

Lum/97A/0009/06

PART II

(I)

THE FOLLOWING IS A LIST OF SOME OF THE WEAPONS  
TO BE USED IN COUNTERING THIS CULTURAL OFFENSIVE.

We of all need to have a uniform we got to have a look that is different, something that brings us together visually and builds an Impenetrable wall in the eyes of our enemy. Uniforms builds the soldiers moral and gives them a sense of responsibility and pride at all times.

Our flag, which has such a profound meaning and a beautiful combination of colours has not yet being utilised to the fulliest. That black, green and gold should appear boldly and subtly in most of our appeal, in buttons, T. shirts, pins and posters because people will always ask you what it means, and on explaining you would be propagandising already.

(2)

We need to communicate very fast, within seconds, to be able to know where our vehicles are, and where our main artists are at specific times of the day, we could utilise walkie -- talkies with codes. We could also try to get telex machines so as to communicate over long distances especially here in Africa where telecommunications are very poor. We need to send cadres to the various countries that have solidarity with us eg. Angola Mozambique, to study the execution of the role of the artists in a revolution. When they get back they can hold seminars with our members in the various centres that we have. We need musical instruments, photography equipment, lighting system equipment, sound equipments, transportation literature, tapes, records, books, films & documentaries and venue.

OPERATION.

(2)

CULTURAL PLAN (A)

Qualified artists from home and abroad are going to come together to train and tutor their comrades in the various departments of art. We are going to get recruits from South Africa, but trying as much as possible to get those that we can send back. We will conscientise them in the direction of the organisation. This should be done very subtly until we are sure and confident that we can speak openly with them. Those that left the country without passports will also be screened in the usual way trained according to the various talents and recruited into our hard-core shows, plays, etc. that will be touring the various countries.



Continued. from 2

that we are in solidarity with. Those that have passports will be directed on the stage; so that their shows do have a possitive concert, but will be produced and sponsored in the other countries eg. U-K- U-3- by our connections there. We should sponser popular traditional groups like "MAHLATINI, MAHOTELA QUEENS, DARK CITY SISTERS, ABAFANA BE MBAZO e.t.c. This way we will create a fresh market at home and abroad, the same goes for our artists and poets, who should be coupled with the singing and dancing groups. THE NAME OF THE ORGANISATION SHOULD NOT BE ANYWHERE NEAR THIS Only our connection sponsored by the Organisation like --(LIKE STAR FURN.)

We should send different contingents of music and drama, ballets and poetry with slides, to differet parts of the World. A show like the one we did in Dar - es-Salaam should be reproduced ten times or more depending on the availability of Artists, and put on the road like "BALLET AFRICAN"

One of the most important and powerful media for propaganda, is MOTION PICTURES Movies or Bioscope) A-N-C- should have produced a movie a long time ago now" We have within the organisati n, Camerm-en, Soundmen, Scriptwriters, Moviedirectors, Cinematographers, Actors and Actresses; all the manpower you need in the film World. We need to put on film the dramatisation of June 16, "Sharp ville", "Wankie" and many others that dont only expose what has happened, but say what to do" We should make documentaries and vidio tapes of some of our vestivals, rallys, convention, etc. A Cameraman and a Soundman should accompany our leaders whenever they go to addres any important meetings. Their speeches should be recorded. And reproduced on Disc. for our files and for the Public market. We need a good Cameraman, well equ iped, planted iside South Africa, so he can reoport the situation to us in Photographs or on films. There could not be a better way of knowing about all the happenings at home than actually seeing them as they are happening, slides of thet can be made and shown at meetings, recitals, with music at shows or as parts of plays.

(4)

Records (discs) should be made of all the partic-  
ipations we are involved in wherether the artists are contracted to other companies or not, this incl-  
udes Singers, Poets, Musicians, Plays, Movies and Speakers. A record label should be formed, one that will only deal with revolutionary material. Different labels will deal with different markets in different countris, always making it possible that we can infiltrate and profirate in South Africa.

