

0thVSANN1 VSER ARYC CELEB RAT 10N MAGAZ INE
BRIXI'AI1 ACADEMY
STOCKWELL ROAD. SW9
AAAAAY AAA! AAA
THIS MAGAZINE IS -
FREE
PLEASE TAKE ONE

18.6.9! IIIXHI AGAHHY

The African National
(imigrass cclchratts its 80th
Birthday this year, at the
Brixton Academy (in .Ium-
28th...A phcnomcnal lincup,
headlined by Tracy Chapman,
artists from around the world
will be joining forces in
celebration of 80 years
fighting for the freedom of
South Africa.

Kiss 100 FM, the station for
young Londoners, has lent its
support to promoting this
event so that we can help, in a
small way. to cast- the
difficulties rife in South Africa
in 1991 As

director of Kiss, I would like
managing

to ask each one (if you to go
and buy a couple of tickets
for this gig; or if you have
already, well done and enjoy!
It is going to be ()HC to
remember.

The ANC has, for over 80
years, been fighting for
democratic freedom for South
Africa. Basic human rights
take for

denied;

oppression and repression

that you and I

granted, are

remain despite the struggles

()f individuals such as W/alter

Sisulu and Nelson Mandela s

men who have been fighting

to bring unity to a divided
nation.

We at Kiss FM believe in
racial equality and the end of
an oppressive regime; you can
do your bit by supporting the
ANC and. by coming to the
80th birthday celebrations
you have pledged your
support.

London Dance Music Station,
Kiss 100 FM. is two years old
this year; since its birth. as a
pirate. years ago, Kiss has
been committed to racial
equality and peace and
promotes music to this end.

So. my final words to you are,
stay tuned to 100fm. enjoy
the gig and remember where
the protests are going!

Gordon

MucNumees,

MD

Kiss FM Radio.

1912 ANC 1992
 PEACE FREEDOM DEMOCRACY
 Event Director:
 Adorn Rustin
 Production
 Administrator:
 Carole Fine
 Production Manager:
 Colin Rowell
 Lighting Director:
 Colin H W thltOmS
 Marketing
 Co-ordinator:
 Martin Pople
 Musical Direction:
 Simon Booth
 Musical Coordination:
 Steve Baker tor Worldchiet
 We would like to thank
 all those whose goodwill
 and support have made
 this gig possible:
 The June 28th Working
 Committee; The Anti
 Apartheid Movement, All at
 the ANC MISSIOOn UK,
 Roger Seorle; Jonathon Park
 of Fisher Pork; Malcolm Cox,
 Anita Mockoy and Lorna
 Clarke ot Kiss FM, Rosa ot
 Lufthansa; Gail Thompson ot
 Notional MUSIC Doy,
 USDAW, GPMU; NALGO,
 Elliott Roberts; Borbero
 Savage; Pearl Connor, Lenny
 Zokatok and Victotia
 Hodgson; Geotl Gilbert;
 Simon Gotle, Moureen
 Simpson, Pete Holden and
 Roger Harris; David Jones;
 John Baker tor Gee Street;
 Susan Show, Nicky Nieve;
 Ethel de Keyser ot BDAF;
 Theo Russell, Chitro Kowe,
 Simon of the Stoke Newmgton
 Poetry and Folk Roots
 Collective; Poul Weber ot
 Entec Lights, Jett Allan and
 Claude Taylor of Senstble
 Music,
 Our special thanks go to -,
 The Angolan Government,
 The Manufacturing, Science
 and Finance Union, The Fire
 Brigades Union and the
 National and Local
 Government Otticers
 Association for their
 continuing and unstinting
 generosity ; Lorraine Lone for
 The Cumberland Hotel; David
 Kenvyn; National Car Parks,
 Kerry Walton at The Unity
 Bonk; Michael Rustin, Claire
 Corew and Simon Porkes tor
 the Academy.
 And , of course, to all the
 artists appearing tonight !
 Programme
 Produced by
 Goodall Green

132 Liverpool Road,
London N1
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6399

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Andrew Chapman
Printed by

Lithosphere - London N1

Okay the big night ! You've met your friends in the crowd
outside the tube, you've tended off the ticket touts and
queued patiently until the doors open at 5.45. "Shall I buy a
T shirt now ? No, later 'cos I'll only spill my drink down it".

lllllllll

to Hi:

PAll'l'Y

The Atricon Notional Congress is

"I'll get the lagers, you get the pizza !" "When does the
show start? " "Six thirty - prompt!" "Who's on first ?" :

80 this year . ioin in the

celebrations. The ANC

has a proud history of

working to

tronslorm South

Atrica into cu

democratic,

non-rociol,

peocetul society.

And now 0

turning point has

been reached. Nelson

Mandela has been treed.

Negotiations have started, and

..' 9.9.9.9." elections are in sight

..... And its portly thanks '0 people

' LINTON KWESI JOHNSON like you , who have shown that

you core, that you support the
people ot South Africa in their
struggle and have forced the
government to the negotiating
table.

You have 0 port to play in the

' REBEL MC WITH U ROY, APACHE INDIAN, THE RAGGA
TWINS AND HAJI MIKE

creation ot a just and peocetul
South Africa. Consider yourself
invited to the party.

0 GUEST OF HONOUR, WALTER SISULU, DEPUTY
PRESIDENT OF THE ANC

Four Score Productions is a new
company established to promote
music and the arts tor the ANC. It
is planning future events both in
the UK and in South Atrico. It you
would like more information on

' FINALE WITH THE ANC CHOIR, jULLET ROBERTS AND
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..... 28 Penton Street, London N1

This running order is correct at the time of going to press but may be 9PR.
subject to change. '

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these projects please write to Four
All profits trom this event will go
to aid returning exiles and
prepare tor the coming elections.

We are proud to acknowledge the sponsorship of:

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ha) ' 513 :A lglufftig National MUSIC Dayt%lir,% E M 90 n, w

Qty W Lomusvmuwioi

A VERY SPECIAL THANKS TO ADRIAN HILLIARD AND ROYSTON MAYOH OF HUNKY DORY PRODUCTIONS AND
T.G.W.U. REGION NO 1.

