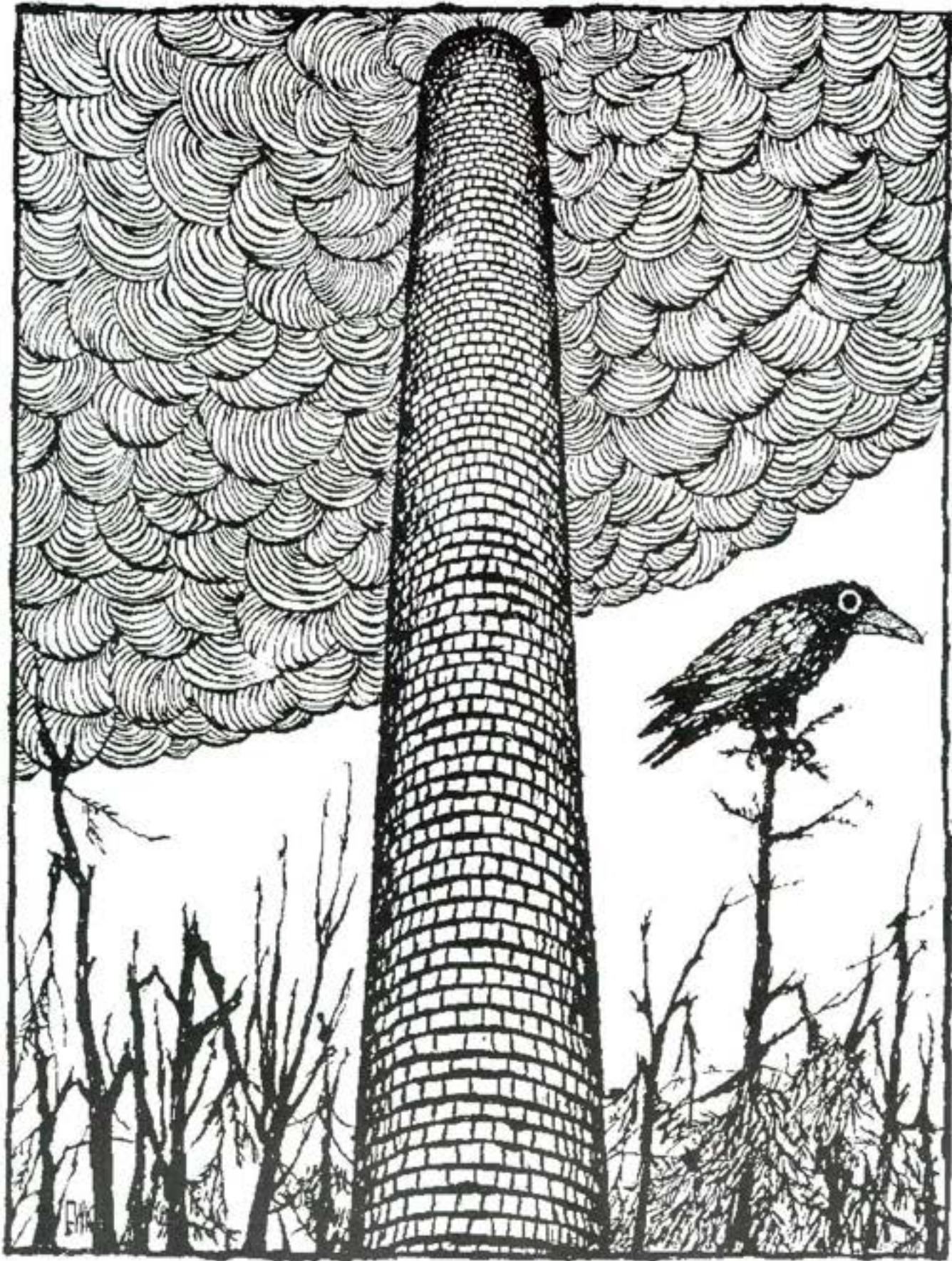
Nor the air?