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We should be able to put out traditional songs-books, drama-books, traditional dance -books childrens story -books with records, comic -books picture story - books, showing our heroes in the various encounters they have had with the boers, History (music + dance + art) Art and sculpture books, historical economical and social magazines All books written by members of the Organisation should be infiltrated in South Africa even if it were for free. We need pamphlets, buttons and T. shirts certain clothing designs (like the Nyerere suits) designed for Us .

A cultural centre should be build or rented in a strategic place like Botswana, where access into South Africa is easiest. other distribution centers (smaller) should be in the nebouring countries like Swaziland, Lesotho, Mozambique, Zambia, Angola, Tanzania etc. these will also be used as recruiting centres, we also need representation abroad USSR., G.D.R. U.S.A., U.K. Koreaetc.

We need Busses to transport the artists around on tours whenever the distances are not too wide Cars for smaller contingencies and research. Our Cadres should move around to collect material for our plays, shows, etc. the material will also consists of futhentic instruments, costumes, songs stories etc. We should start to prepairfor the comemoration of "June 16" in Botswana, Zambia, Dar-Es-Salaam, Nigeria, Ghana, U.S. G.D.R. U.S.S.R ect.



PART III

(I)

REQUISITION (I)MUSICAL INSTRUMENTS--

- (A) Authentic African Instrument of all kinds eg. drums, thumb -piano, shekeres, sitolotolo, cow-bells etc.
- (B) Trumpets
- (C) trombones
- (D) saxophones
- (e) Guitars
- (F) electric basses
- (G) ecoustic basses
- (H) Electric pianos
- (I) ecoustic pianos
- (J) violines, picolos, clarinets
- (K) fluites, violas, cellios
- (L) bassoons, obocs,
- (M) tubas, baritones, eup oniums, french horns
- (N) trapp-drums.

R- (2)

(2)

SOUND SYSTEM

- (A) microphones
- (B) amplifiers
- (C) sound mixers
- (D) speakers
- (E) transformers
- (F) tape recorders (casttes+reel to reel
- (G) record players
- (H) tapes
- (I) records.

R3

(3)

PHOTOGRAPHY

- (A) cameras and stills
- (B) cameras for video and movies
- (C) projectors for slides
- (D) projectors for motion pictures
- (E) darkroom equipment
- (F) film
- (G) screens

R4

(4)

LIGHTING SYSTEM

- (A) Master switch board
- (B) generator

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LITERATURE

R. 5

(5)

Technical Books on all the various Musical instruments, on photography, stage lighting, sound are required.

- (a) Relevant poetry books
- (b) " DRAMA BOOKS (PLAYA, MUSICALS, BALLETS)
- (c) " Noves and magazines
- (d) " Political literature.
- (e) " History Books (on Culture)

ART AND TCULPTURE

R6

(6)

- (a) Easels
- (b) Brushes
- (c) Paints, Clay, Wood
- (d) Kilns
- (e) Ceramic glazes
- (f) Paper
- (g) Carving instruments
- (h) Beads
- (i) Sewing Machines
- (j) Leathercraft Tools
- (k) Skins
- (l) Yarn

R7

(7)

VENUE AND TRANSPORTATION .

- (a) Cultural Centre
- Hall with Stage
- (b) Public address system
- (c) Curtains
- (d) Movie Screen
- (e) Lighting System
- (f) Dressing Rooms
- (g) Smaller Reheasal Rooms
- (h) Electricity or Generator.
- (i) Vehicles
- Busses (Full Busses)
- (j) Micro - Busses (Coasters)
- (k) Cars.