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TilITWPUiW 1111

I

THE RHYTHM OF THE PATRIOTS

t is perhaps only in their
music, because of its
protective sentimentality - to
quote james Baldwin . that
the black South Africans are
able to tell their story. It is a
story that can only be told in
song . few people can bear to hear it
in any other form, since listening
means taking some responsibility.

Thank God, then, for those who
- on January 8, 1912 - actually took
some of that responsibility.
Travelling from miles around - on
foot, horseback Or ox-drawn wagon
- hundreds of protesters took the
dusty road to Mangaung and, in a
great gesture of defiance, entered
the racist enclave of the Orange Free
State. It was there, in the dustbowl
of an unredeemed country, that the
African National Congress was
founded.

But for every victorious story of
heroism and hope, there is one of
ugliness and despair. Native Africans
were dispossessed by the Land Act
of 1913, which used the voodoo
arithmetic of South Africa to decide
that 87 percent of the fertile land
was reserved for the whites, leaving
13 percent for the blacks.

In all this time, the ANC have sent
deputations and delegations to the
authorities asking for a more
humane dispensation for the people.
In certain towns, blacks couldn't
even walk on the pavements without
a permit. Gunned down by
farmers and police for wandering
onto plantations, they've provided
both with target practice for so long
now, its become nothing less than a
national sport. The story. which can
only be told in song is very long.

We have come a long way from
the great miners strike of 1946,
where the ANC and its allies
asserted the rights of the people in
actual struggle. In 1949, the people
realised that no-one was listening,
and the ANC adopted the
Programme Of Action. This found
expression in the Defiance
Campaign - Organisation and
mobilisation for the Congress of the
People - where the Freedom Charter
was adopted in 1955 - persistent
uprising by the landless rural masses,
women's action against passes, stayv
at-home vigils, bus boycotts, and a
number of other such actions.

The people's songs have resounded
throughout. The mass campaigns of
the 1950's, the bannings and
restrictions, internments and

expulsions ushered in a new form of struggle. The people had forever been knocking on a locked oaken door - thousands forced into taking exile, 69 killed in the Sharpeville massacre, and the armed struggle became a logical, historical necessity. The friends of the school children of Soweto who were slain in the one-sided war of June 1976 swelled the ranks of the ANC and its army Umkhonto We Sizwe. 1979 - the Year of the Spear and centenary of the African victory over the British at Isandlwana. saw Solomon Mahlangu, one of the captured guerillas, hanged on April 6, the exact date Jan Van Riebeck, the first Dutch settler, landed in the Cape in 1652. The irony of blood. Successive States of Emergency in the 1980's saw the unity of democratic forces lead the regime to investigate the possibility of negotiations. In 1989, while rebel English cricketer, Mike Cutting, was being hounded by activists at home and abroad for breaking the sporting boycott, Walter Sisulu and other Robben Island prisoners were released. Nelson Mandela was soon to follow.

The lost years cannot be replaced, the lost lives cannot be explained, and the streets swept clear of their young victims can never be clean. But the songs of love and beauty and eternal optimism will always be sung. You can hear them in the undying hope of those who defy the death squads armed by Pretoria and the Western capitals. You can see them in the hearts of the doctors and nurses in the battle zones; you can see them in all the international campaigns to bring about peace in a beautiful country blighted by war. The songs must even resound in the ears of the Inkatha warriors who will not be disarmed because it would weaken De Klerk. The songs are everywhere.

If there is anything people are on the them all.

80 years and many thousands of lives on, we are back on at least some firm ground. To stay, we must fight and, to fight, we must Mandlalanga sing. Always sing.

more impressive than a people engaged in a struggle, it is a people engaged in harmony. If peace broke out tomorrow, there would be no room for the racists who hide behind the spear and shield of tradition. The move.

Negotiations are upon us and, with them, the hope that the people will

one day sing a song that unifies

"When I am old I would
like to have a wife and
two children, a boy and
a girl, and a big house
and two dogs and
freedom.11.

Moagi - aged 8

Since January 1990

over 7000 people
have died in political
violence. The white
government has
always portrayed
this as "black on
black violence" and
used it as an excuse
not to move towards
democracy. But two
recent reports from
Amnesty and the
International
Commission of

Jurists say that the
security forces have
"continued their war
against the ANC".

Scandals have
revealed that the
army operates
death squads and
arms Inkatha
supporters, who
have carried out
indiscriminate
attacks against men,
women and

children. The De
Klerk government,
say Amnesty, should
acknowledge that
"executions, torture
and human rights
abuses continue to
be committed by the
security forces".

Jan Van Riebeck, one of
the first Dutch to arrive in
South Africa wrote in his
diary "The Khoikhoi" (the
indigenous people)
strongly insisted that we
had been appropriating
more and more of their
land, which had been
theirs for centuries. They
asked if they would be
allowed to do such a
thing if they went to
Holland.11

NN SA TES
Congratulations
ON 80 YEARS OF STRUGGLEH
w AND LOOKS FORWARD TO on your
CELEBRATING VICTORY WITH THE
FREEDOMFIGHTERS 80th anniversary
A Viva
;w l
, , Mandela. i and
best Wishes
for the
future
from the
Look Out For
world's
atmllm
mlumunm)
'3 III! IIIIIII "IF 0
blagmeafre' favourlte
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NTIIZAKE SHANGE IN Opening Soon
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congratulates
THE
IEMANIJS
NATIONAL
CONGRESS
llliTllBEH'S LATE NIGHT SHIIW on 80 years of
NEcklAcEs struggle.
BY MR"! All At this historic
time, we look
m fllll lElAl: cm III! BIIX llfflnt forward with
071 242 7040 vounomeena
of apartheid.