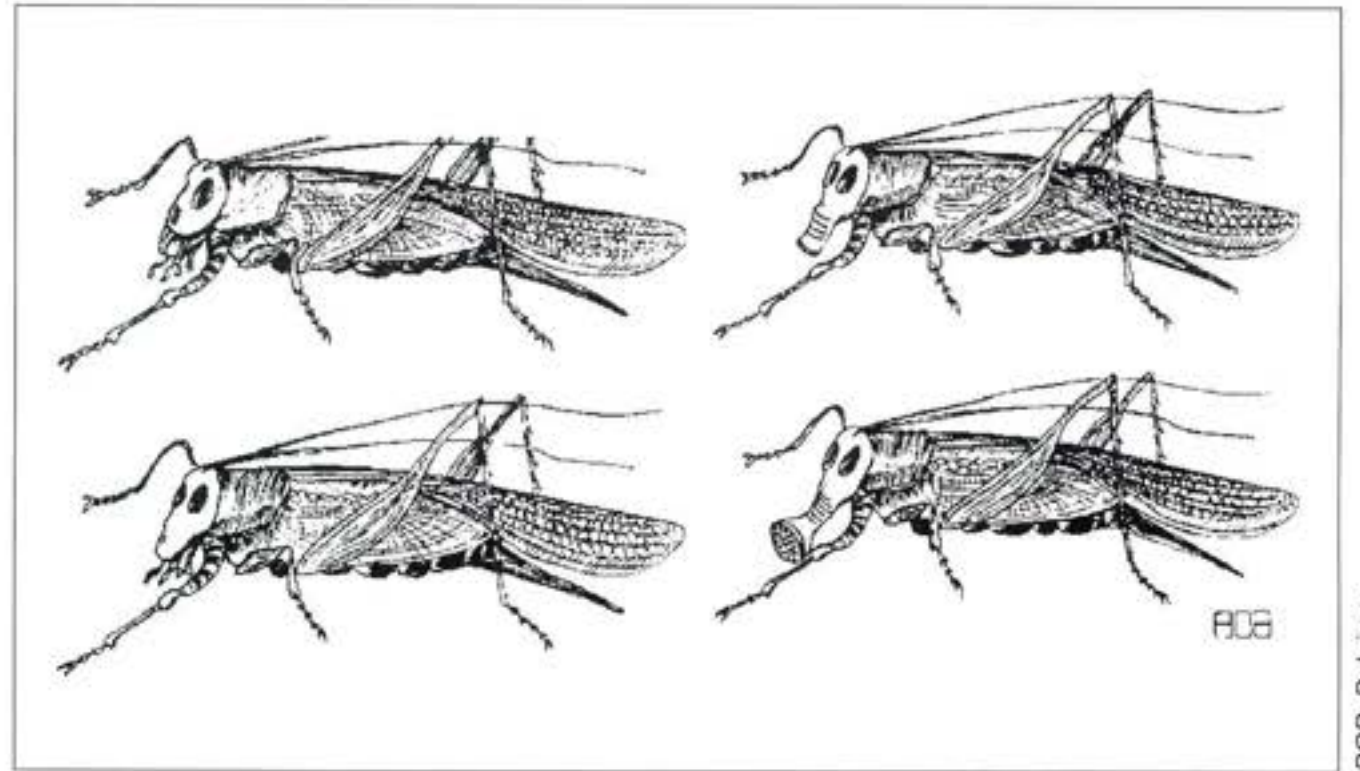
RAUCH, Germany



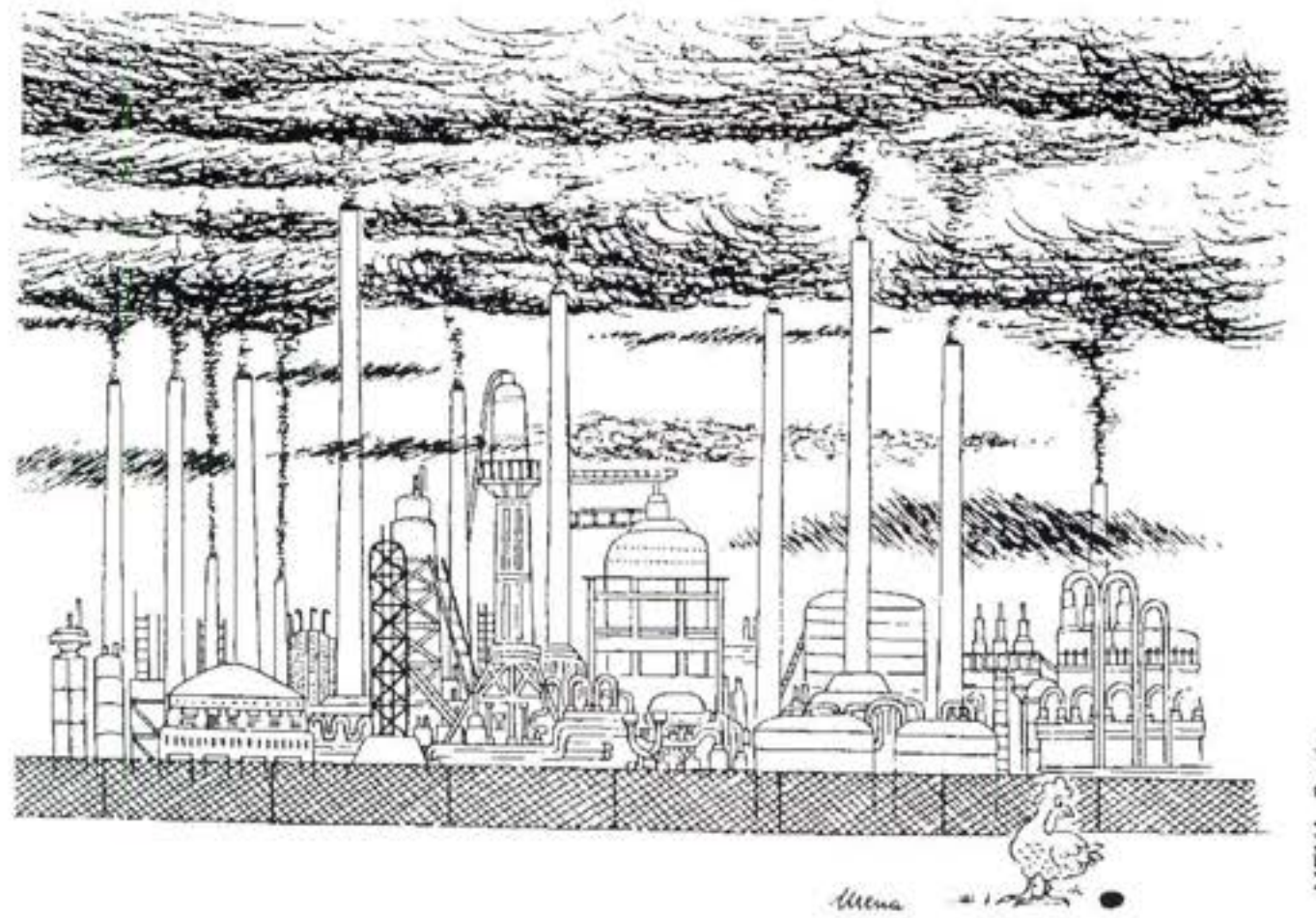
JAVAD, Iran



EWK, Sweden



BOB, Belgium



MENA, Spain



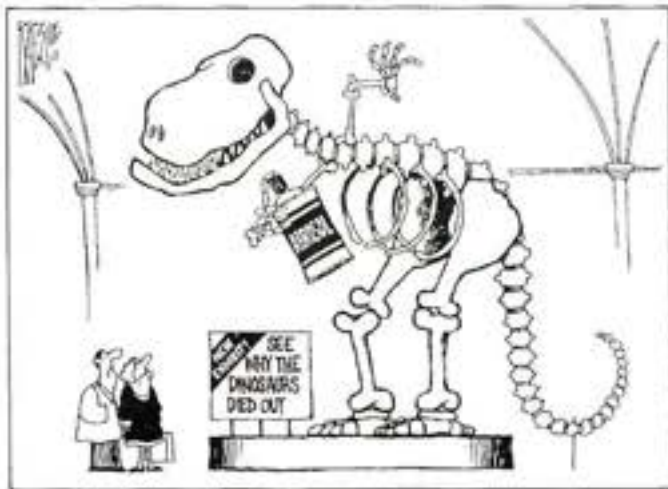
CUMMINGS, Canada



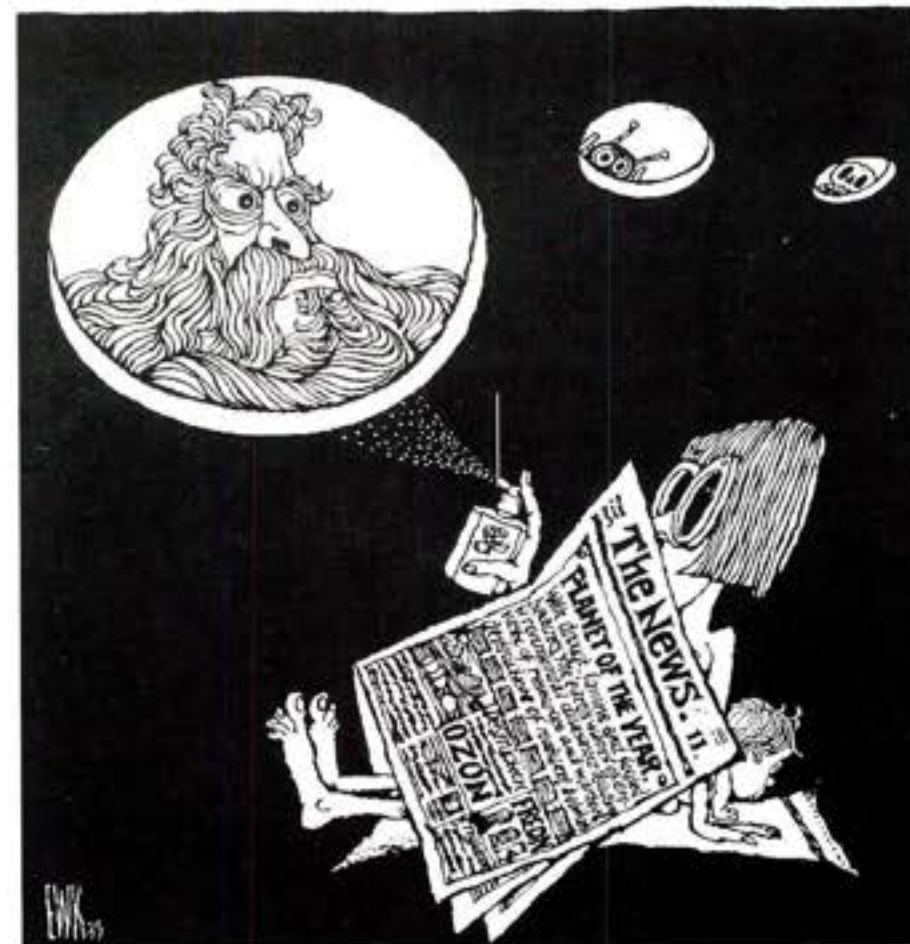
KAL, USA



RAESIDE, Canada

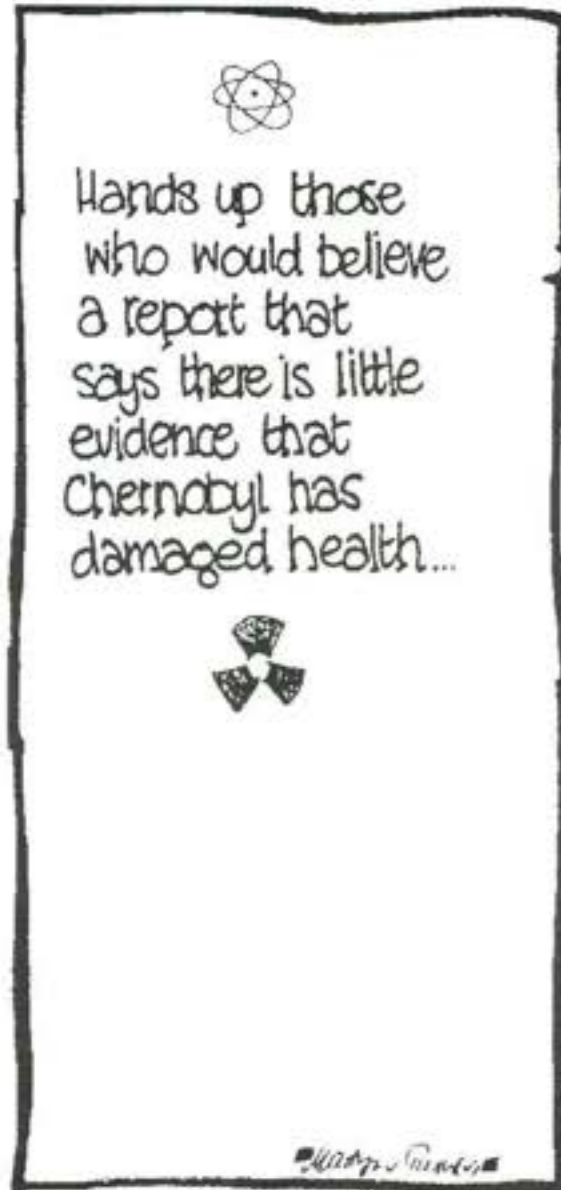


RAESIDE, Canada



EWK, Sweden

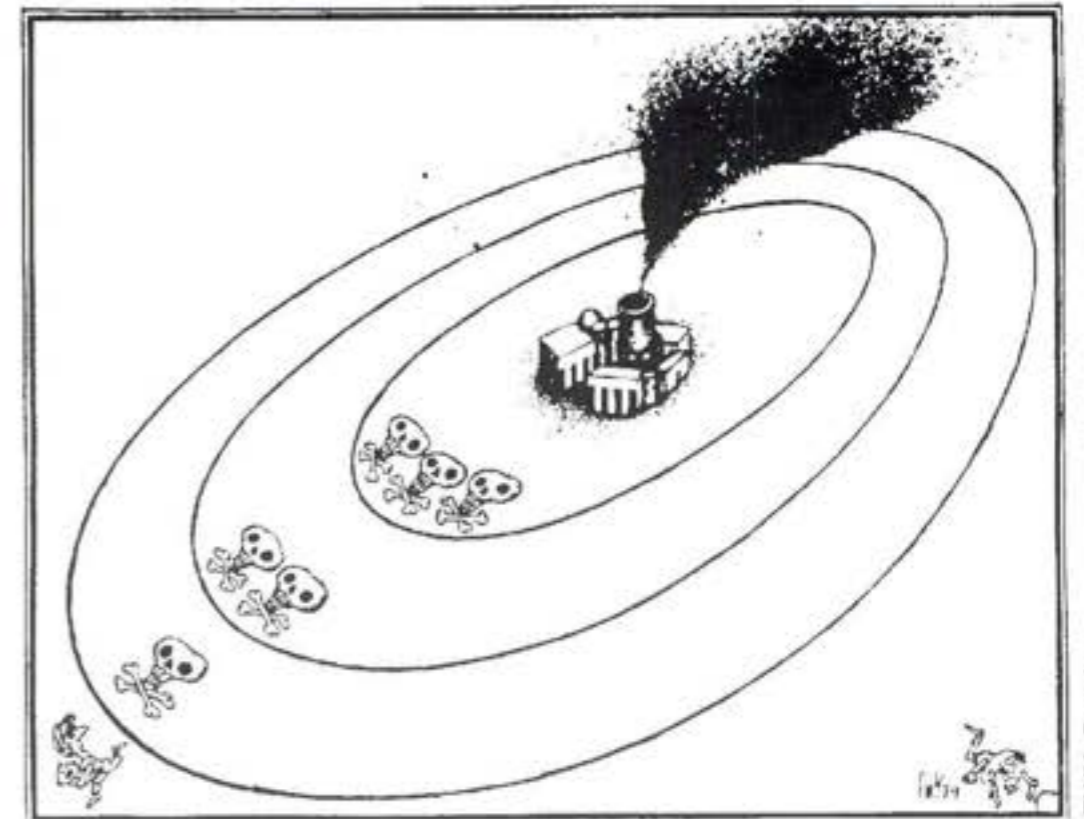
Now we know . . . or do we?



TURNER, Northern Ireland



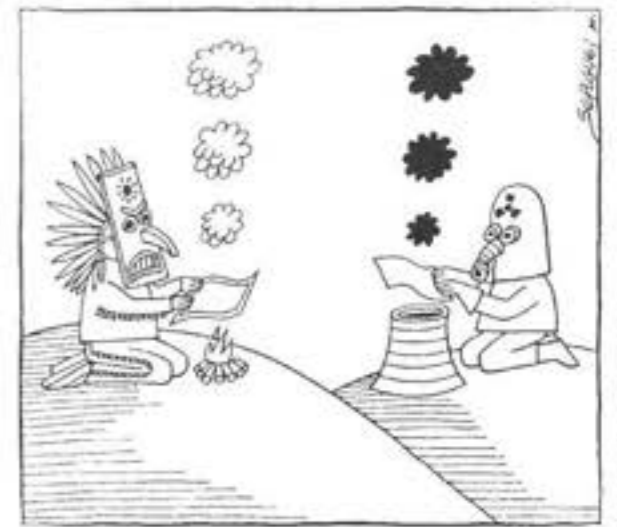
TROG, England



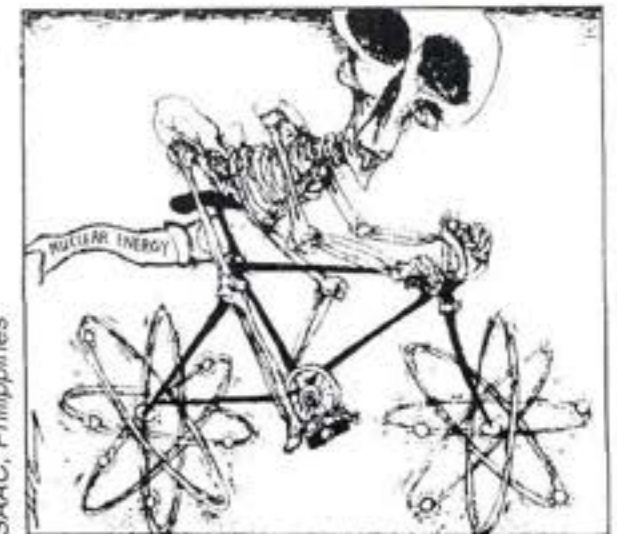
EWK, Sweden



ISAAC, Philippines



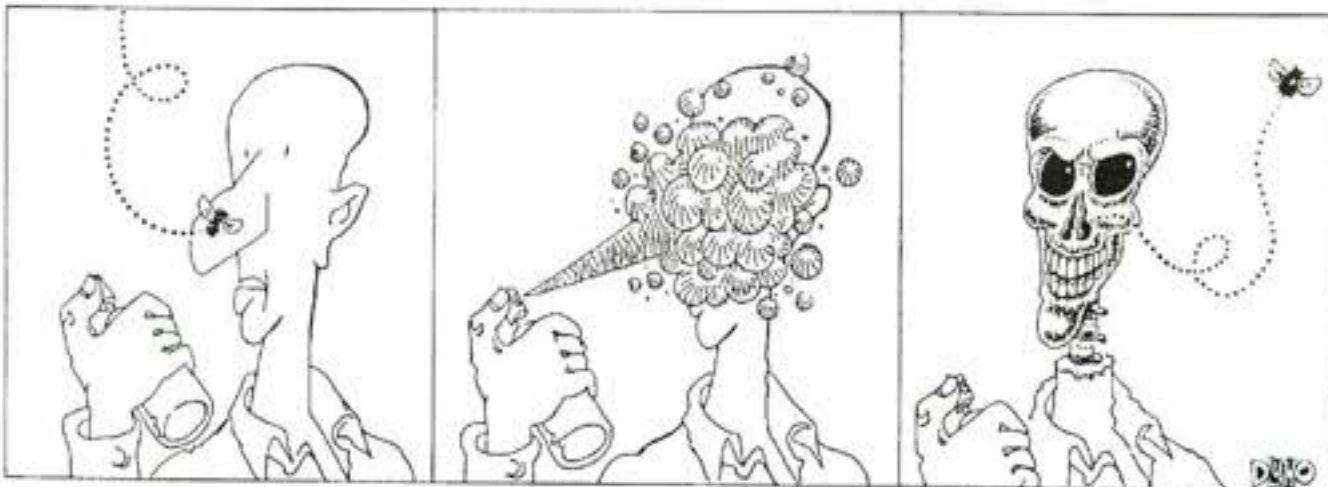
SERGUEI, France



CUMMINGS, Canada



LIPINSKI, Poland



DLUHO, Hungary

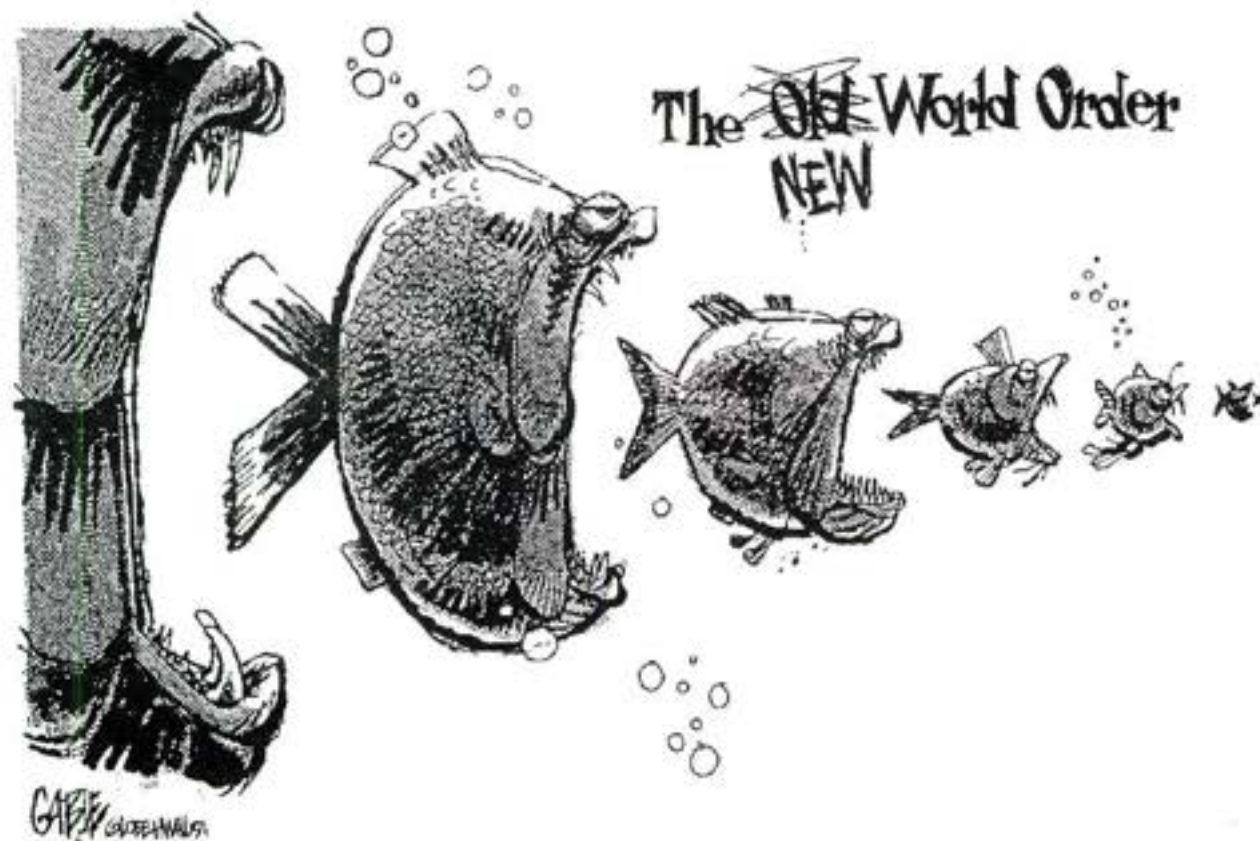
The end of an era?

