



PROTEST RAY CHARLES JOIN THE PICKET

Thursday, Sept. 3, 1987

Demonstration
and Picket Line
7:00 pm

the
COLISEUM
theatre

Rte. 9R, Latham, N.Y.
Northway Exit 7

Capital District Coalition
Against Apartheid
and Racism

Why Boycott Ray Charles?

In October of 1980, Ray Charles performed in apartheid South Africa. Before he went to South Africa, Ray received several requests to reconsider "playing along" with the apartheid regime. Southern Africa liberation groups - the African National Congress (ANC) and the South West African Peoples Organization (SWAPO) of Namibia - and the Organization of African Unity (OAU) were among those asking Ray not to collaborate with the Afrikaners. In addition to those requests, Ray was made aware of the United Nations boycott against cultural exchanges with the apartheid state and the international campaign to isolate the racists.

Hey, Ray - three times and you're out

The upcoming performance of Ray Charles at the Latham Coliseum will be the third time Ray has performed in this area in the past five years. At the Saratoga Jazz Festival Performance in 1983 we were able to stage a walkout of approximately four hundred people. In 1986 we limited attendance at the Palace in Albany to about three hundred. Ray has deliberately defied the cultural boycott of South Africa and shows no regret for doing so.

South Africa Tour Particularly Offensive

Ray's tour of South Africa was particularly offensive. One of his concerts was scheduled in Soweto on October 19th - a day reserved for Blacks for anti-apartheid protests in commemoration of the banning of 18 organizations and the jailing of over fifty leading activists on that date in 1977. The people organized a boycott of this performance. Only 30 people showed up and the concert was cancelled.

"Honorary White!!!"

In spite of many pressures, Ray refused to cancel out the gig and chose instead to accept the status of "honorary white" from the apartheid government so that he could perform in South Africa and have the privilege, denied to the Black brothers, to travel freely in that land.

Even while Ray was there conducting his concert tour of sixteen cities, Mfanafuthi Johnstone Makatini, then the chief representative of the ANC to the U.N., issued a plea to Ray to "stop collaborating" and "stabbing the aspirations of the people of South Africa in the back and come home." Ray ignored this plea and continued to let the "blood money roll."

Ray Charles Has Isolated Himself - Isolate Him

Ray Charles has isolated himself from the hundreds of entertainers who have refused to be lured by blood money. He has isolated himself from others who have entertained in South Africa until apartheid is ended. We are asking him to make a stand against the most racist society on earth. WE ARE ASKING YOU TO PROTEST HIS PERFORMANCE. JOIN A DEMONSTRATION AGAINST RAY CHARLES.....JOIN IN SOLIDARITY AGAINST APARTHEID.

Victory to ANC of South Africa Victory to SWAPO of Namibia

for information call 436-0562

Box 3002 - Pine Hills Station
Albany, NY 12203



BEHIND THE GRACELAND CONTROVERSY

Capital District Coalition Against Apartheid and Racism

Paul Simon "disgraces" the Cultural Boycott



The cultural boycott, of which Ray Charles is a major violator, has been made more confusing based on the activities of Paul Simon.

Simon is not so simple as he would have us believe. He has exploited the indigenous talent of the rich cultural heritage of South Africa. Whereas two of his immediate previous albums had flopped, his "discovery" of Ladysmith Black Mambazo, the fantastic 22 year old Zulu-Swazi a cappella choral group, resuscitated the career of the former Simon and Garfunkel "rock star." "Graceland," the name of Elvis Presley's multimillion dollar estate - a name that epitomizes the ripoff of Black music in the U.S. - was chosen by Simon to be the title of the album he produced using Black Mambazo as back-up singers to showcase himself.

This clever innovation allowed "Graceland" to (1) win a 1986 Grammy Award, (2) sell over four million copies (3) spawn a couple of hit singles, and (4) a video for Showtime, and now - since February 1st of this year - (5) a "world tour." Simon is also (6) to produce a Black Mambazo album for Warners, the label he also records for. Without question, Graceland's exploitation of South African culture has been as rewarding for Paul Simon as exploiting the richness of Rhythm 'n' Blues was to Elvis.

An old friend of Simon's, South African trumpeter Hugh Masekela, whom he had met in 1964 and who had appeared with Simon and Garfunkel at the 1967 Monterey Pop Festival, came up with the idea of a Southern Africa music tour. As Masekela admitted in the British Guardian (Fri Jan. 30, 1987), "He (Simon) asked me what he should do, and I said 'we should seek out Miriam (Makeba), and make it a revue and all play together, because that would give your thing legitimacy, and we'll reach people we haven't reached before.'"

For his part, Masekela was signed to a new recording contract with Warners records, a new album scheduled to coincide with the tour, including an ode to Nelson Mandela, "Bring Him Back Home." Makeba is also to get a new contract from Warners, along with being a major feature on the live album of the concert tour, and the possibility of re-opening the distribution network she had had before, and maybe even re-issuing her classic LPs and the rare albums she made while in Guinea.



So, in effect, everybody was to be fabulously rewarded to help "legitimize" Simon's "Graceland" enterprise that originated in his performing in "Disgraceland," i.e. racist South AfriKKKa!

However, legitimizing this boycott breaking venture isn't that easy. Two days after the tour started, on February 3rd, the African National Congress of South Africa headquarters in

Lusaka, Zambia sent a telex to their U.N. Observer Mission in New York, alerting ANC President Oliver Tambo (in the U.S. to meet with Secretary of State George Schultz) of a new development. The telex stated the following: WOULD LIKE TO INFORM NEW YORK OFFICE THAT SOME PARTICIPANTS IN PAUL SIMON TOUR, I.E. RAY PHIRI (member of Stimela, a leading South African mbaqanga band, part of tour), BLACK MAMBAZO HAVE PARTICIPATED IN PRO-REGIME PERFORMANCES, EXAMPLE BEING PHIRI PLAYING FOR SADF (South African Defense Force) IN NAMIBIA. PAUL SIMON HIMSELF HAS FLOUTED CULTURAL BOYCOTT. PLEASE TAKE DECISIVE ACTION...

(reprinted from an article - DISGRACELAND: SELLING OUT THE CULTURAL BOYCOTT by Elombe Brath)

Basic Printing Ltd.