ZILA

A multinational modern iazz outfit from South Africa whose rhythms and harmonies duff their (ups to Township musk, und rork and funk alike Finise : Saul has a voite that would strike terror in a lion, while thief u((omplite, lurky Ranku, plays guitar like (hildren play games i Zila aretelebrmory exponents of the happiness and joy, the passion and the fire and, above all, the uniting powers of song

SHIKISHA

Shiliishu are a zulu dance, drum and song quartet lrom Durban, South performance relletts the events of tribal life and intludes suth potentially harrowing scenes as 5 Afritu. Their birth, cirtumiision, war and marriage Shikishu - derived from Zulu, meaning "Belt it out, sing and dunte like you never song and domed before" e are obviously some proposition, So keen are they on (onneding on a number of different levels with different uudienres, they're likely to offer us the (hoite of a workshop in Zulu beodwork, Having toured extensively all over the world, whatever they do it is tried, tested, and rnpturously rereived lor its peculiar tribal rustoms. Apparently, their original (hunts and songs are exhilarating examples of township tumaruderie,

OLODUM

Ostensibly, a carnival procession of drums and anything vaguely metollir, Olodum (pronounred oh-lowdum) are a Salvadoriun troupe oi entertainers g from the Bahia region of Brazil where the predominantly Afro-Brazilian population rombine Afrimn heritage with latin-Americun spite and a 5 religious sense of lreedom and petite. Distinctive in red, green, gold and 5 black stripes, an exotic array of instruments loom large while their players perform wondrous steps in time to an unpredittuhle and multi-layered pattern of beats offset by the mellilluous melodies. A cultural treat from a world away rarely seen out of its own barkstreets but, onte witnessed, never forgotten.

Olodum provided the

soundtrark to Paul

Simon's "Rhythm Of The

Saints" set and, while

gleehilly retognised by the

(onsumptive West's fixation

with World Music, it still seems

reluctant to admit to the truly

astonishing ingenuity of itall. (an't

be denied and tun't he missed.

ALISON LIMERICK

aving trained as a contemporary

dancer, Alison limerick Cuts a

svelte iigurc on stage. But it is

only when she opens her
mouth to sing that you realise the sheer
power at her disposal. Recently years
have been spent providing vocals for a
variety of acts such as The Style
(Uncle Tom Robinson and This
Mortal Coil) while, in her own
inimitable style, she has lent credibility
to the music of the BBC's "Black
Adder III" and the West End tourist
trap, "Starlight Express". I'llowcwr,
ever since "Which One's Lives" topped
the dance charts and "Make It On My
Into the
Alison's
over
mainstream 20,
phenomenal voice has been reserved
for her own benefit. The album "And
Still I Rise" makes for inspirational
listening, from which a new single will
be released very shortly.
(I)wn "crossed
top

BENJAMIN ZEPHANIAH

is a fellow. Or so they say in Oxford and (I)ambridge, we believe. An
unshakable pillar of any community; an inspirational champion of causes
and concerns the world over. a writer of prolific status, a poet of the people.
a musician of some repute, an actor of some disrepute. Oh well, you can't
be everything to everybody all of the time.
Benjamin Zephaniah is a performer and speaker of great renown. His
work in whatever community he has ever been. usually in aid of the
minorities, is a tribute to humanity. He is widely travelled because
he is so widely respected amongst the oppressed, for whom he
will write, rail and, who knows. probably sail the seas in defence
of.

Perhaps he is most commonly known in this country as the man
the authorities wouldn't allow to become Creative Artist in
Residence at Cambridge and Professor of Poetry at Oxford, despite
being invited by the establishments concerned. His services to
education, to the young, and to ex-prisoners is known to those who
matter, and conveniently forgotten by those who don't.

Tomoyosu Hotei is Japan's
most prestigious export since
the Sony Walkman. The
similarities do not end there.
Both shift units by the lorry-load, both
pride themselves on technical
supremacy, and both are
indisputable features of modern
culture. Hotei is, of course, much,
much louder, If we have to make
comparisons, Hotei is Prince without
the pomp, with an additional 8
inches. So what if Bob Dylan played
to a Full house at Budokan? Hotei
played to 6. Hotei sells records in
Japan like we sell bread. Hotei
names Marc Bolon, The Sex Pistols,
John Paul Gaultier, Andy Warhol,
Salvador Dali and Stanley Kubrick
amongst his heroes.
Promoted by Harvey Goldsmith at the
Town and Country club recently,
package trips from Tokyo were
snapped up for a mere thousand
quid. We don't know if anybody else
turned up or stayed the course but 10
million Japanese record buyers can't
be wrong. Expect to hear every
conceivable style of western pop

music played back to you at 100mph.
Hotei may have recorded his lost
double chort-topping album
"Guitorrhythm II" at Abbey Road
studios, NW8, but don't expect to
iind it at your local record store.
Virgin Tokyo might still have a lew,
but you'll have to hurry.
The original, very same U
Roy - elder statesman of the
inspirational Kingston set of
early rappers 0nd dubbers - is still
with us. There's a new album on its
way which should find him
experimenting with all sorts he may
have picked up on 1990's world tour,
and ii there is any iustice in this world,
Daddy U Roy, spiritual mother of
anybody who is anybody in reggae,
rap and dub will have his tonsils
anointed by God - he makes Freddie
McGregor sound hoarse.

LINTON KWESI

JOHNSON

An institution. 1 Intnn Kw't Sl lultnwn,
cx'cr SIHL'C htx .lrrtv.11 In lSrIxttm lmm
Limait'n .it the .igc ()l II in 196%.
Itlcntttiutl his positmn .is .i lilatk,
working t_lek l.Ill in .1 lmstilc
mVImmm-nt, .mtl hm tlt-mtt-tl his litt- tn
tunnpdigning m.tst-lmsly tor numl
cqtmlity .iml hunmn rights thmugh
wurnaltsm. mustt .IIHl hix ()wn
Lllxtmtivv slylt' of club poetry. l'mm
Writer In rcsult'nu' fur the I rmtlun
Bnmugh nt l .Iinlwth m tmvcilling
rt'smthcr mm the htstnry and
development 0t lanmimm IllllNlL titr the
BBC, Johnson's .uithnrity im IJHMLJH
p(tlltchl .Iml utltuml .lllalrs ts
nnrtmllul. But it h .ts trt-t'style.
PIOHCCHH): P(lt'l W'llll .IH
.uutt' scnx- ()l mctrv
.md rhyme th.lt l mtun chsi Johnson hJs m.tdc his name. But
Against the heavy duh style 0t Dennis llmx-Il's Studio (tm-
and Duh Bands; Brix'mn'x cherished 'Pnct' excels .it tho
tusmn ot' WFIIICII P.IIUIS Vcrsc With the pulsating, rhythms
of traditioml reggae. Smu- thc lcartnllx' ominous Virgin
.ilhum of 19h". "Dread But And Blood", Johnson has
released .1 staggering set of similarly torchnding records
dcmiling hls witccrn fur the welfare of black youths In
Britain and trying to instill .1 pridctnhist()ry.lnd
mnsctousncss of the harsh FL'JllKlC5 facmg .lli minorities
in a profoundly colonial and paternalistic society. List ymr's
record , "Tings An' Times". Is leinton's thirst for 8 wars and
represents his continued faith in socialist lLlCJlS given thc incwtahlc
wllapsc 0f the totalitarian states masquerading .15 such In Eastern liumpc. Linton
chsi Johnson's formidable body of portcnmus works stand forever as a superflt
trihute t0 muscular music ()tany kind. l,imk, listcn,.lnd cnloy. You never know
how long it might be ltil the next UIUC.