Some people even went so far as to claim that it was the "end of history" as we had known it. With the collapse of communism and the apparent triumph of capitalism worldwide, the world had been turned upside down and we were now facing a whole new order of things.

Curiously, in many parts of Africa, Latin America and Asia, as well as amongst many groups and regions in the industrial world, the message did not seem to have gotten through. Things went on much as they had before [and still do today] - wealth flowed from poor to rich; power did not get redistributed; poverty grew and the struggle for human dignity continued apace.

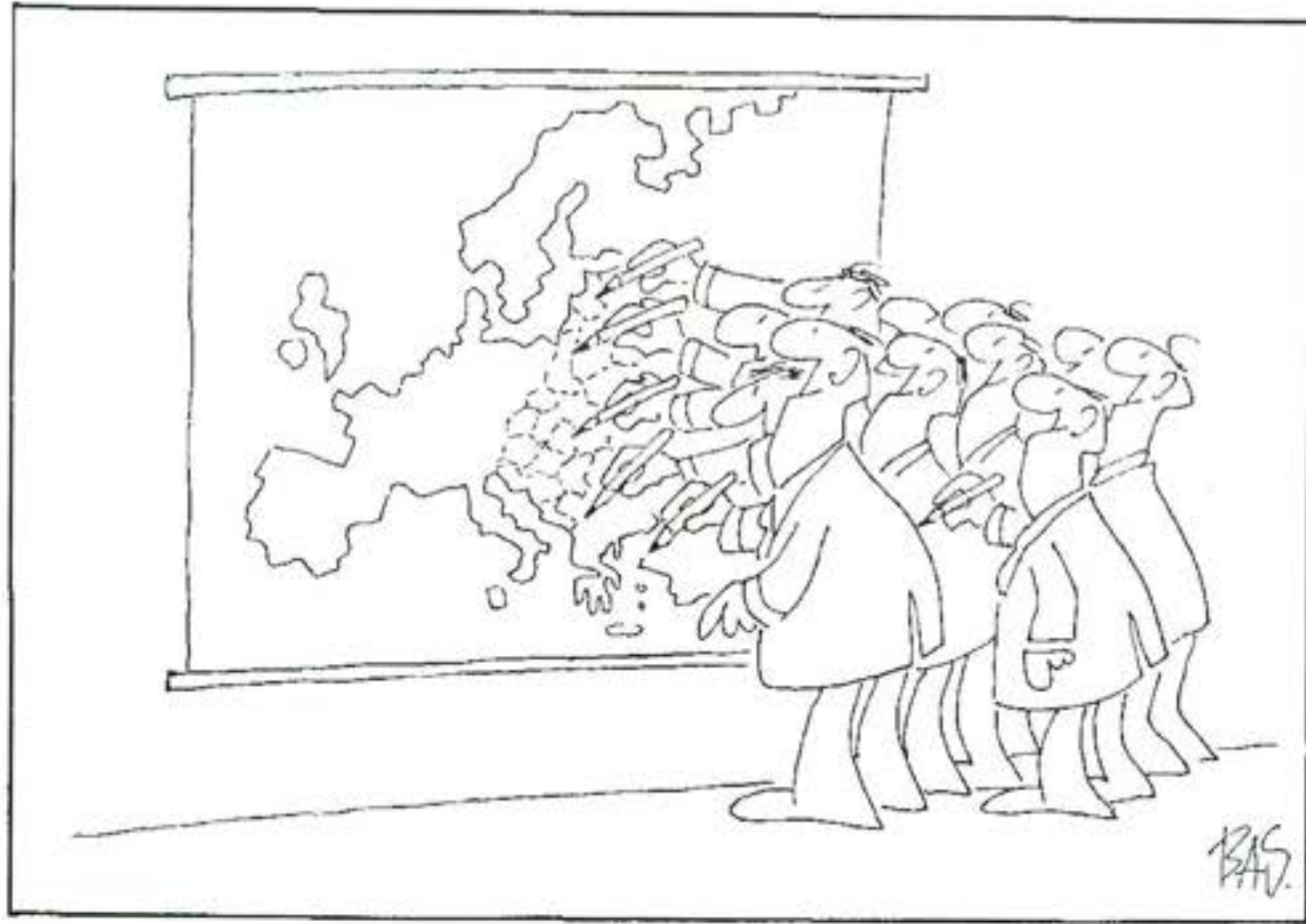
The New World Order appeared to be a lot like the old world order and, despite the loss of an odd leader or two, **they** appeared to remain in control.

