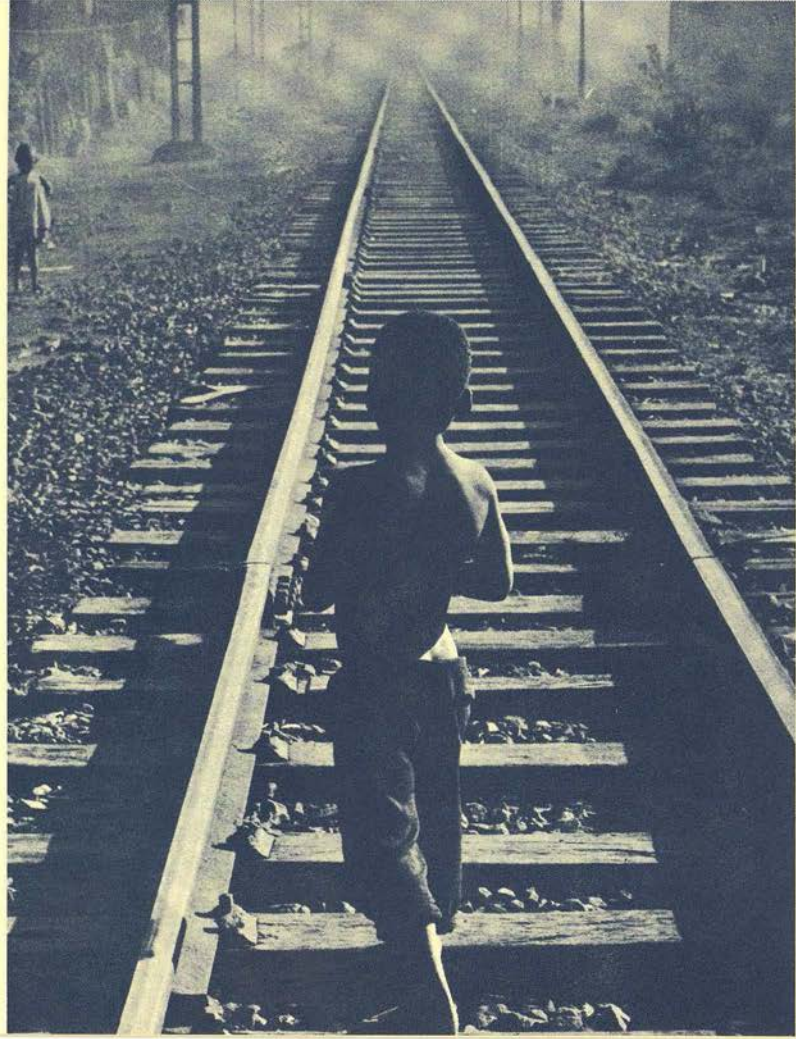


The Southern Africa Media Center 1980

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California
Newsreel



The Southern Africa Media Center



**A Message
from the Reverend
Dr. Wyatt Tee Walker**
*Secretary General
International
Freedom Mobilization*

Initiated at the time of the historic Soweto uprisings, the Southern Africa Media Center is entering its fourth year. In South Africa, 67 years have passed since the African was abruptly deprived of his land and, in the words of Pixley ka Seme, a founder of the African National Congress, "found himself a pariah in the land of his birth."

Now it is more urgent than ever that all Americans involve themselves in the shaping of government and corporate policy towards this embattled land. We can and we must make our voices heard.

What Is the Southern Africa Media Center?

The Southern Africa Media Center has provided invaluable assistance to this effort. The Center brings together media specialists, educators, religious leaders, researchers, and concerned citizens to develop innovative ways to use films to inform and involve our communities in the southern African situation.

The Center's films have emerged as a relatively simple and effective vehicle for translating new programs, conference resolutions, and organizational commitments to raise the issues of southern Africa into a form where they can reach and involve an organization's far-flung constituency.