THE COOKIE CREW

erocuous dctndcrs of the faith in British hipvhop, Dehhic
(M(I Remedcet and Susan (Sti/cc Q) were always on the
offensive, If it wasnt the Inverted snnhhcry th.lt asked aspiring
rap acts to adopt tcmprary ll.S.cltizcnship in order H)
maintain respectability it was the ChJUVInlSIlC muggcr of Il'tUll'
American mumcrparts that Incurred the wrath of The (kmktc
(.rcw.'l"n.lt.md thc prcmicnw ()l supcrtiual hmuti' in the
traditionally meek and mild lcmalc outfits wt 80's mime. l'tcru'ly
proud 0t both thctr sex and sucml xt.ltltx, l'ht'
(,ooktc (rcw drew on their Smith liimlun
street routs .Hltl VVL'IT tnrci't'r kltlx'lilg ltl1 .ilmut
issues pt-utli.lrtotlu'lr upbringing.
l'hc (.mkt- (.rL-w'x .ipptuimnu' (tn hlk'
'XX snmxh. HRHlx l).i
House", brought thcm tit Ilk' .titta'ntmn
Bcdtmastcrx'
()l the world Jl large .tml xuhwqucnt
collaborations With Stctsaumc, lidwm
Starr, Public Enemy. Salt'N'PcpJ. and
Bobby Brown have confirmed The
(lookic (ircw as respected artists in
their own right. With last year's "Fade
,l J To Black" alhum , featuring thc
legendary Roy Ayers - The (:00le
(jrew's mnve into jazzier territory reflects
growing disallcction with the limitations
of hip-ht)p, and hopefully lays to rest all
' accusations of handwagoning.

43h\$ /

RAGGA TWINS

Upfront and no messin', The Ragga
E Twins are possibly the street sound ol

the moment, David and I:
 Demon Rotken and Flinty Bad Mun,
 actually - have stopped gigging us a
 . sound system for the time being and
 started making retards Very popular
 ones too These two tapping MC
 htothen have gone and done the
 unthinkable and (owed a great hole
 tn both reggae and hipehop uudiantes
 by tuning into some heavily spliuzd
 hutdtore backing truths with some
 3 heuviet handed ragga (hunts.
 l "Hooligan 69', 'Splift Head", "Reggae
 : Owes Me Money" leave vety little to
 the imagination and even less of a trail
 I behind them as they've all gone
 straight to the top of donte (hurts. In
 the rose ol 'Reggae', mugging the
 (umbersome Seal ol all his mquired
 status as best blatli British pop artist
 . Ragga tansatli like nobody's
 F busmess Duh hiprhop
 sounds like u
 (ontradittion And
 so it is. A bloody
 spta wl i n g,
 nony and
 enthtalltng
 one too Not
 so muth a
 (ontrudidion as
 a full blown
 argument whi(h
 threatens war
 Straight reggae, straight
 hip-hop, shutght anything (lklis
 its heels by delinition, Rough, ready,
 and rudiml, the Ragga: are shooting
 everybody else in the loot.
 HAJI-MIKE
 Nuii-Milie is a multilingual rapper
 originating from Cyprus but based in
 London. Drawing on the ragga
 tradition, Haii-Milie exhibits a
 vigorously (ypriutit
 identity with u
 h r o a d
 petspettive
 on world
 ullairsAso
 s p e t I a l
 tribute to
 theoppressed
 people olSouth
 Afrita, he will he
 petlotming a new
 Single 'Mousiki', written
 ex(lu3ively lot the 80th anniversary
 ol the Alrimn National (ongress
 8: THE MANHATTAN BROTHERS
 Last seen at Nelson Mondelo's
 release concert at Wembley
 in 1990, Joe Mogotsi and The
 Manhattan Brothers go way back to
 when Joe's native South Alricon
 Sophiotown was demgnoted a "white
 area" under revtsed apartheid lows.
 Performing together in Rhodesia,
 Botswana, the Congo, and Swaziland
 before finally leaving the country for
 good to take part in a late 50's musical

production of "King Kong" with the legendary acting and singing activist, Miriam Makeba. Later transferring to London's Shottsbury Theatre, the group subsequently toured the UK, Europe, Scandinavia, Turkey, Israel, and the Middle and Far East, appearing along the way at the Cannes Jazz Festival with such greats as Lionel Hampton and Louis Armstrong. While founder member, lead singer and composer, Joe Mologosi, has taken a whole host of leading parts in block operas and musicals alike down the years, the remaining Brothers have never been far away. Figurative member, Sonti Mndebele, is probably best known for her work with Miriam Makeba, Hugh Masekela, and Paul Simon's controversial "Graceland" tour of South Africa, but has since cropped up on the odd Soul II Soul record. Collectively, The Manhattan Brothers are a vibrant party on wheels.

ilg-I-A.4

It the tegulotion humlines are sharp,
the lyiics ate incisive and alieudy the
subiett of debate in total schools - given
the ptedeliction tot social problems such
as ultoholism and utionged marriages
in o disonanged society, Having topped
both the reggae and hhangtu charts with
"Movie Over Indian" , appeared at
Notting Hill, been invtted to play the
lomaicun Sunsplnsh, collaborated on
his debut album, "Don Rota" - with
the likes of Supettut, Sweetie ltie,
Aswod, and Maxi Priest . and been
wnntten about in specialist music ioumols
and exam papers alike, Apathe tndinn's
credentials as tultutul phenomenon ate
impeccable. Combining determination
and personal resolve with an unusual
humility, it is easy to see why Island
Records are so behind him and genetcl
(elebrity status lies ahead.
ted a reverential silence; a sense of
;ious occasion descends and we
n because she talks sense and,
taps naively, she cares. It is the
may she shares with her audience
:h lends itself much better to
crs of love and loss (as witnessed
Matters Of The Heart") than it
. politics or protest Maybe it's
use Tracy Chapman knows she
I change anything that she
ages to sound frustrated and
ing in equal measure. And maybe
ecause we expect the earth from
nuscians that we sometimes feel
)wn by the soil of Tracy Chapman
her like. But regardless of her (iml
ncy, Tracy Chapman's enduring
ngness to nail herself to the proven
is of pop and politics is to be
ired above all else.