But maybe we just expect too much....!



GABLE, Canada

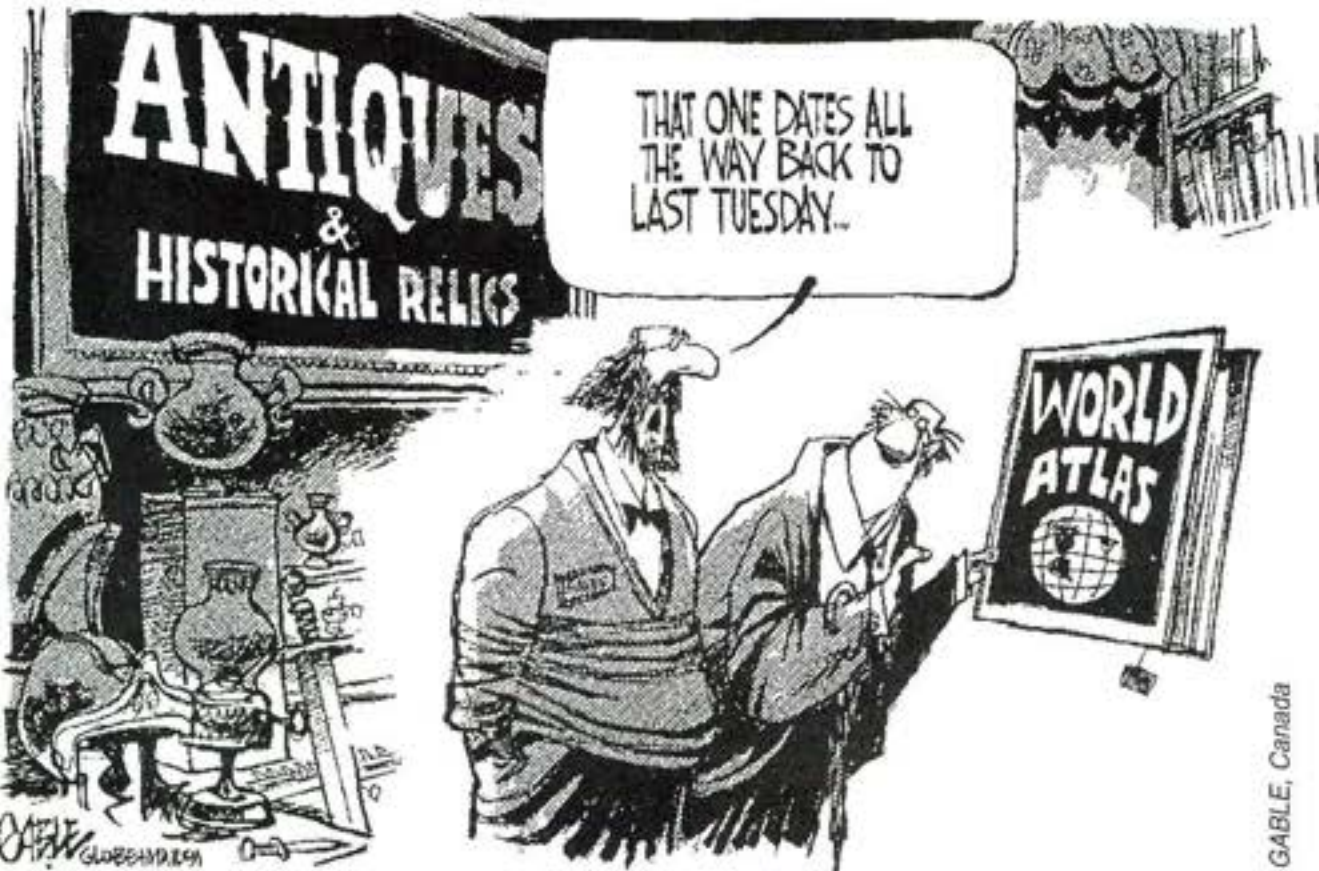
New world order . . . out of order



BAS, Greece



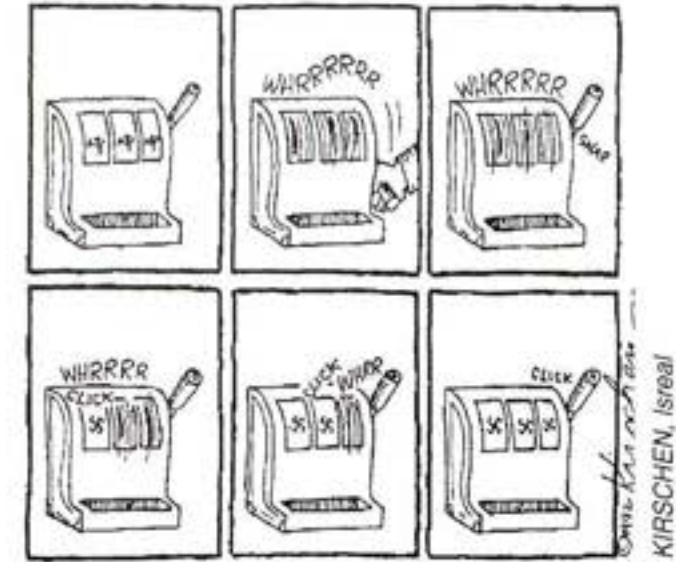
HENG, Singapore



GABLE, Canada



AMMER, Austria



POST-RUSSIAN ROULETTE



AMMER, Austria



GABLE, Canada



KOSTAS, Greece



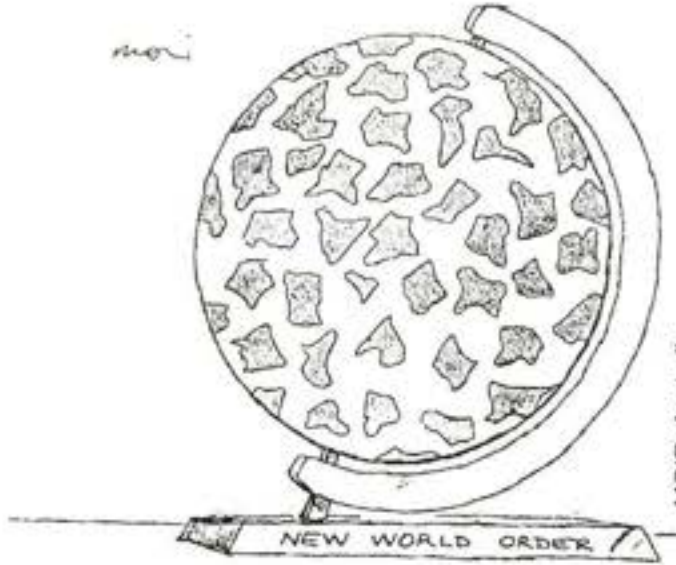
GABLE, Canada



TOM, Netherlands



SKAUGE, Norway



MOIR, Australia

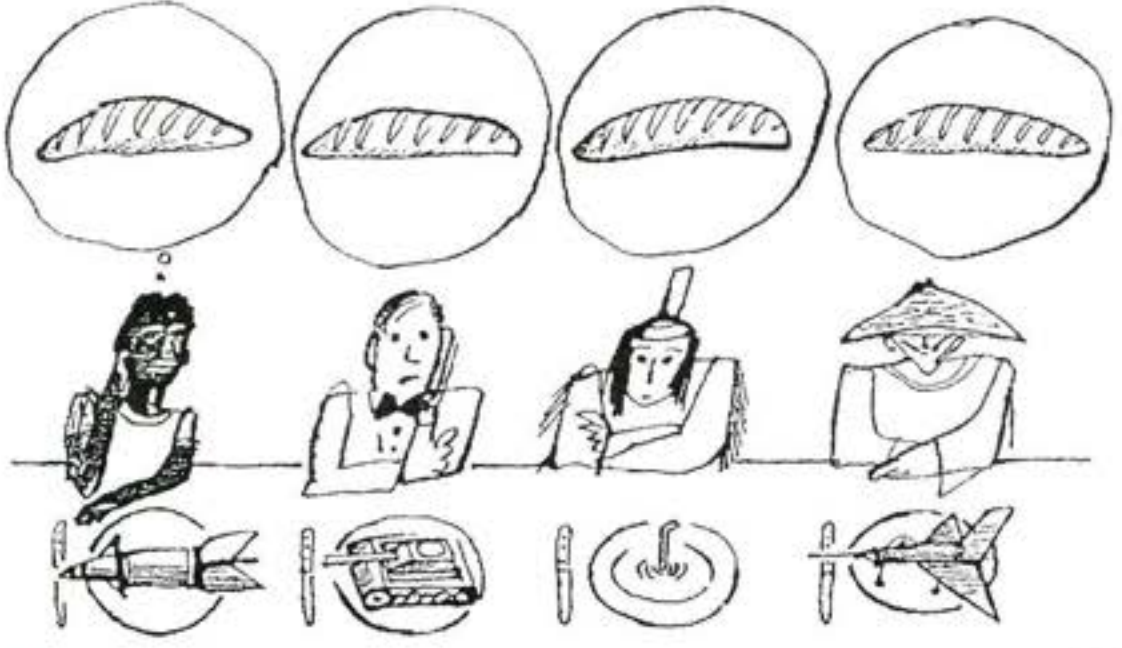


PANCHO, France

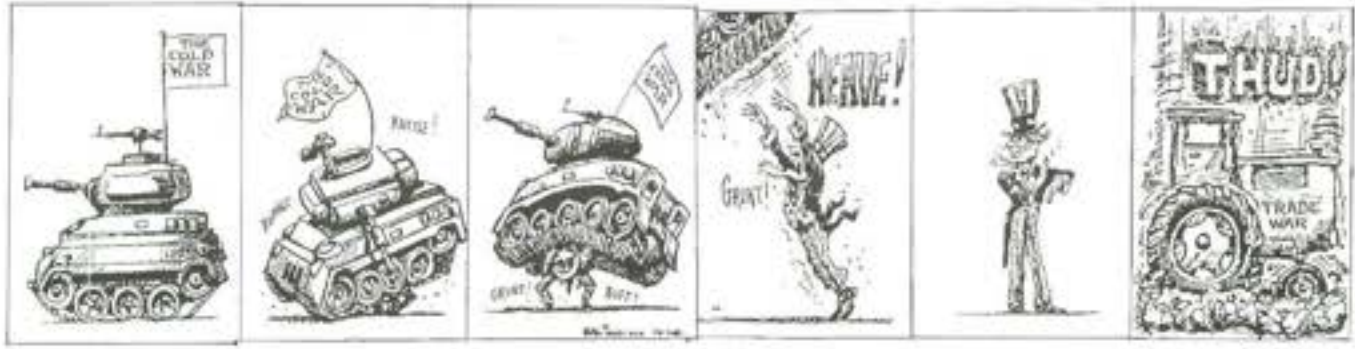


NEW WORLD ORDER

MOIR, Australia



JOVANOVIC, Yugoslavia



KAL, USA



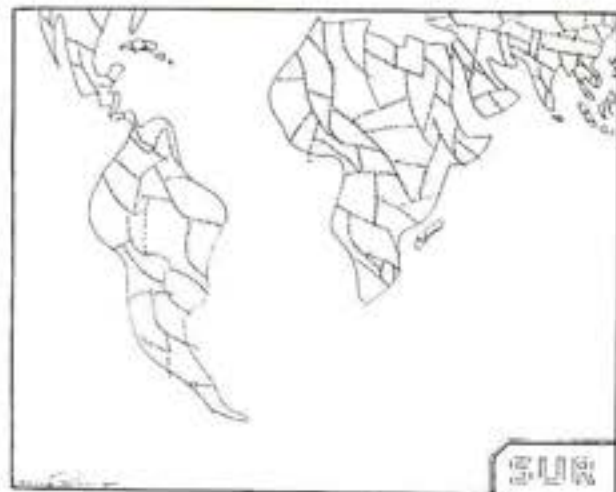
PLANTU, France



CHEREPANOV, Russia



McDONALD, Honduras



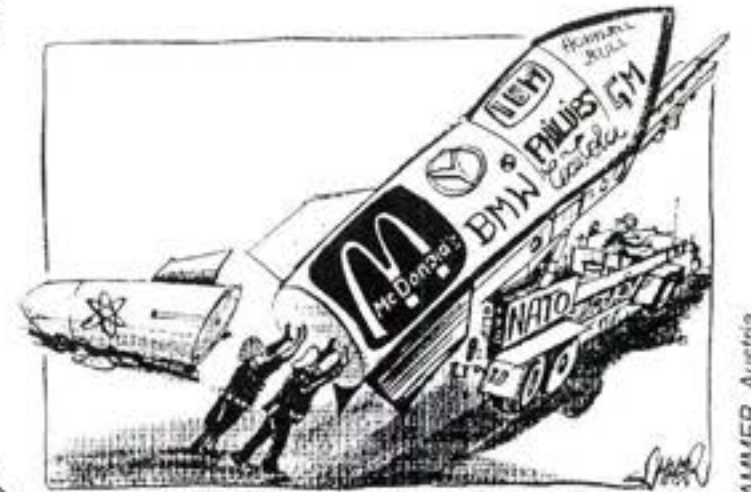
MAXIMO, Spain



CALDERON, Mexico



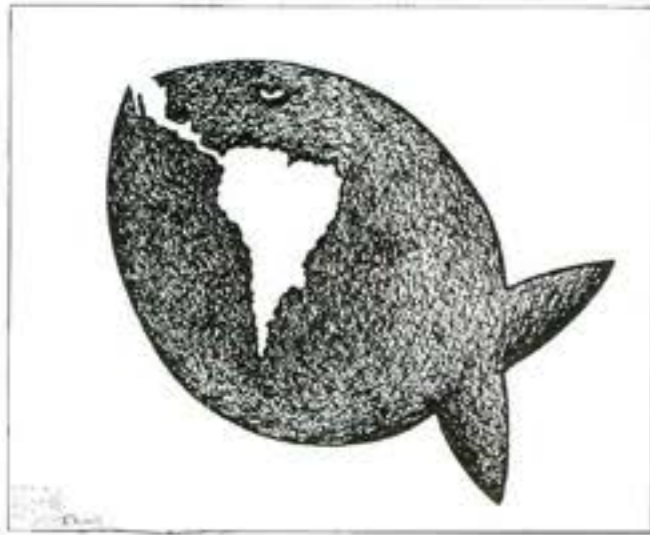
HENG, Singapore



AMMER, Austria



ARCADIO, Costa Rica

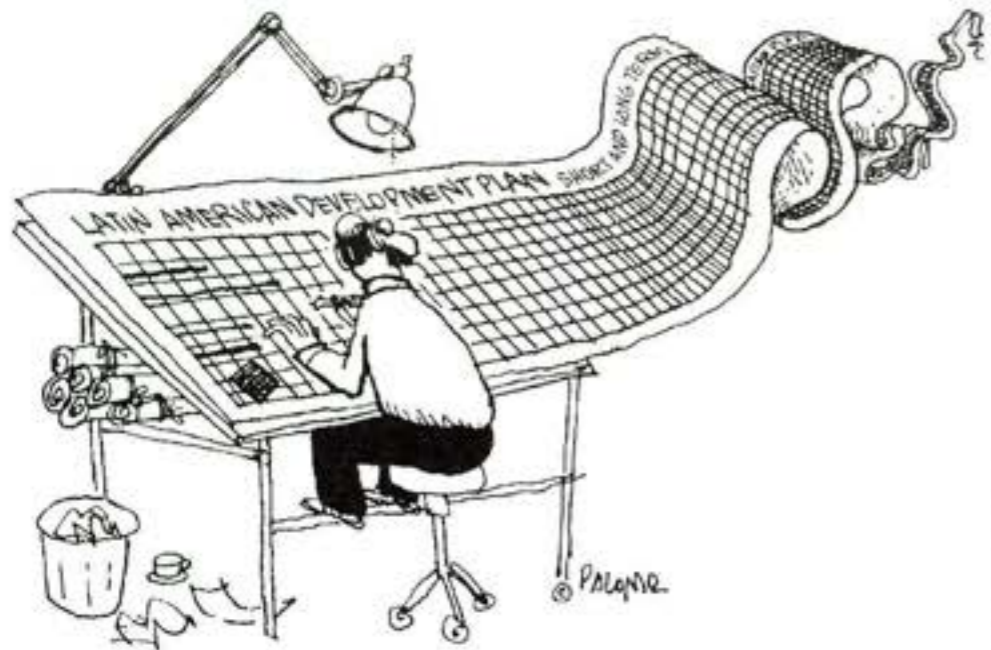


McDONALD, Honduras



LANGER

LANGER, Argentina

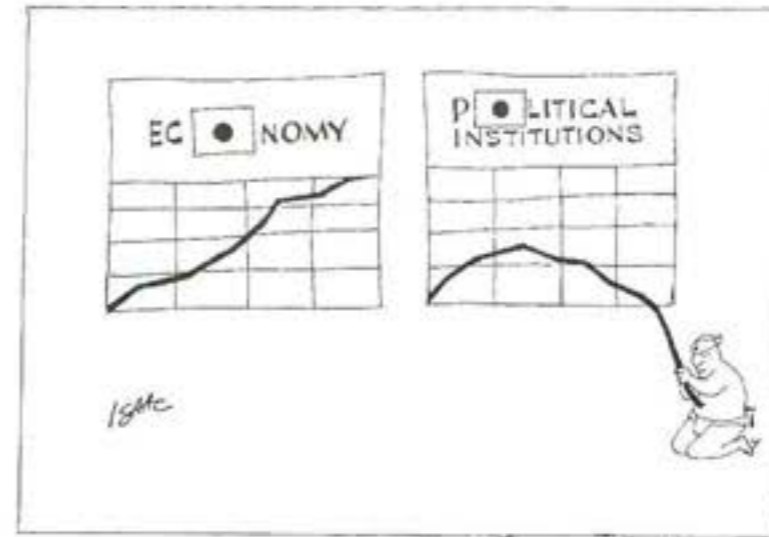


PALOMO

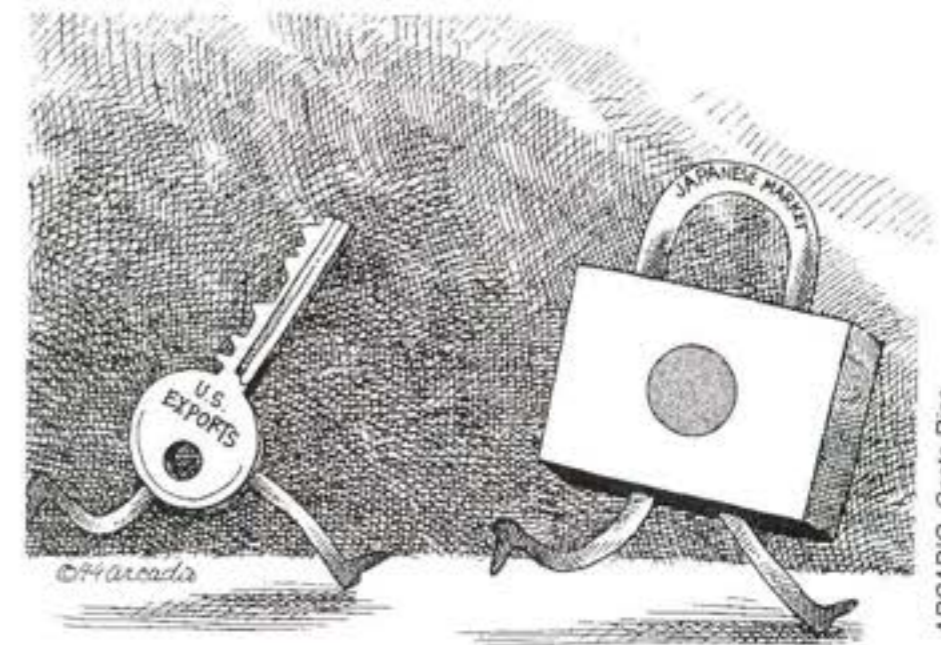
PALOMO, Mexico



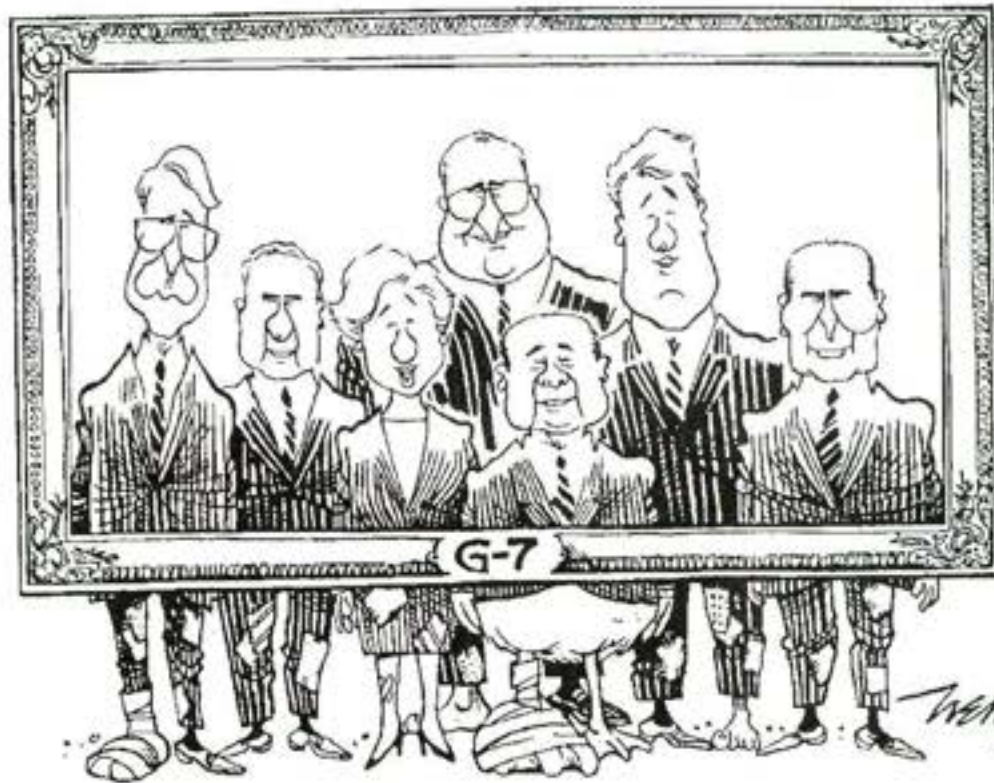
TOM, Netherlands



ISAAC, Philippines



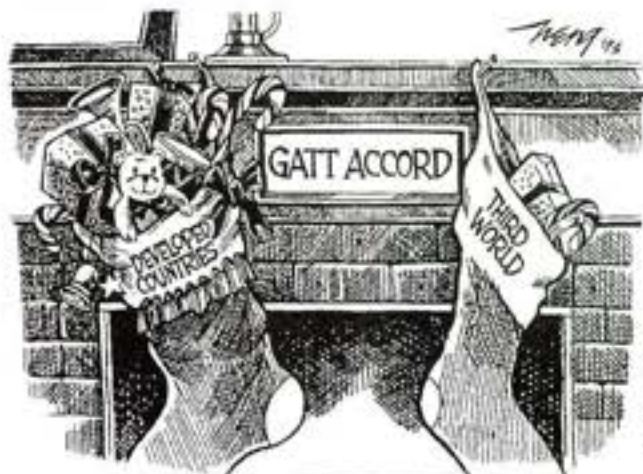
ARCADIO, Costa Rica



HENG, Singapore



PURI, India



HENG, Singapore



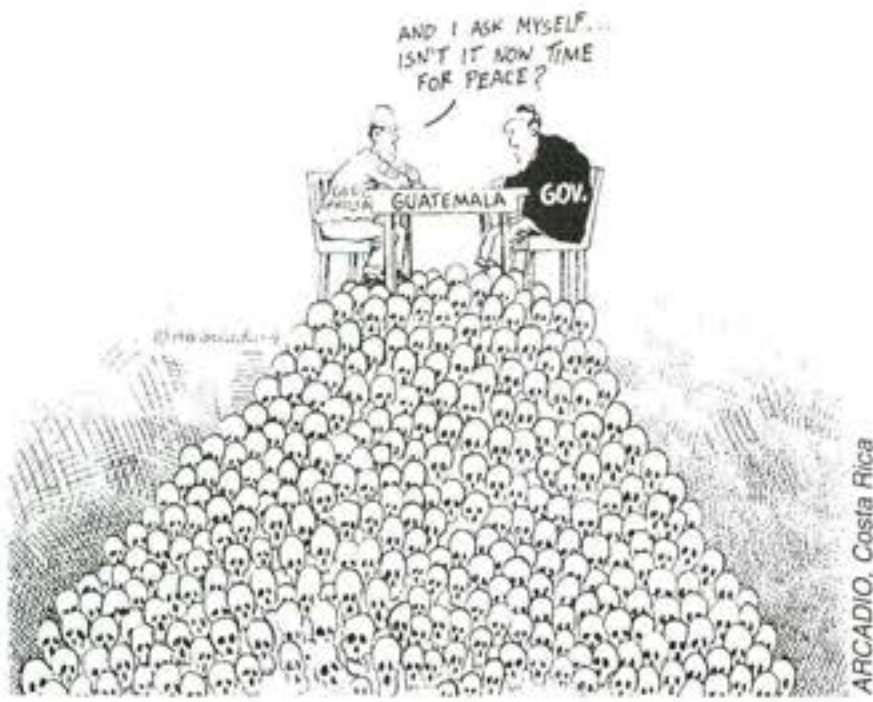
MOCHALOV, Russia



MOCHALOV, Russia



MOCHALOV, Russia



ARCADIO, Costa Rica



ARCADIO, Costa Rica



ARCADIO, Costa Rica



ARCADIO, Costa Rica

Debt . . . paying with their lives?



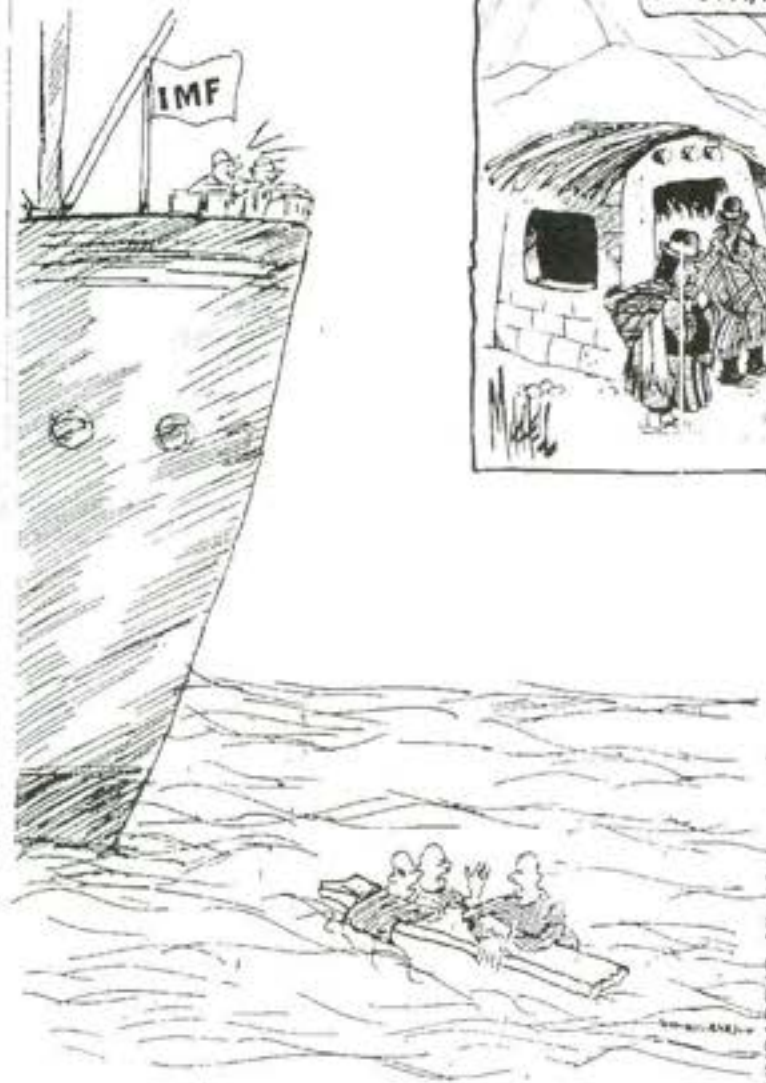
CUMMINGS, Canada



JAVAD, Iran



PLANTU, France



They're deciding whether or not to shout for help!