As part of its commitment to encouraging the broadest possible public involvement in these issues, the Center has always made its films available on a 'what you can afford' basis to needy groups. Coupled with an

active outreach program, this has resulted in the Center's becoming the most widely used source of films on southern Africa in the country. Its films are being used not just in universities, but in churches, neighborhood groups and unions from the rural communities of the deep South to the impoverished ghettos of our cities.

New Films

I am particularly pleased to announce that the Center's major new release this year is *Generations of Resistance* which tells the dramatic story of the fight waged by black South Africans to rid themselves of the yoke of apartheid. It will fill an important gap in Americans' understanding and provide a rich historical context for *Six Days in Soweto* which presents, in my opinion, the most powerful and dramatic look at the present struggle now raging in South Africa.

Activation Kits

The effectiveness of films—even the best films—is limited by the means employed in their presentation. In order to help you place the films in a context where they will not only inform but involve groups in new areas of social action, the Center is producing 'Activation Kits.' The first one, *Investing in Apartheid*, provides a complete set of learning activities that can help a group develop a sense of itself as investors working together to take responsibility for the social consequences of their investment dollars.

I hope you will all join me in taking every opportunity to rouse the conscience of our respective communities about southern Africa. It is past time that America takes a stand, a forceful stand, a stand for freedom and against tyranny.

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The Reverend Dr. Wyatt Tee Walker, Secretary General, International Freedom Mobilization
Dr. David Wiley, Director, African Studies, Michigan State University

*Organizations listed for identification purposes only.

Generations of Resistance

16mm color, 52 minutes
Produced by: Peter Davis & the U.N.
Rental: \$70
Sale: \$675

**"An indispensable aid to
cultivating understand-
ing of the long and
arduous path traveled
by Africans in their fight
for freedom and human
dignity."**

E. I. Reddy
Director, U.N. Centre Against Apartheid

In 1906, the African chief Bambata led a guerilla uprising in opposition to the hut tax imposed by the British colonial power. But the Africans were no match for the Gatling gun. The revolt was savagely suppressed. The British cut off Bambata's head, then placed its picture on a postcard that British troops sent home to their sweethearts. Today, when Africans are again taking up arms to re-claim their country, it is in the name of Bambata.

So begins *Generations of Resistance*, the dramatic story of the rise of black nationalism in South Africa. Using rare and illuminating archival footage and the insightful testimony of those who led and participated in the events depicted, *Generations of Resistance* sweeps through the hidden history of South Africa.

Among the people and events the film brings to life are Pixley ka Seme and the founding of the African National Congress (ANC), the Native Land Act and disinheritance, the

construction of apartheid, Nelson and Winnie Mandela, Oliver Tambo, the Women's campaigns of the 1950s, Roberto Sobukwe and the founding of the Pan African Congress (PAC), the Sharpeville massacre, the Pondo revolt, the building of the underground resistance, the hunger strikes at Robben Island prison, Bantustans, Steve Biko and the Black Consciousness Movement.

We feel that *Generations of Resistance* is the most important film release about South Africa since *Six Days in Soweto*. More than a chronology of events, this film provides an historical framework for understanding the meaning and direction of contemporary South African developments. *Generations of Resistance* fills a glaring gap by portraying blacks as makers of their own history and not merely victims of an inhumane system. In so doing, it provides a positive counterpoint to the grim mood of *Last Grave at Dimbaza*.



Lanford Ganyle, a leader of the Pondo revolt.

NEW RELEASE!

**I saw as a child
a small white boy
sitting in a car
and I never knew why
when my home was so far
and his so near
I had to walk**

**I saw as a child
a tall building
beautiful and empty
and I never knew why
when my home was so small
and this so big
we were overcrowded**

**I saw as a child
a tarred road
clean and lonely
and I never knew why
when our street was so busy
and this so alone
Ours was so uncared for**

Zindzi Mandela

Six Days In Soweto

16mm color, 55 minutes
Produced by: Antony Thomas for
ATV (Britain), 1978
Rental: \$75

"Antony Thomas's intensely moving film . . . will, I think, I pray, effect such a catharsis in this country that it will reverberate all the way to Johannesburg."