a certain sort of order, you see, a certain balance and stability Love him just
the same, but for entirely different reasons. There is conSideration in Rebel's
writing, a responsibility to defending certain principles. The re distribution
of wealth, for instance. Rebel would like to see money given to
those who need it. Ragga wanna take it for themselves. A , (7/ a
subtle difference, but a difference nonetheless. i
Rebel MC is currently harbouring a whole host at
young contenders under the wing of his own newly
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British iazzt anomaly or take?
Usually bath Well, the entire iazz
culture is built upon and revolves
around the nation at cool. Which the
Brits just ain't, are they? Which is probably

why many at us go for it. Because, at its best,
 jazz is such an alien state. Of course there are,
 and have always been British jazz musicians-
 mostly Charlatans, impressionists, or crop
 copyists harking back to the days when
 Ronniels literally rattled with faces from the
 50s and 60's, when Bohemia was alive and
 well and staying in Soho but what since?
 Ageing old purists with technical know-how
 and all the style at panache at ..well, stiff
 white copyists, Or pretentious young pop
 upstarts in love with the romance of a bygone
 age. Sterile, the lot of 'em
 But then came Courtney. A sassy kid who
 could blow a bit and knew enough to know
 that the traditional black Brit more often than
 not found what they were looking for in the
 tight reggae margin of music. Courtney had the
 courage of his convictions and a declared love
 for Sonny Rollins that wasn't going anywhere
 but down that long, sexy tube. He might have
 been laughed off stage, he didn't care. So
 what it it just wasn't alone. He was going to do
 it, He's worked bloody hard at it and, by God,
 he's done it More or less singlehandedly
 resurrected the buried corpse. Blown hard,
 blown long, and blown 2 long players tight the
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LINTON WESI
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 against the heavy duh style 0! Damn Bm'CH's Studio One
 And Duh Bands; Brixton's cherished 'Poct' cxcclx at the
 fusion of WTIIICH patms vcrsc With the pulsating rhythms
 of tradItionJI rcggac. Since the icartuily ominous Virgin
 album of lgqi "Dread Best And BIUOdHLthHSOHil88
 released Ll staggering set of Similarly tnrchndlng records ii
 dctmhng hIs concern for the welfare of black youths in h
 Britain and tryIng l0 Instill .I pride In history and Kt
 /
 consciousness (It the harsh realities facing (lH minorItics
 In a profoundly colonial and paternalistic society. last year's
 rcwrds , "Tings An' Times", is Linton's first for 8 ymrs and
 represents his continued faith in socmhst Ideals given the incvttahlc
 collapse of the totalitarian states masquerading as such In Eastern Europe Linton
 KWCSI Johnson's formidable hody 0f portentous works Stand forever as a superfit
 tribute to muscular mLISIC of any kind. Look, listen, and enjoy. You never know
 how long it might be 'til the next time
 THE COOKIE CREW
 croctous defenders of the faith In British hiprhop, Dchhic
 (MC Remedcc) and Susan (Sums Q) were always on the
 offensn'u It It wasn't the Inverted snohhcry that asked aspinng
 rap acts to adopt temporary US. citizenship In order t(I
 maintain respectability, it was the chauvmisnc Kwaggcr of their
 American counterparts that incurred the wrath at The (junkie
 Crew. That and thc prcvzliclkc mt superficial huiuty In IhL'
 tradItionally Incck and mild female outfits 0t 80's Intuit: hcrech'
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 l'hc (,(mkic (frcw's JPPCthlHkC (Hl Hit
 '88 smash, 'iKok In
 House" brought them to thc .Ittcntmn
 Bcutmaxtcrs'
 of the world at large (Hid snhxcqucnt
 collaboranons with Stctsasunlc, l'dWIII
 Starr, Public Enemy, Salt'NiPL-pa. And
 Bobby Brown have confirmed The
 Cookie (Ircw as respected artists in
 their own right. With last yearis "Fade
 To Black" album - featuring the
 legendary Roy Ayers - The Cookie
 Crew's move into jazzier territory reflects
 growing disaffection with the limitations
 of hip-hop, and hopefully lays to rest all
 accusations of bandwagoning
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 An institution. l.IntI)n chsI JohnsmL
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development ()i'_ldlii.1lk;111 lhllle for thy
BM; Johnson's authority (In IJINJKJH
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The health system
in Nicaragua is in a
state of decline. A
health worker
explains: 'there are
no medicines
available in the
health centres,
people come with
their sick children
but there is
nothing to give
them so they have
to go back
home....the next
time they don't
come at all. People 7 , 7 M I
are dying in their T :32: thei
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'Recently, two patients (a
ward because they had r!
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O A local
market stall t'iac t
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dmgx
tuc vwcuw
I i/ people of South
/ Afritu, he will be
performing a new
single, 'Mousiki', written
4 extlusively fot the 80th anniversary
oi the Airimn National (ongress,
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het work with Miriam Mokebo, Hugh w
Mosekelo, and Paul Simon's i:
Controversial "Graceland" tour of South :
Africa, but has since cropped up on the l
odd Soul II Soul record. Collectively, The E:
in
Manhattan Brothers are a vibrant party
on wheels.

ets worse

The struggle for the
recognition of traditional
medicine is not new: it is
part of our struggle for
independence....to use our
own resources to solve our
- Uriel Sotomayor, director
of a traditional medicine

Optimism in the face of
difficult circumstances

Brigadistas, community leaders and people from the
community movement have attended training courses
in traditional medicine which have been funded by NHF
reasons why you should
support the use of
traditional
medicine in

Nicaragua

It is easily accessible
as people can grow
plants in their own
gardens.

own problems'
centre in Estelí.