OGUNBADEJO, Nigeria



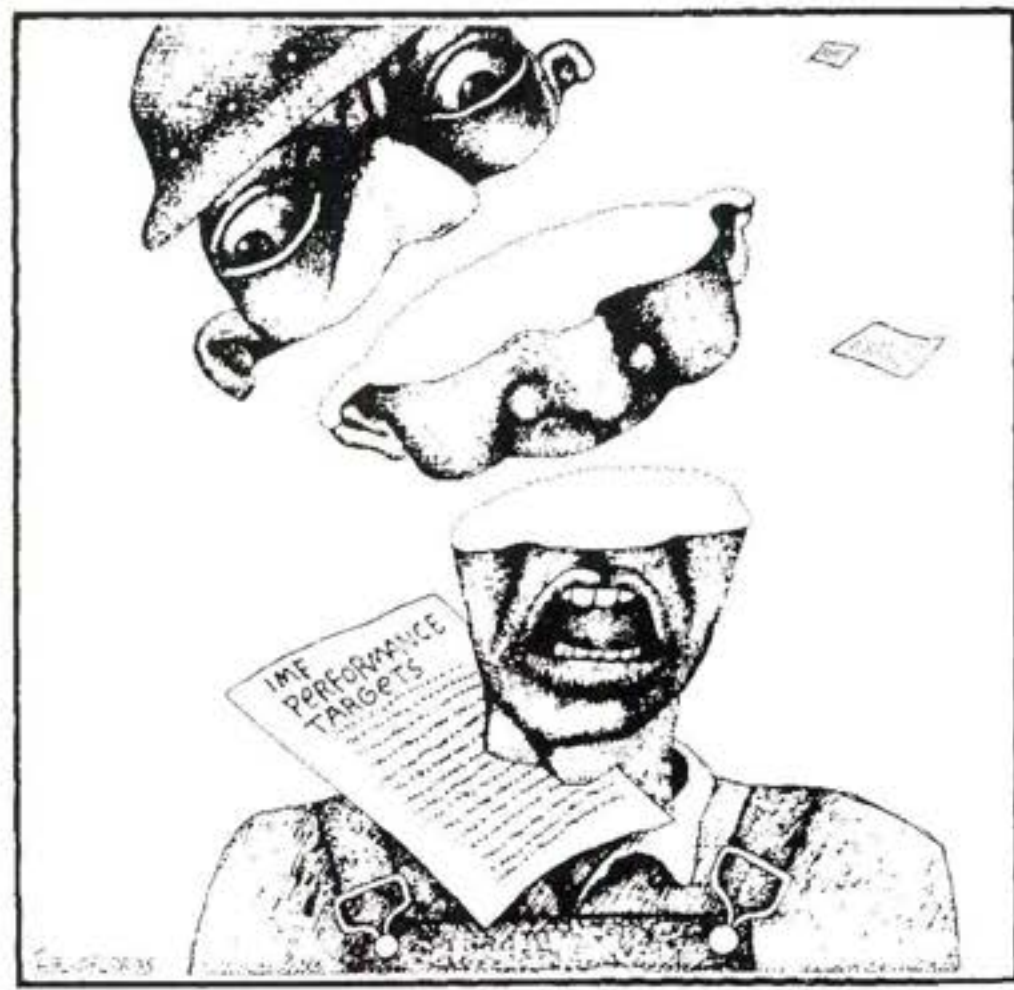
MITCHELL, Australia



NICOLIELO, Brazil



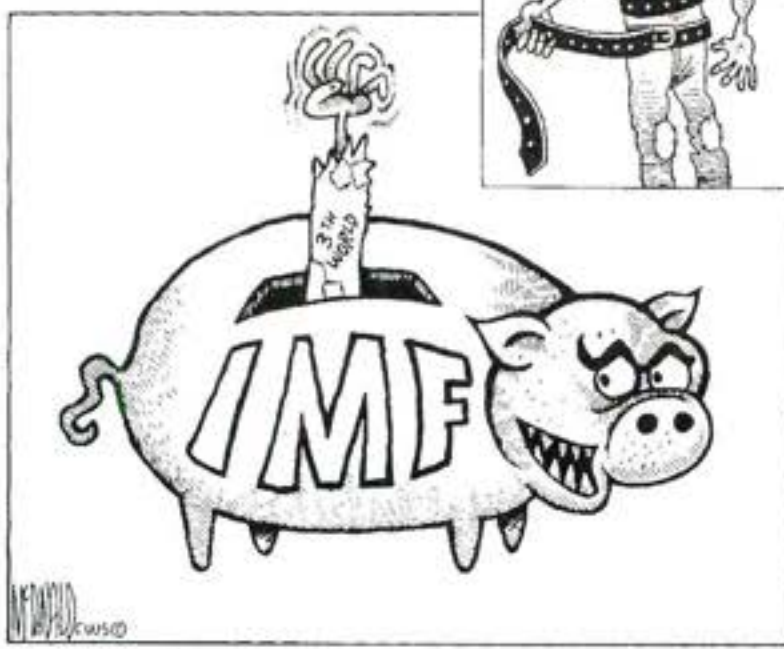
NARANJO, Mexico



HELIOFLORES, Mexico

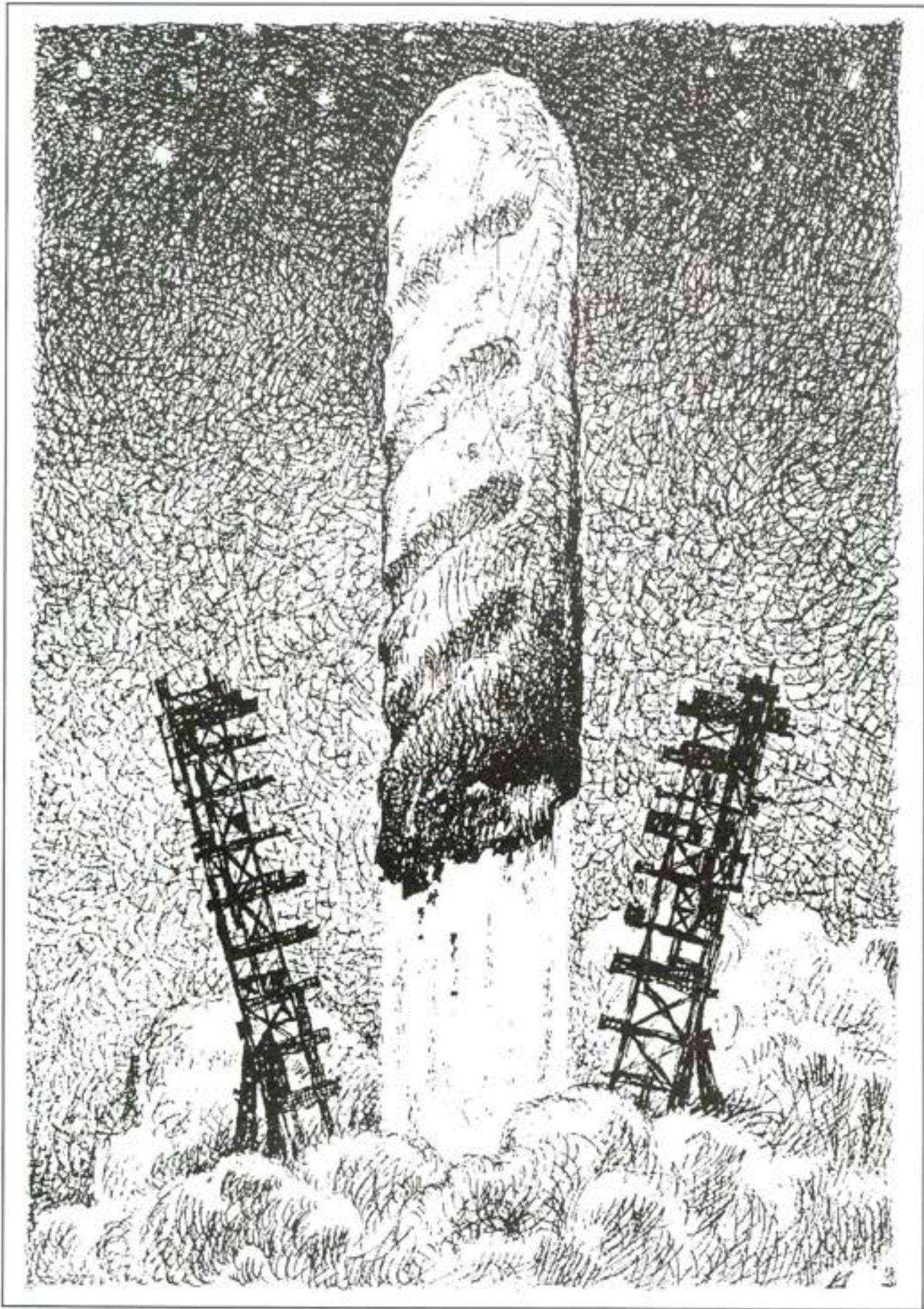


BANEGAS, Honduras



McDONALD, Honduras

Arms . . . winners . . . and losers



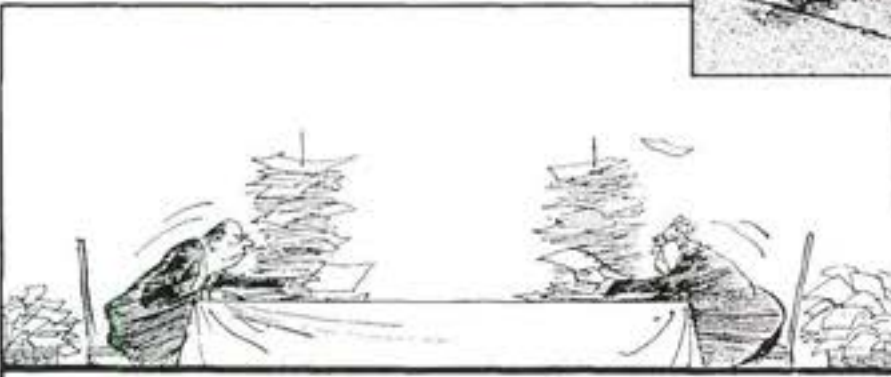
SMIRNOV, Russia



TURNER, Ireland



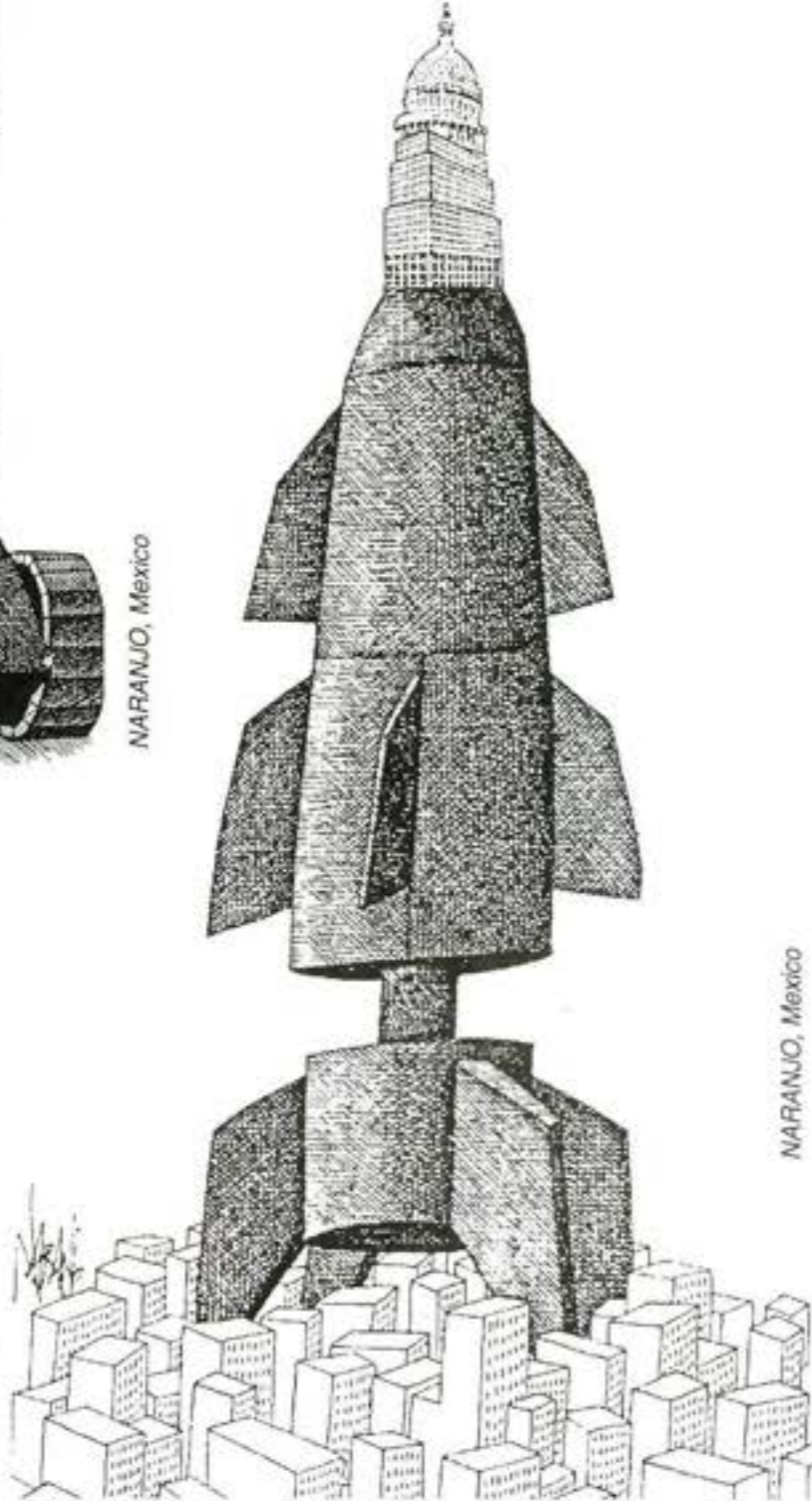
CUMMINGS, Canada



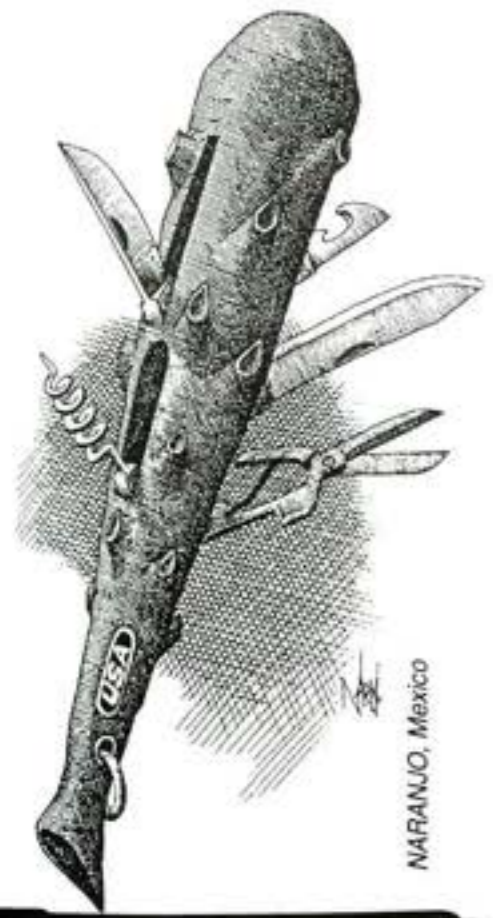
BEHRENDT, Netherlands



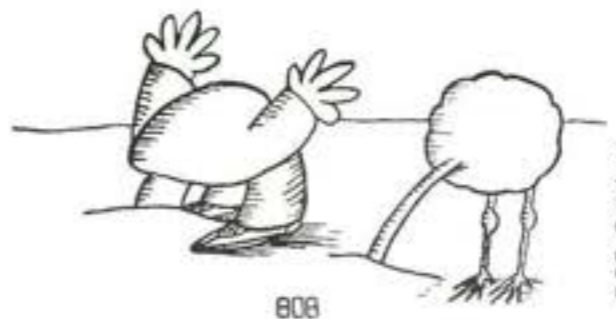
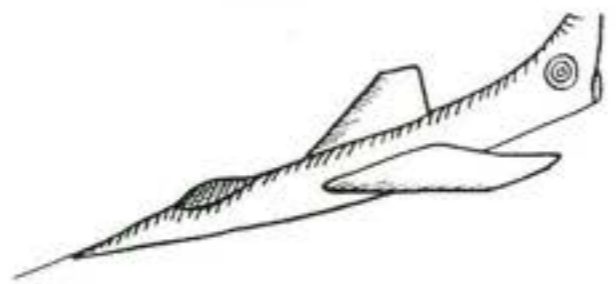
NARANJO, Mexico