PART 4

(I)

PROJECTSLONG - RANGE

## (I) ANC- MOVIES AND DOCUMENTARIES.

- (a) Dramatization of FREEDOM CHARTER  
films strips, plays within plays,  
dance, music, childrens games  
each portion or section of charter  
need different methods of presentation  
-mixed media

- (b) Documentaries on leaders -Male + Female  
ILUTHULI:

IIMANDELA: Strips from support groups  
Strips from trail  
Defence statements  
Picture of Robben Island

Other peoples letter from daughter to  
U.N. assessment

III Same for Sisulu, Kathrada, Dorothy  
Nyembe.

IV Sharpville & Soweto

V Present Leaders international appear

- (c) Movie based on Alex La Guma's book In  
the fog of the season End.

- (d) Movie on SOWETO 16 by A.N.C. students.  
Movie on Sharpville

## (II) RECORDS AND TAPES

- (a) Major speeches of leaders-with clearly  
stated objective of educating +changing  
attitudes.
- (b) Revolutionary poetry - paintingchorector  
shaping future.
- (c) Revolutionary songs: Group of G.D.R.Group
- (d) Themes - Write new songs on love, unity,  
poverty, family, South Africa in Internati-  
onal context what to do/

(III) BOOKS AND PAMPHLETS.

- (a) Speeches  
(b) Poetry & General Literature  
Mkhonto  
Women Section  
Youth Section  
cartoons  
picture books  
(c) Art work & background

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Sculpture  
 Paintings  
 drawings  
 Music  
 Ceramics

(For all ideological perspective import)

#### IMAGE MATERIALS-

A.N.C. Flags - big & small  
 Prints  
 Buttons  
 Sweat-shirts  
 Posters.

#### V INTERNATIONAL INVOLVEMENT.

- I) Tour of various countries  
 Drama, Poetry, dance, Music  
 get idea of forthcoming events  
 conferences.
- II) Possible - promotions of S.A. artists  
 most necessary movement people-

#### IMMEDIATE TASKS.

- I) Collection of FESTAC material
- II) Contacts with various artists
- III) Transcribe of plan for publication of  
 JUNE 16
- IV Organize for ideological seminar
- V Prepair poetry for publication.
- VI Poetry - Music for first record
- VII Organize for all publicity & cultural  
 material to reach S.A.
- VIII Orgi ize for JUNE 16 Comemoration now!!

#### PART 5

There is a much warranted urgency with which this call is made. In the first part we tried to lay the basis and rational for a cultural component to propaganda and perhaps the movement might want to consider this component as actually laying the foundation for something equivalent to an INSTITUTE OF CULTURE AND EDUCATION when we have fought for and won our freedom.

It is urgent because when we review the state of culture inside South Africa we are led to the conclusion that the enemy is on the offensive culturally speaking. This however is not a new phenomenon. Earlier we alluded to shepstone's "detribalization policy in Natal whose purpose was to strip Africans of their cultural identity,



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penetrate and divide them and then use them as forced labour in the mines and embryonic industry of South Africa at that time. It is a tribute to the resistance of our people and the persistence of cultural roots not to easily wilt that the program was not a success. The Portugues and French had relatively speaking, a more successfull "Detribalization" policy called "Assimilation" whose aim was to penetrate and devide the African population and create therein a special educated straticum that could be trusted to perpetuate the system and defend the property of the ruling class or the colonial masters.

But to perform the task of being a puppet one had to be completely denuded of one's identity, one had to regard as intrinsically inferior all that their culture contained language, songs dance dress, religion, food, and world outlook in general. Yes, this was quite a crucial tactical offensive and we believe that belatedly South Africa wants to try this "model/" on our people through a process of "NEGROFICATION! We know that for a long time, the west has been bombaring the indegenons peoples of South Africa from all sides, economically politically and culturally. One of the most effective weapons used against us is the mutilation and amputation of our culture and replacing it with cheap, plasting, mass produced and aesthetically repulsive forms of expression. This cultural war was of course designed for the purpose of winning us to Werstern ways of life, thoght and taste thus securing a stable market for profit - mongers.

In this cultures warfare, the United State of America is the unbridled culprits.