It is a way for
Nicaraguans to value their traditions and
validate indigenous medicine.

plants that

Worth of the health

Liersal and most

Patients for every-

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Managua.

Now you can buy

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plants, things that are

targeted full of

Just find that more

helping to the

and their parents

are a deep rooted

and an important

his history.

People are encouraged to value
their own knowledge of plants. They
are taught, through workshops. To
to systemise that knowledge by
learning to identify the plants and grow
them and prepare the medicine.
Some workshops consist of role
play, psychodrama and the use of
puppets to make learning simple and
clear. A great deal of emphasis is also
placed on the importance of using
herbal medicine in conjunction with
the medical health system.

This creative approach gives
brigadistas the self-confidence to
work more effectively within their
as Laura. a
brigadista. told us. We don't want the
community to become dependent
on us. instead we want to educate
them about the uses of plants, how
to set up a community garden and
own communities
how to integrate traditional and

modern medicine. We want the
community to develop a sort of
pharmacy of traditional medicine'

0 Now, more
than ever, it is
important to
consolidate
the invaluable
skill: and
knowledge of
traditional
remedies.

i It is cheaper and very often free.
It has fewer side-effects than
60 chemical drugs and is more
effective against minor
% ailments.

Most drugs are made of
natural plant extracts, using
the information that has been
researched by indigenous
specialists - this knowledge is t
priceless. 1

Most importantly, this knowledge
belongs to the people!

Help them to help
themselves

If the regulation humlines me show,
the lyrics are incisive and already the
subject of debate in local schools . given
the piedelittion lot sotiol problems such
us alcoholism and unonged marriages
in u disonanged satiety. Having topped
both the ieggoe and bhangtu charts with
"Movie Over Indian", appeared at
Notting Hill, been invited to play the
Jamaican Sunsplash, (ollabomted on
his debut album, "Don Rain" - with
the likes of Supetcat, Sweetie hie,
Aswad, nnd Muxi Piest - and been
written about in specialist music ioumuls
and exam papers alike, Apache Indiu's
credentials as (ulturul phenomenon ate
impeccable, Combining determination
and personal iesolve with an unusual
humility, it is easy to see why island
Retards are so behind him and genetol
celebrity status lies ahead.

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a certain sort of order, you see, a certain balance and stability. Love him just
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spiritual strain in her voice, Juliet Roberts is a
truly inspirational singer.

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collapse of the totalitarian states timsquemding as such in Eastern izurope. Linton
Kwesi johnsmfs formidable body of portentous works stand forever as a superfit
tnhute t0 muscular music of Any kind. LOUk, listen, and enwy. You never know
how long it might be til the next time.

BANKERS ORDER
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THE COOKIE CREW
erocious defenders of the faith in British hipvhop, Dchhic
(M(L Remedec) and Susan (Su/ee Q) were always on the
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Dz-anvd ii, 3... ommmin - ?hnnn by Irnny Mnlhewi . Prlnled by Spldev W-h
maintain respectablilityt it was the ehauvinistle angger (it their f
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proud (it both their sex and metal HAHN. Ihc Qe Afnw he willbe g
77 7 (,(HJkIL' (rew drew ()H thctr Smith lniidmi 7- performing a new h
single, 'Mousiki", written

exclusively for the Both untwery
i of the Afrikan National Congress
street mobs .iiiid were f(irm'wr kitkiiig UH tihmit
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l'he (.mkie (,rL-w's .mpuimiiee on I'ht-
Beatmasters' '88 xnmhx, "Rok DJ
House", brought them In IhL' tittuiitun
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a usat (s of bandwagoning. on wheels.

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and peisonal resolve with an unusual
humility, it is easy to see why Island
Recotds are so behind him and geneiol
telediity stutus lies ahead.
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ecause we expect the earth from
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ncy, Tracy Chapman's enduring
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ired above all else.

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British iazz: anomaly or joke?
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Ageing old purists with technical know-how
and all the style oi panache of ...well, stiff
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But then came Courtney, A sassy kid who
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not found what they were looking lor in the
tight reggae margin of music Courtney had the
courage of his convictions and a declared love
tor Sonny Rollins that wasn't going anywhere
but down that long, sexy tube. He might have
been laughed OH stage, he didn't care. 50
what it it iust wasnlt done. He was going to do
it. He's worked bloody hard at it and, by God,
he's done it. More or less singlehandedly
resurrected the buried corpse. Blown hard,
blown long, and blown 2 long players right the
way up the British pop charts Unheard ol.
And how? By ielaxmg into it, stretching out

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her work with M11lom Mokebo, Hugh
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/ accusations111bandwag0ning.

APACHE INDIAN

Apache Indian is not Apathe Indion is the Sikh son of Puniobi Indian patents. Born, Steven Kapul, in Hundsworth, Birmingham, 1968, Apache Indian is a qualified welder, sound system DJ, and fully qualified reggae and bhangin (hon sensation. In little ovei a year, Aputbe has gone hom preincious young upstnrt from the local met'utwoiks to respected voice oiteason whose success with u misthievous mix-up oi bhungru beats and ieggae thythms acts as a denim cull for a new tommunity, Giubbing his Asian roots and Cnnbbeun sunoundings by the scruff of their necks, Apache puts their heads together and makes stunting musical sense. Inspiied by the ghost oi Money and Burning Spear and hustmted by the heditionully nnnuw horizons of Asian club culture, Aputhe upsets expettations by adopting Jummtan patois and Punjabi slang for a language and deliveting it , in formidable ragga tradition -ovet the peculiar sound oi heavily dubbed hiehop beats replete with sites and hypnotic Asian peitussion. It the tegulation humlines are sharp, the lyiits ore intisive und alieody the suhiect of debate In local schools . given the piedelktion for social problems such as alcoholism and unanged montages in a disnnnnged society. Having topped both the reggae and bhongro (hens with "Movie Over tndion" , oppeuved ut Notting Hill, been invited to play the Jamaican Sunsplbsh, collaborated on his debut album, "Don Rota" - with the likes of Supettnt, Sweetie Iiie, Aswud, and Maxi Ptienst - and been written about in specialist music ioumals and exam papers alike, Apache Indion's uedentiois us tultuml phenomenon are impeccable. Combining determination and peisonol tesolve with an unusual humilityy it is easy to see why Island Recotds are so behind him and general celebiity status lies ahead.