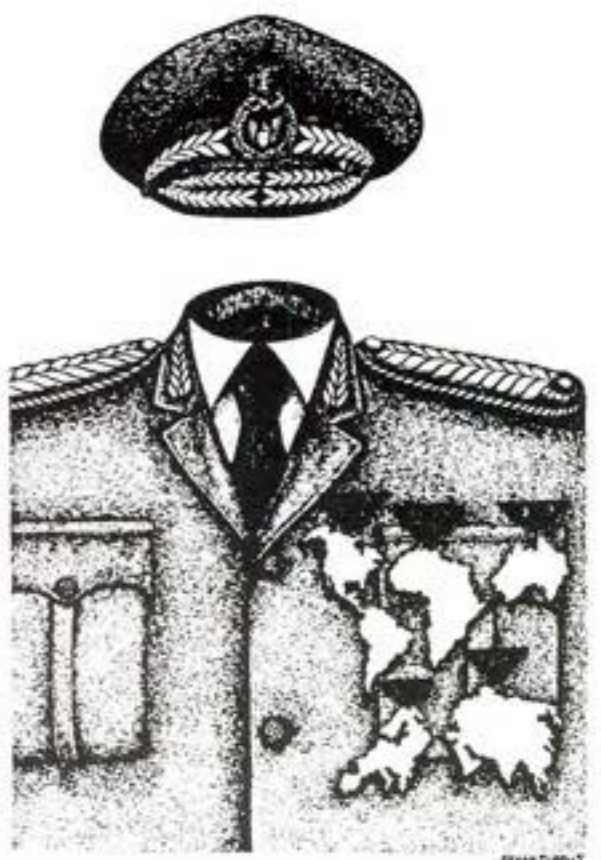
NARANJO, Mexico



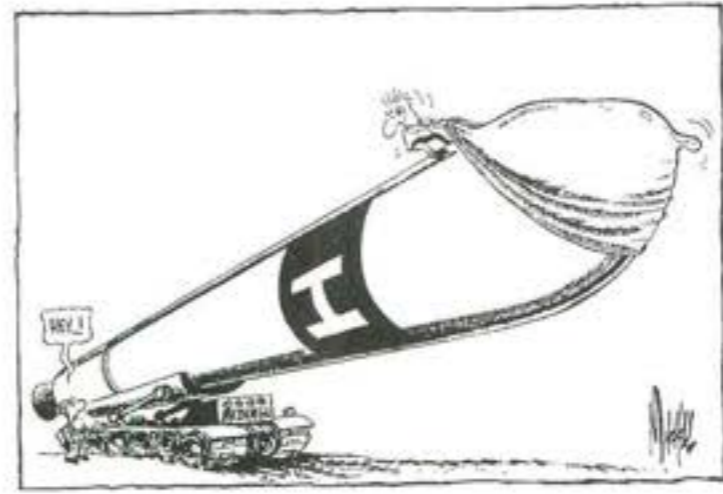
NARANJO, Mexico



BOB, Belgium



TURGUT, Turkey



MITCHELL, Australia



TURNER, Ireland

Conflict . . . war no more?

DUE TO THE OVERWHELMING AMOUNT OF INJUSTICE IN THE WORLD, WE WOULD LIKE TO OFFER YOU A CHANCE TO VENT YOUR FRUSTRATIONS WITH A...

DO-IT-YOURSELF CARTOON!

DIRECTIONS:
 ① Choose the Calamity of Your liking.
 ② Find the label with Your favorite Oppressor/Oppressed.
 ③ Affix label in space provided.
 ④ cry.

LABELS

BOSNIA
THE MIDDLE CLASS
AFRICAN NATIONAL CONGRESS
DADE COUNTY
THE CITIES
HILLARY
LAWYERS
UNBORN GAY MINORITY
NEA ACTIVISTS FOR NUKING THE WHALE

LABELS

SOUTH AFRICA	RECESSION
CRIME	SERBIA
BASEBALL OWNERS	LAWYERS
MURPHY BROWN	PAY BUCHANAN
LIBERAL MEDIA SLIME	BROGGOL-GROWERS OF AMERICA

THE BIG ONE

SIGN CARTOON HERE

FIX LABEL HERE

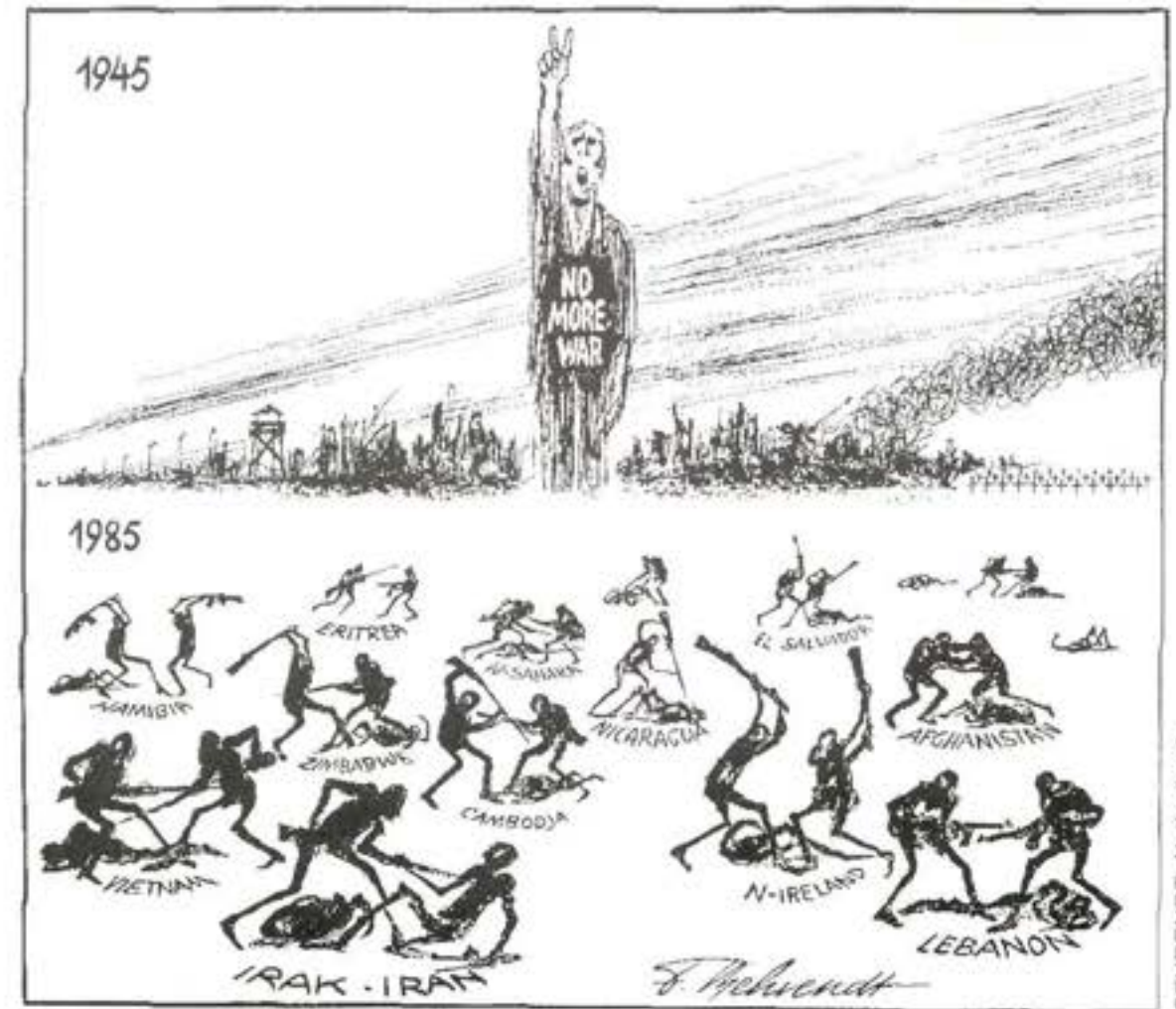
FIX LABEL HERE

Sickit

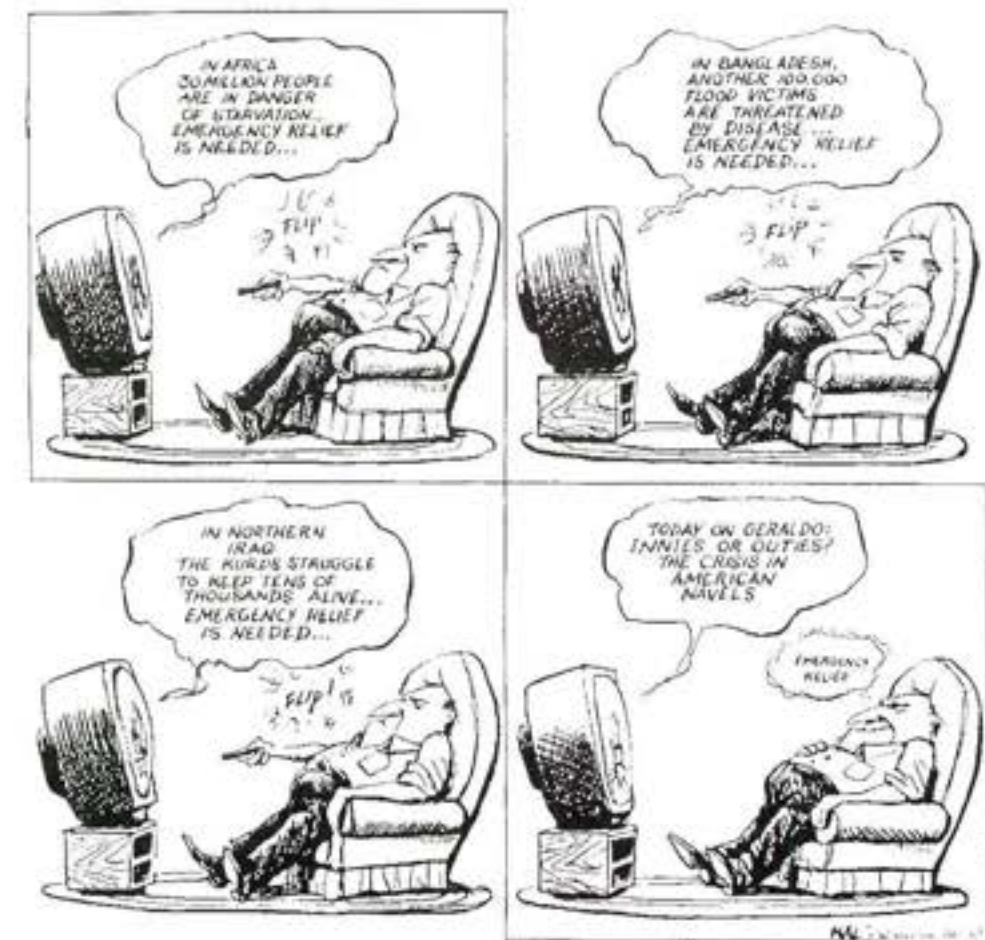
KAL, USA

Some questions to help focus discussion:

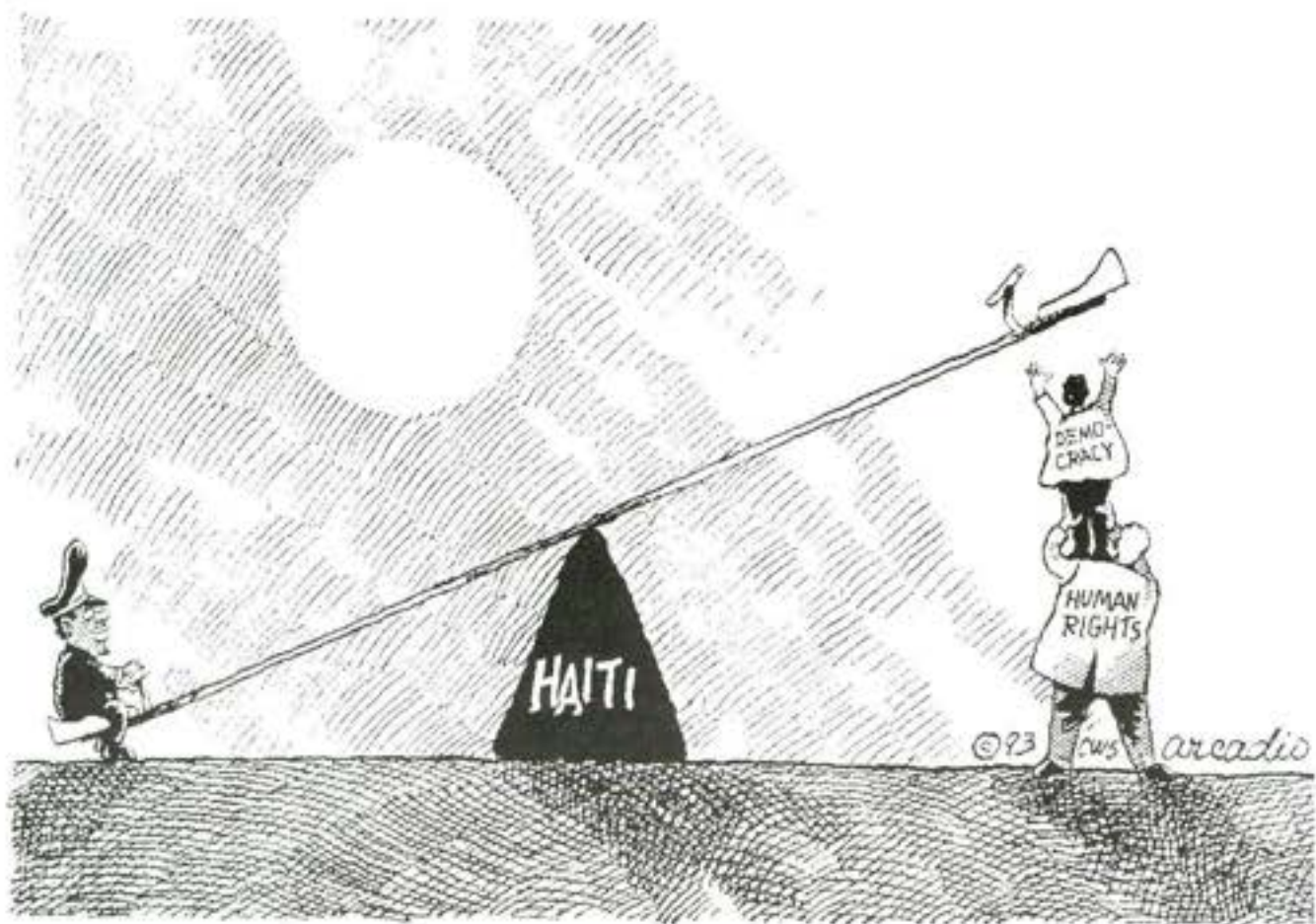
- Identify the issues/places shown in these cartoons.
- What are the similarities /dissimilarities between the "old" and "new" world orders as shown in the cartoons?
- Who do you think are the "winners" and the "losers"?
- In your opinion, do the cartoonists show today's most important issues?