Today on the recommendation of Congress-man Charles Diggs (Michigan) an Afro - American, a vicious appendage of the C.I.A., a propaganda vehicle of imperialism now has a reading room - library in Soweto.

Our people need to be educated about the real nature of the UNITED STATES OF AMERICA'S AGENCY. A country that has paraded across the globe sowing seeds of counter - revolution, killing men women and innocent children because they did not like imperialism should find no room for tolerance anywhere in South Africa, let alone Soweto which is the reservior of cheap labour. The values philosophy ideological puspective in their books, pamphlets, newspapers are all antagonistic to every principle of democratic socialistic and humanistic arms of our movement. A country that has in excess of three hundred companies that are reaping fantastic profits from the cheap labour of our people sits up a palliative agency to disguise and lesson the pain of their explotative role. They must be exposed and forced out of Soweto and anywhere else.

There is at the same a concerted effort to sell the U.S.A. to Africans in music. It is not a simple coincidence that black power" in South Africa took roots precisely at a time when there was an unprecedented influx of literature and records by popular" Afro-American musicians.



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While we strongly uphold the principle of international solidarity and exchange of cultural values, we detest and abhor the chaunision of thr U.S.A. that assume the role of setting and defining musical standards for our people. We think that it is adding insult to injury touse Afro - Amerians and their products, victims of the most cancerous racists of condition as often unwitting agents of imperialist aggresion on our culture. When listening to any of the music programs on Radio South Africa, which is also divided into tribal stations, you find that the bulk of the music played by our musici-ans andothers is either "American" (U.S.A. or Americanized).

The Capitalistic system of South Africa encourages this. Those artists who go for the bait and unite the West (U.S.A.) stand a fatter chance of getting better paying jobs or engagements and are the ones that might even go abroad

All over Africa the condition is chronic. We are deluged by musical product that jans groans, moans and endless "love, love, love love" perpetuating the racist myth of the sexual and emotional prowess of "blacks" even Africa artists now "sport" a mad happy stage appearance to punctuate their cultural sterility. In South Africa this music, together with all the safe "Revolutionary" Black Power books, has so affected the speech pattern, vocabulary and accent of many of our people that the sound out of the mouth would be ludicrous, bitarions and downright stupid if it did not partake, we also suspect that imitation is not the best form of flattery, bat mackery, of tragedy we are systematically being destroyed by the U.S.A. in collusion with the South African fascist. After music, dance naturally follows the direction and quality of the music. We must campaign aggressively especially inside against these for some time now a stubbon campaign has been in operation based again on agreements between the South African racists and their United States state department counterparts to bring to South Africa Afro-American artistic acts and sports personalities as part of a so - called CULTURAL exchange program, not only did these people openly declare their solidarity with the fascist they actually contravened the decision of our liberation movement A.N.C. representing the people of South Africa which continues to call for the total isolation of the fascist regime of Voster. It was repugnantly political when Eartha Kitt, perched on the lap of a boor could sing Cést si bon ....



"(it is good). There is no ambivalence here even though she throw a sovy bluff to aid an Indian school, we are hardly moved when Arther Ashe, the self - appointed redeemer of Africans yells at the airport on his way out of South Africa "Why cant that man vote" because we are not in a civil rights movement but want the total liberation of our country,

Our people are influenced by yet another stronger media, the cinema. Again this is not new, that all the movie pidures are from the West. They are used to recruit soldiers by fabricating lies about African heroes. Unbeknown to them, people assimilate American culture, they are imbued with the falsehood of the superiority of "the Amrican way of life" thus affecting every aspect of life, our poyche. As a result of this socilization process we become (because we are poor) poor invitations of cultural agents of imperialism. We have many a time applauded the cowboy after the killed or escaped from being killed by Nature Americans (Indians) whose lands the forefathers of the cowboy stole. The methods used in gang movies help to season and give an American touch to our high crime rate, itself a result of the social conditions and the veriad of frustrations these breed. A campaign against these slavish emulation invitation of the West. Culture which is a vehicle and product of creation becomes a destructive force resulting in creatures and spintual and moral poverty,

The is the phenomenon of the "new rich" in Soweto and places like "Beverly hills" - named after the prestigious residential place for movie stars in Hollywood.