TRACYCHAPMAN

hundred thousand billion record sales on, Tracy Chapman still contemplates six acoustic guitar strings as if she couldn't raise the price of a new set. And don't we just love her for it! It is precisely her nervous and careful consideration of the world, its many woes and the economy of sound she uses that endears her to so many people who are used to being railed against , derided and generally harangued for matters they could never be responsible for in the first place. Tracy's voice - rich, dark and very smooth - is the sound of sincerity; her guitar, simple and unfussy; her lyrics, explicit and concerned; her poise, poised. On the face of it, she's as good for you as a warm jar of Horlicks. Or

so we're led to believe. Lovers of Horlicks will probably testify to its comforting taste. Similarly, fans of Tracy Chapman will mention purity, cleanliness, catharsis. Others will say she is mercilessly easy on the ear. She is not in the habit of offending people. Chapman is a spiritual touchstone from which we may gain strength and solidarity. Her songs are emotional reminders of the good to be found. Tracy Chapman songs, for all their edge and sense of urgency, are sometimes blunted by friendliness and familiarity. They can even be ignored sometimes for the timidity and apology you detect in her shyness. If Tracy is often a voice from the wilderness, it does not come from the wild. Like a nightingale whistling a pretty tune, you might stop for a moment to listen, but the moment it is carried away on the wind, you walk on, convinced you were hearing things. Too shrill for human perception.

That said, Tracy Chapman is always REBEL MC granted a reverential silence; a sense of religious occasion descends and we listen because she talks sense and, perhaps naively, she cares. It is the intimacy she shares with her audience which lends itself much better to matters of love and loss (as witnessed on "Matters Of The Heart") than it does politics or protest. Maybe it's because Tracy Chapman knows she can't change anything that she manages to sound frustrated and pleasing in equal measure. And maybe it's because we expect the earth from our musicians that we sometimes feel let down by the soil of Tracy Chapman and her like. But regardless of her (im)potency, Tracy Chapman's enduring willingness to nail herself to the proven cross of pop and politics is to be admired above all else.

From Ragga to Rebel is like going from nitrate to valium. Rebel represents a certain sort of order, you see, a certain balance and stability. Love him just the same, but for entirely different reasons. There is consideration in Rebel's writing, a responsibility to defending certain principles. The redistribution of wealth, for instance. Rebel would like to see money given to those who need it, Ragga wanna take it for themselves. A subtle difference, but a difference nonetheless. Rebel MC is currently harbouring a whole host of young contenders under the wing of his own newly formed label, one of which - Little T, featured on / the last "Rich Ah Getting Richer" single. Having topped the dance charts himself last year with "Wickedest Sound", "Tribal Base" - featuring ace toaster Barrington Levy - made the national top 20 while the album, "Black Meaning Good" immediately made the top 30. Rebel appears to be getting roastsier and, with it, comes an emphasis on a new live band and a new live sensation. Of all the resolutely British rap acts, Rebel is probably the most discerning.

British jazz: anomaly or ioke?
Usually both Well, the entire jazz culture is built upon and revolves

around the notion oi cool. Which the Brits iust ain't, are they? Which is probably why many at us go let it. Because, at its best, jazz is such an alien'statei Of course there are, and have always been British jazz musicians- mostly Charlatans, impressionists, or crop copyists harking back to the days when Ronnie's literally rattled with laces horn the 50's and 60's, when Bohemia was alive and well and staying in Sohonbut what since? Ageing old purists with technical know-how and all the style of panache oi ...well, stilt white copyists. Or pretentious young pop upstarts in love with the romance ot a bygone age. Sterile, the lot of 'em, But then come Courtney, A sassy kid who could blow a bit and knew enough to know that the traditional black Brit more often than not found what they were looking for in the tight reggae margin of music, Courtney had the courage oi his convictions and a declared love for Sonny Rollins that wasn't going anywhere but down that long, sexy tube. He might have been laughed off stage, he didn't cate, So what if it just wasn't done. He was going to do it. He's worked bloody hard at it and, by God, he's done it. More or less singlehandedly resurrected the buried cotpse. Blown hard, blown long, and blown 2 long players right the way up the British pop charts. Unheard at. And how? By relaxing into it, stretching out and flexing that muscle of a horn in every space there is. By being unafraid to experiment and blowing the cobwebs oil the loity scales oi achievement 1987's "Journey To The Urge Within" was little short oi a revelation, No musician in this country made records that cool, that sussed, that sharp, that there or that then. Ol course, some doubted his credentials, questioned his ability to cut the hard stuH. Well, with Delieayo Marsalis at the controls he did it. "Destiny's Song" was a line and detailed record that could have been cut anywhere, anytime, imbued with all the Caribbean class ol his upbringing. And then came the standard standards album, "The Vision's Tale", and still he was getting away with it. What a cheek! What a pair at cheeks! Several assorted collaborations on and Courtney is a bono iide class act. We can't wait for the new album. Out July 29 In the charts the lollowing week.

JULIET ROBERTS

She oi the melliiluous and classy alto that leant more than sheer veneer to the breezy renaissance iazz oi Simon Booth's the beliei that maybe, iust maybe Britain's Casual challenge to the traditional authority oi others was worth the Vinyl it was cut on. It was Juliet's periormance which l characterised The Funkmasters' astonishing 1983 smash, l'i Canlt Believe It's Over". Currently in the studio recording her debut solo LP, she's been in collaboration with Danny D irom D-Mob, Tony Swain oi Swain/Jolley lame, and esteemed Brit vocalist, Paul Johnson. Given the spiritual strain in her voice, Juliet Roberts is a truly inspirational singer.