BEHRENDT, Netherlands



KAL, USA



ARCADIO, Costa Rica

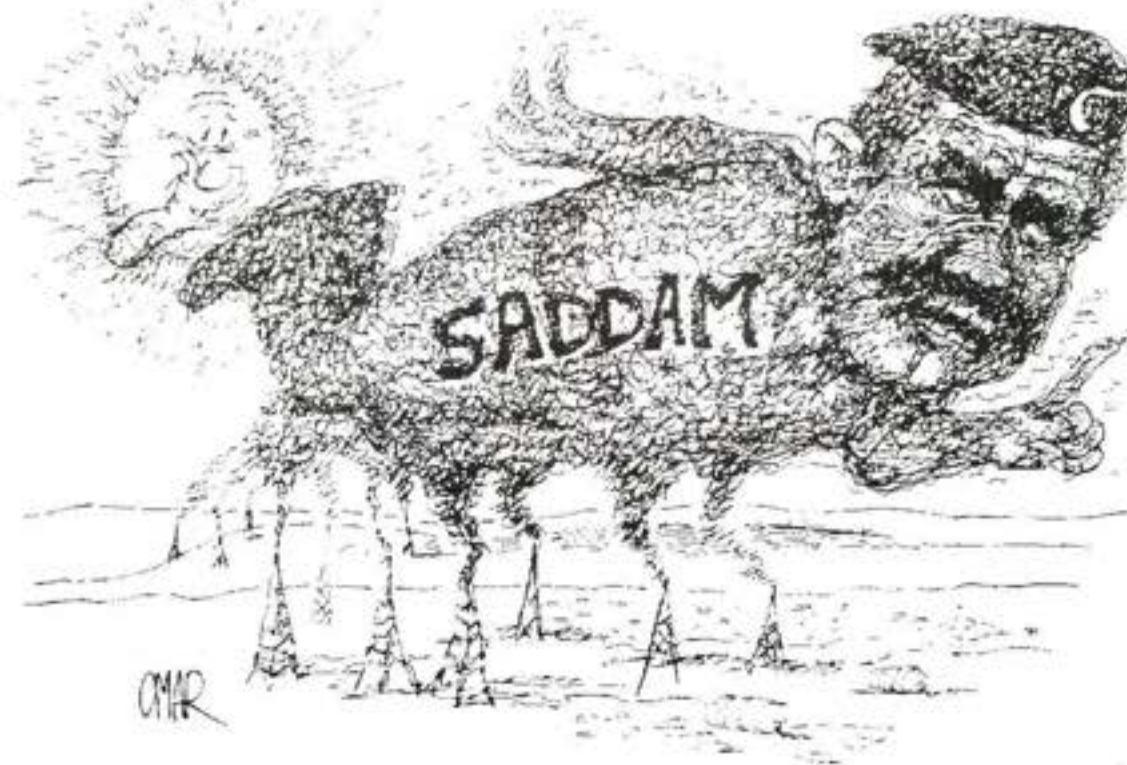


NO-FLY ZONE

GABLE, Canada



MCDONALD, Honduras



Pollution in the Gulf

OMAR, Egypt

TOM

THE FATHER OF ALL BATTLES



TOM, Netherlands



BAS, Greece



KAL, USA

QUIZ:

ATTACKED, PILLAGED, MADE HOMELESS BY THE AGGRESSION OF SADDAM HUSSEIN ONE OF THESE TWO GROUPS WAS DESERVING OF THE FULL SUPPORT, AID MIGHT OF THE UNITED STATES OF AMERICA. WHICH ONE?



TURNER, Ireland

SOUTH AFRICA'S BACK IN THE OLYMPICS ...

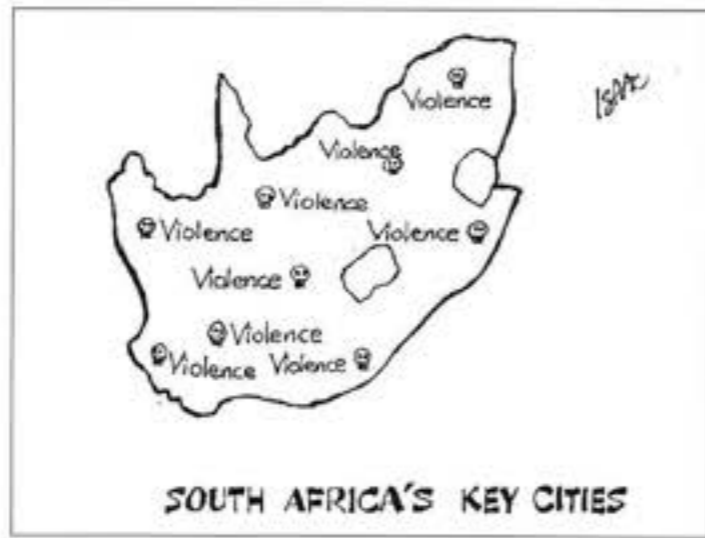


TURNER, Ireland



ARCADIO
LA NACION
San Jose
COSTA RICA

ARCADIO, Costa Rica



ISAAC

ISAAC, Philippines

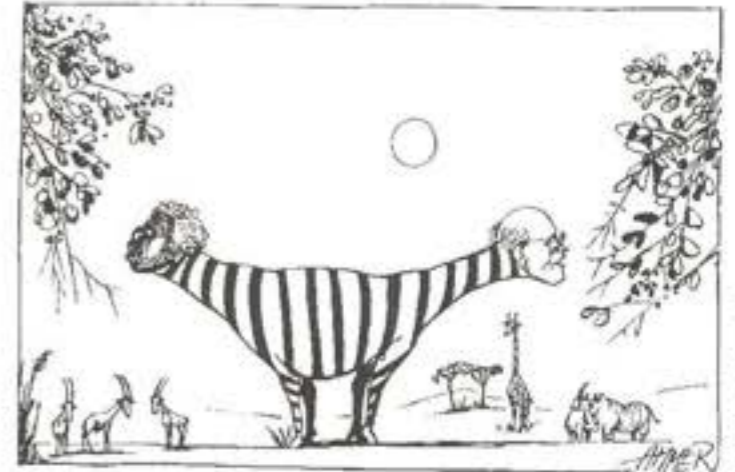


FEDLER, South Africa

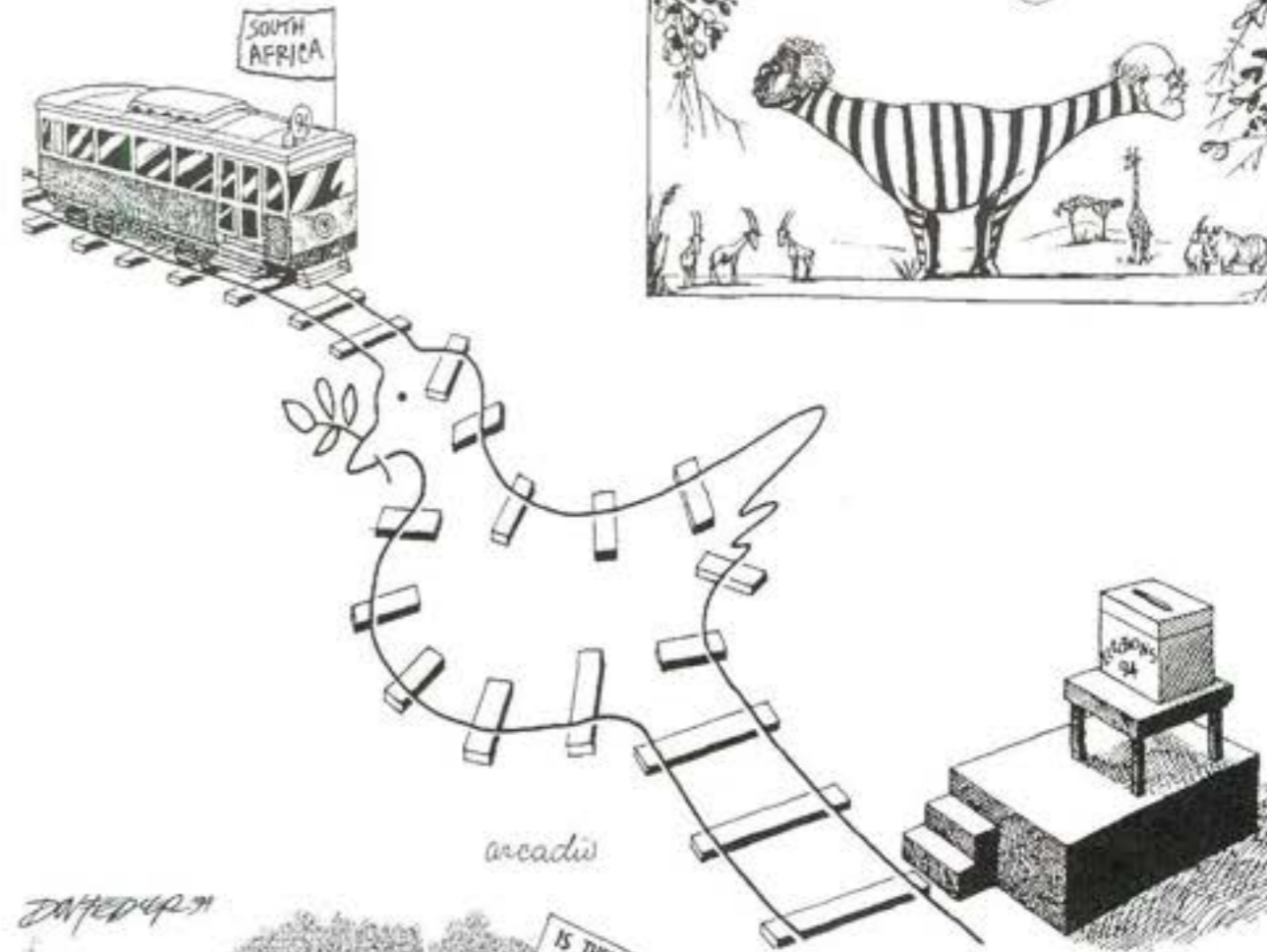


Will democracy extinguish it?

TAYO, Nigeria



AMMER, Austria



arcadio

ARCADIO, Costa Rica



FEDLER, South Africa

The future UN role . . . a UNited future?