Here people live much like the victims of U.S.A. oppression inside the U.S.A. where conspicuous consumption determines the value of a good person. They have totally embraced the hopelessness of the the situation and the only sources of fulfillment comes from anual trips to Europe, U.S.A. & Japan (Far away from Home) and those weekend hips across the border to feel and act human (white) in the notorious CASINOS - another importation of Western decadance. These "big shorts" superficial pretentions and pompous try to make up for majority of the people for the alienation experienced by all Africans by beconing consumers, because their short sightedness and self indulgence detracts them from the struggle for liberation, they identity brings them closer to the oppresser than to the whites, victims themselves are also results of a cultural offensive which goes hand in hand with imperialism.

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With The advent of the Bantustans which will also have to be dealt with as a fact without compromising principle) There probably will be a forced exodus from the urban to the rural sites. Even though labour requirements might place rein on numbers we suspect that even that cultural source might be polluted. To some extent this is already happening. Witness, the picture in DRUM (edition) of an African women dancer at the so-called Independence celebration in the Transkei displaying a specially designed "bloomers" legs up in the air doing "indlamu".

We have seen how our oppressors have used some of our actors and actresses in this cultural offensive in plays like IPI-NTOMBI. The show was so determinedly unAfrican, (all the pretensions and elaborate costumes notwithstanding) that it boggles the mind to fully comprehend how our artists could allow themselves to be violated to that degree without knowing what was at stake, IPI NTOMBI was one of the most vulgar commercial advertisements of the Voster regimes lie that "things have changed in South Africa" "come and see our happy natives" should have been the most appropriate title. Besides, behind all those songs sang by Africans is the unmistakable voice phrasing, influxion of a white arranger -- gently of plagiarism. Behind the busy and undecided gimmicks that masquerade as as "indlamu" is an anti - African mind, depraved disvainful and lechrous - the choreographer. Which African culture in South Africa could ever accomodate or tolerate in its dance form the sight of an African woman, legs wide apart, gyrating across the stage to the sound of drums and male groans until she reaches a man on his back in the position of the Caribbean "LIMBO" dance and as she wiggles across his face, he is exhausted from drooling.

IPI - NTOMBI is the ultimate in unrelating culturalization. It is a remarkable insult to our people and Africa. At a time when Soweto was drenched with blood our own "clevers" exported a profitable cultural merchandise whose only political message was that South Africans are charged with rhythm and that we in the South are master at squeezing hot blood even in audience still chilled by the brutality and ferocousness of the South African state machinery that show was definately more than just being synthetic. For its incredible drawing power in Nigeria it correctly counted on the noble spirit of the people a spirit of solidarity with our people which for years the A.N.C. of South Africa has kept alive. But then people who went to the show because of their political



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consciousness ended up being mesmerized by this mirage, or rather, by this whirlpool bastardization and prostitution of some of our best cultural expressions delivered for profit by these insensitive, self -- seeking cultural pimps. Moreover more of the performers who dissented from the original troupe did so on grounds more principled or ethical than question of money. Did the co-option of our culture bother them? NO! Did they question the fact that they had to perform for Zionist right in Israel? NO. Did the content of the whole show bother them? NO! and money? Yes! We got tired of seeing whites collect from the bank money and we had more" one explained. Of course workers should get just wages but far be it from us to define pimping, prostitution and all other affections of culture as socially desirable and valuable occupations.

We need an all embracing program of action with a political content and directed pointedly at propagandizing that is educating, reeducating, negating the enemy's propaganda and Organising for action and winning!

A.N.C. South Africa,  
P.O. Box 1791,  
LUSAKA-  
Zambia.  
24th April, 1977.

AMANDLA!