he Working Week, and helped to establish

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 The Transport & General
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 Rejoices in Eighty Years ;
 of Achievement by the
 African National
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 The T&G - Britain's Campaigning Union
 Bill Morris
 General Secretary
 Jack Adams
 Deputy General
 Secretary
 The General Council of the TUC
 representing 8 million British
 trade unionists greets the ANC
 on Its
 1 80th
 anniversary and eagerly looks
 forward to the early achievement
 of a non-racial democratic
 South Africa where trade union
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USDAW
 congratulates the
 ANC on its 80th
 Anniversary.
 Keep up the
 campaign to end
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 Ill!" IS SIIHGI
 PreSident
 Audrey Wise
 General Secretary
 DI Garfield DaVies
 Union of Shop, Distributive and Allied Workers
 THE GRAPHICAL. PAPER 8(MEDIA UNION
 CONGRATULATES THE AFRICAN
 NATIONAL CONGRESS
 ON 80 YEARS OF STRUGGLE
 GENERAL SECRETARY
 GENERAL PRESIDENT
 TONY DUBBINS -
 BRYN GRIFFITHS -
 KEYS HOUSE, 63-67 BROMHAM ROAD, BEDFORD
 NUM SCOTLAND AREA
 The Scottish miners send wann
 fraternal greetings to the ANC
 and pay powerful tribute to the
 tremendous struggle for
 democracy in South Africa which
 is a vital part in the battle for
 democracy on a world scale.
 The EPIU congratulates
 the ANC on its 80th
 Birthday
 Our hopes go to the
 South African peoples
 that 80 years of struggle
 soon brings its just
 reward. George Mon - President
 Pete! Wison - Vwcsidem
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 John O'Brien - General President
 John Aitken - General Secretary
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 REGION 10
 CONGRATULATES THE ANC ON 80 YEARS OF
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 HAPPY BIRTHDAY
 Regional Secretary: Mal Snow Regional Chair: John Walker
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 Celebrates 80
 years of
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 E congratulate the ANC on 80 trade unionists are free to organise
 years of struggle for a demo
 cratic South Africa. We look
 forward to the day when all South
 Africans enjoy the same rights to live
 in peace, freedom and security, and
 We are proud to have Nelson
 llllllE
 Mandela, President of the ANC, OS an
 honorary member of NALGO. And we
 look forward to continuing our long
 tradition of friendship and co-operation
 with our sister unions NEHAWU and
 SAMWU in our free South Africa.
 Ralph Gayton President . _ Alan Jinkinson General Secretary
 NALGO, 1 Muhledon Place, London WC1H 9AJ. Telephone 071-388 2366.

WALTER SISULU

Our chief guest
tonight has dedicated
his life to the cause
of freedom. Not just
for black people but
for all people:

My ideal is a non-
racial society. I am
so dedicated to this
that the past has
gone. That's why I
never developed
bitterness. Anger,
yes, every day. But
no bitterness
Born in the Transkei
of a peasant family
in 1912, the same
year the ANC was
established - Sisulu
had little education
and moved to

Johannesburg in
search of work: I
looked at the world of blacks and
the world of whites, and it built in
me a sort of defiant attitude. I felt
whites did not deserve so much
respect. I felt they should be given
ordinary respect.

This defiance prompted him to join
the ANC in 1940 where he became
the close friend of Nelson Mandela,
finding him work and buying him
his first suit. They helped found the
ANC youth League and, in 1948,
he was elected to the ANC's top
position as Secretary General.
Leading the ANC away from racial
confrontation to embrace what he
calls the 9-colour blind principle,
he drew together many different
organisations to protest against the
racism and brutality of the
government.

Having been arrested, banned and
imprisoned more times than he
could remember, he was sentenced
to life imprisonment on Robben

Island in 1963 with the rest of the

ANC leadership. Despite the harsh
prison regime, he retained his
courage and dignity struggling for
better conditions for all prisoners.

The struggle continued outside the
jails walls and ensured his release
in 1989. Asked to lead the ANC in
South Africa, he now plays a vital
part in the negotiations to lead his
country to peace and democracy.

He lives modestly in a small house
in Soweto with his wife, Albertina,
and has five children. He is a source
of inspiration to millions. At his
recent birthday party, Nelson
Mandela said; "You personify the
dignity and respect we want for all
South Africans".

Greet him warmly. Give him thanks

and respect. His cause is your cause
- the cause of all who want a world
free of injustice, fear and hatred.

Quotes courtesy of The Independent

At 'he Congress at the

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The Anti Apartheid Movement solutes the

African National Congress as it celebrates

its 80th anniversary. By happy coincidence

the AAM celebrate their 33rd anniversary

on the some day. Since T959 it has mobilised

globally to support the freedom struggle in

Southern Africa.

Apartheid is still alive and the prospects of c

negotiated settlement leading to a genuine

end to apartheid are threatened by the

intronsigence of De Klerk and escalating

violence.

Now is not the time to relax. Ensure that

freedom triumphs by supporting the

campaigns and work of the Anti Apartheid

Movement.

0 Urge the British Government to

0 There shall be work and z ,

support an Interim government and

an elected Constituent Assembly to

draw up a new constitution, with

no "white vo ".

0 Press for effective action to stop

the violence, including British

Government support for

international monitoring.

0 Campaign to free all political prisoners - despite agreements to release them. Around 400 known political prisoners are still in iail.
- Sanctions and boycotts must stay. They are hooded to keep Do Klorck in negotiation until an interim government is in place.

- Support AAM':
programme of
"twinning" between
AM and ANC regions.

Above all, the ANC
stands for democratic
change in South Africa.

0 Support the Frontlino States. They
have boon tho victims of Scuth
African policies of aggression and
dutabilisotion. Now the lives of 18
million people are threatened with
a terrible drought.

0 Fight racism In Britain and Europe
: - racism and fascism an on tho
' offensive. AAM supports the Anti
Racist Alliance in its efforts to
counter this throat.

For further information on how to join the
Anti Aparthied Movement and the contact
for your local group, write or phone
AM NO, 13 Mandela Stud,
london, NW1 ODW.
. m on 337 7966.

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The Secretary, Centre for Southern African Studies.
The University. Hcslington, York Y()1 SDI)
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CONGRATULATE THE ANC ON
THEIR 80th ANNIVERSARY
HAPPY BIRTHDAY
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congratulates the ANC On the
occasion of its 80th
Anniversary

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ON THE EVE OF THE VICTORY OF DEMOCRACY IN SOUTH
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KEN GILL - GENERAL SECRETARY
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welcomes the moves
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birthday as it strives for a
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Legal apartheid is dying but what does the future

hold for the millions of black South Africans

impoverished by oppression?

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