TURNER, Ireland



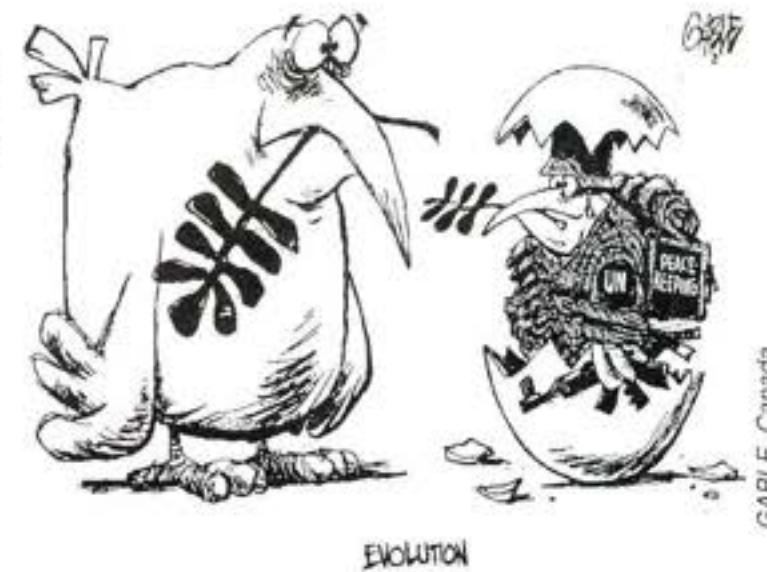
RAESIDE, Canada



PLANTU, France



MITCHELL, Australia



EVOLUTION

GABLE, Canada



MOIR, Australia



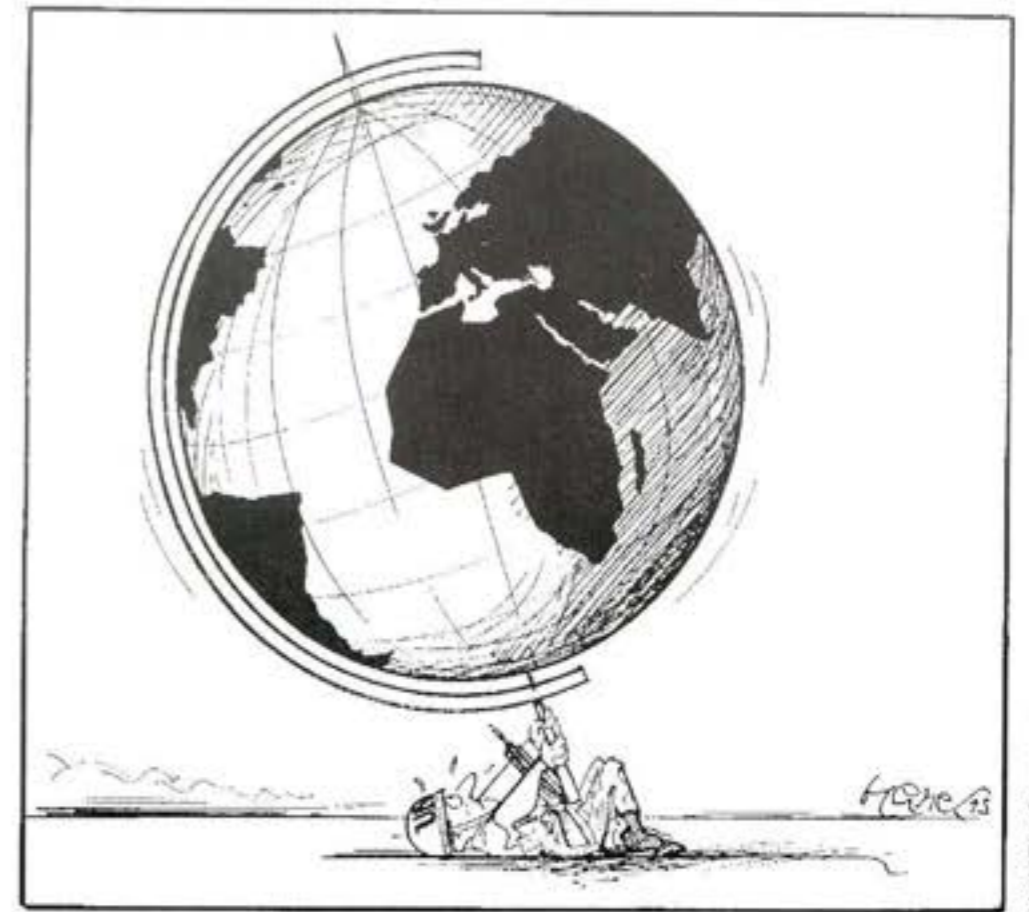
MOIR, Australia



MOIR, Australia



MOIR, Australia



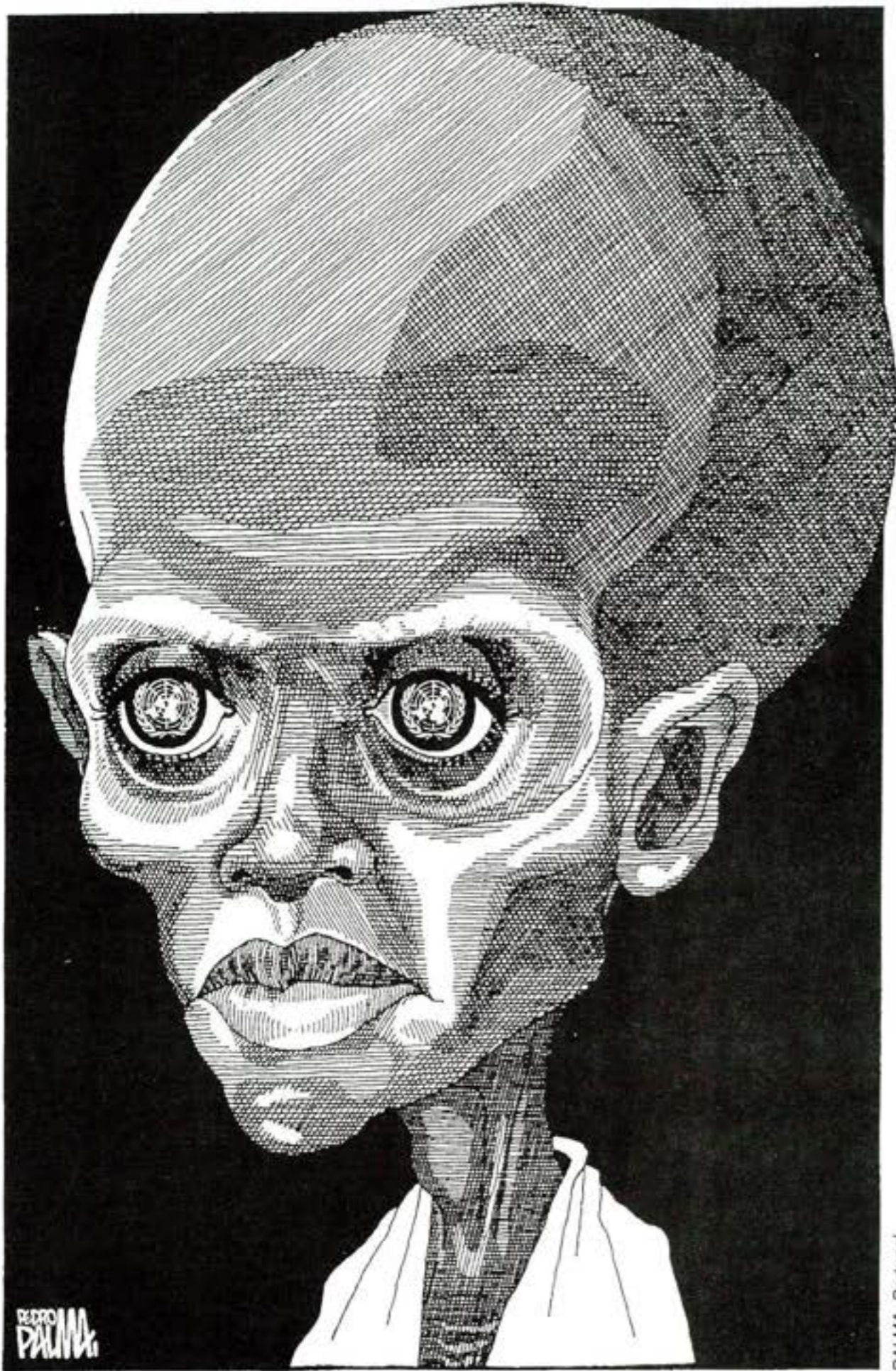
HANEL, Germany



HANEL, Germany



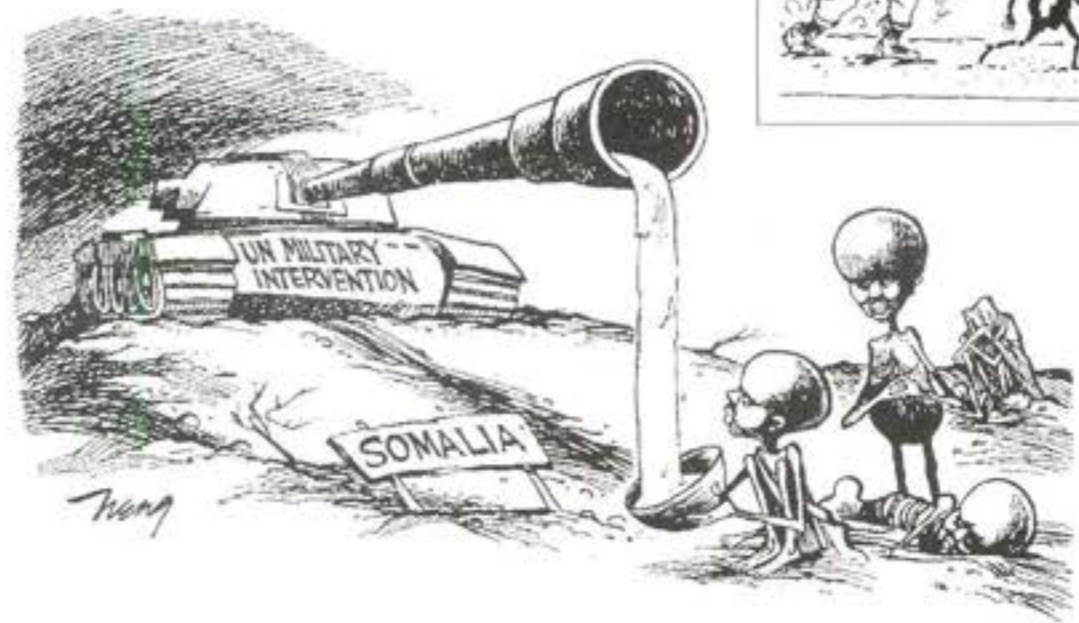
TOMASCHOFF, Germany



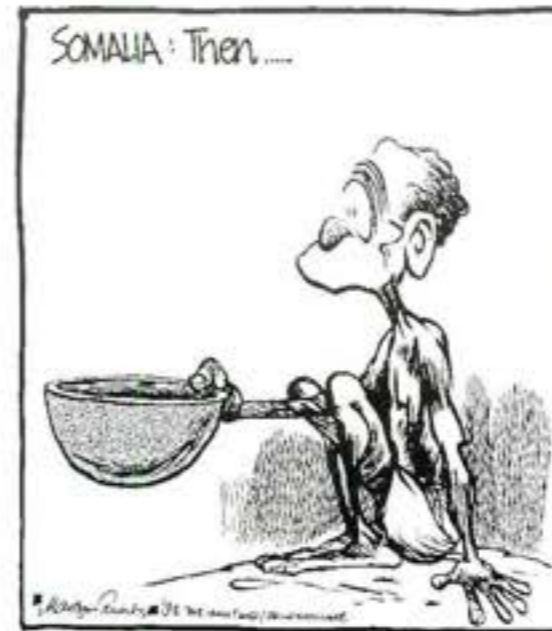
PALMA, Portugal



PLANTU, France



HENG, Singapore



TURNER, Ireland

Index of Cartoonists



AISLIN	19, 29*, 31, 38	KOSTAS	66
AL ALI	14	LANGER	5, 45, 48, 53, 72
AMMER	65, 66, 71, 91	LEAHY	27
ARCADIO	16, 18, 41, 45, 51, 53, 71, 73, 76*, 86, 90, 91	LIPINSKI	62
BALLESTA	28	MAXIMO	25, 70
BANEGAS	79	McDONALD	39, 49, 70, 72, 79, 86
BAS	17, 18, 22, 30, 40, 44*, 64, 89	MENA	51, 57
BATELLIER	38	MITCHELL	34, 38, 78, 83, 92
BEHRENDT	81, 85	MOCHALOV	75*
BOB	57, 83	MOIR	30, 34, 40, 68*, 94*
BOERGER	46	NARANJO	4, 5, 24, 78, 82*
CALDERON	71	NICOLIELO	78
CALOI	20	OGUNBADEJO	78
CESC	48	OMAR	87
CHAPPATTE	33, 46	PALMA	96
CHEREPANOV	70	PALOMO	18, 47, 53, 72
CUMMINGS	17, 27, 47*, 58, 61, 77, 81	PANCHO	68
DE ANGELIS	48, 51	PETRICIC	23
DE LA TORRE Q	27	PLANTU	14, 29, 70, 77, 93, 97
DLUHO	62	PURI	74
EWK	16, 36, 50, 56, 59, 61	RAESIDE	36, 41, 52*, 58*, 93
FEDLER	90, 91	RAMIREZ	19
GABLE	26, 28, 53, 63, 64, 67*, 87, 93	RAUCH	55
GOMAA	33	SERGUEI	61
GRAFF	18	SIGNE	7, 30, 32*, 41, 51, 65
HAGEN	54	SKAUGE	16, 45, 54, 69
HAM	17	SMIRNOV	17, 22, 80
HANEL	15, 95*	STEINER	27, 28
HARRINGTON	8-13*	STRELSOW	23
HELIOFLORES	79	TAN	27
HENG	65, 71, 74*, 97, 98	TAYO	91
ISAAC	17, 61, 73, 90	TESLER	24
JAVAD	25*, 51, 55, 77	TOM	17, 35, 50, 68, 73, 88
JENO	19	TOMASCHOFF	95
JEZEK	24	TROG	60
JOVANOVIC	23, 69	TURGUT	29, 83
KAL	33, 35, 40, 59, 70, 84, 85, 89	TURNER	21, 26, 37, 42, 60, 81, 83, 88, 89, 92, 97, 98*
KAMBIZ	28	ZLATKOVSKY	22, 35
KAZANEVSKY	43		
KHAKHANOW	39		
KIRSCHEN	65		

[* More than one cartoon on that page]

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BAS, Tachydromos, Athens, Greece
BATELLIER, Le Matin, Paris, France
BEHRENDT, Netherlands
BOB, Het Nieuwsblad, Brussels, Belgium
BOERGER, The Daily Yomiuri, Tokyo, Japan
CALDERON, El Norte, Nuevo Leon, Mexico
CALOI, Buenos Aires, Argentina
CESC, Barcelona, Spain
CHAPPATTE, L'Hebdo and La Suisse, Geneva, Switzerland
CHEREPANOV, Krokodil, Moscow, Russia
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DE ANGELIS, Il Popolo, Rome, Italy
DE LA TORRE Q, Ya, Madrid, Spain
DLUHO, Nepszava, Budapest, Hungary
EWK, Aftonbladet, Stockholm, Sweden
FEDLER, The Star, Johannesburg, South Africa
GABLE, Globe and Mail, Toronto, Canada
GOMAA, Al Alam Al Youm, Cairo, Egypt
GRAFF, Dagbladet, Oslo, Norway
HAGEN, Verdens Gang, Oslo, Norway
HAM, Espoo, Finland
HANEL, Frankfurter Allgemeine, Frankfurt, Germany
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HENG, Lianhe Zaobao, Singapore, Singapore
ISAAC, Bulletin Today, Manila, Philippines
JAVAD, Abrar and Tanz-O-Caricature, Tehran, Iran
JENO, Hungary
JEZEK, Italy
JOVANOVIC, Komunist, Belgrade, [Yugoslavia]
KAL, Baltimore Sun, Baltimore, USA
KAMBIZ, Nebelspalter, Basel, Switzerland
KAZANEVSKY, Ukraine
KHAKHANOW, Russia
KIRSCHEN, The Jerusalem Report, Jerusalem, Israel
KOSTAS, Ta Nea, Athens, Greece
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LEAHY, Courier-Mail, Brisbane, Australia
LIPINSKI, Szpilki, Warsaw, Poland
MAXIMO, El Pais, Madrid, Spain
McDONALD, Diario El Heraldo, San Pedro Sula, Honduras

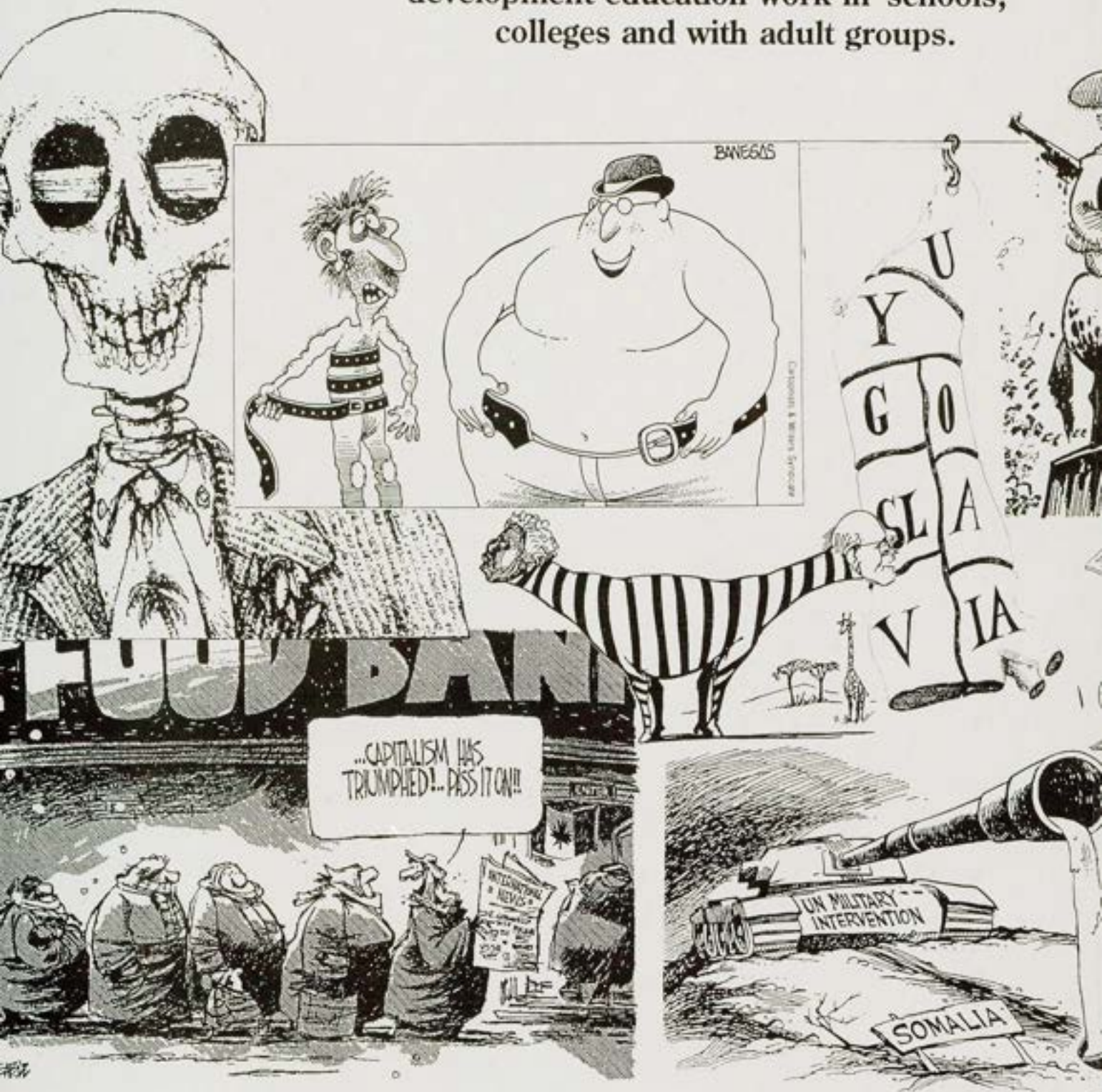
MENA, ABC, Madrid, Spain
MITCHELL, The Australian, Sydney, Australia
MOCHALOV, Krokodil and New Times, Moscow, Russia
MOIR, Morning Herald, Sydney, Australia
NARANJO, El Universal, Mexico City, Mexico
NICOLIELO, Sao Paulo, Brazil
OGUNBADEJO, The African Guardian, Lagos, Nigeria
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PALMA, Expresso, Lisbon, Portugal
PALOMO, La Jornada, Mexico City, Mexico
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PETRICIC, Belgrade, [Yugoslavia]
PLANTU, Le Monde, Paris, France
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STRELSOW, Russia
TAN, Cumhuriyet, Istanbul, Turkey
TAYO, West African, Lagos, Nigeria
TESLER, Moscow, Russia
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