The Observer

The Soweto rebellion of June 1976 marked a turning point in South African history. This remarkable, award-winning film is the only in-depth look at the uprisings themselves, their causes and their aftermath. What conditions led unarmed youths into confrontation with the guns, dogs, and tanks of the South African government?

"The children are young, but in experience they are very old," agonizes one father. With both parents working, in many instances having to commute long hours from the isolated townships, it is the children who must cook, clean, and bring up younger brothers and sisters. Though interviews and verité footage, the camera provides a unique and intimate look at the dynamics of black family life against the backdrop of the South African apartheid system.

The Soweto uprisings were a rebellion against the conditions of slave labor and marginalism that black youths have seen imposed on

their parents . . . and which it is the function of the system's schools to reproduce. The students were sparked by refusal to accept continued instruction only in the most menial tasks such as mending and doing laundry, and classes taught exclusively in Afrikaans—the language of the white ruling minority.

The filmmakers spoke with many of the original participants in the uprisings. Their angry and eloquent voices have not been silenced. Through these people's stories—cut with news footage and photos—the six days are recreated in full.

Six Days in Soweto is a cinematically stunning and emotionally powerful film—not merely a record of rebellion against the violence of apartheid, but an insight into the daily lives and consciousness of the people of Soweto.



"Six Days in Soweto is the most powerful film in current distribution on South Africa."

Guide to Africa-Related Audio Visuals

"Nothing is more persuasive than the story told in films. How can we ever forget the searing message of Six Days in Soweto?"

Rev. Dr. Wyatt Tee Walker
International Freedom Mobilization

"The film allowed Soweto, cradle and battleground for the savage riots, to speak for itself . . . Enormously effective."

The Daily Mail

Last Grave at Dimbaza

16mm color, 55 minutes
Produced by: Nana Mahomo, 1974
Rental: \$50

**"Last Grave at Dimbaza
is no ordinary film. Serious
and depressing, it will
shake the apathy of the
most quiescent."**

Susan Hall, *Film Library Quarterly*

Though there have been some recent changes in the methods employed by apartheid to control South Africa's black population, this classic documentary remains the best investigation of the devastating human costs of the apartheid system in South Africa. So powerful is its indictment of a society where the white population has the highest standard of living in the world while that of the blacks is among the lowest, that the South African government produced a film specifically to counter its effects.

The South African Minister of Labor says in the film, "The black man is in this country only to sell his labor." Black workers are restricted by law to the lowest paying menial jobs. After work they return to squalid barracks in the townships, their families hundreds of miles away in the desolate Bantustans. 80% of the black population has been herded into these "homelands"—only 13% of the land, the worst land at that;

without minerals, arid, unable to support its population. Already in towns like Dimbaza the graves of children who have died from malnutrition outnumber the living. *Last Grave At Dimbaza* was shot illegally by whites in the cities and by blacks in the Bantustans. It was secretly shipped out of the country and edited in Europe by South African filmmaker Nana Mahomo.

"... essential backgrounding for understanding what goes on."

Bernie Harrison, *The Washington Star*

"A powerful film which details the government's systematic attempts to wipe out black family life, retaining only those essential for a cheap labor force. Cheap is the wrong word. It is a slave labor force."

Judy Stone, *San Francisco Chronicle*

"Recommended to all youth and adult groups for its general excellence of presentation and for its substance."

William Hockman, *Film News*



Free Namibia!

16mm color, 27 minutes
Produced by: The United Nations, 1978
Rental: \$40

Narrated by Ossie Davis, this UN production captures both the torment and the struggle of Namibia under South African rule.

According to a Namibian saying, "Water is white man's land." Under South African rule, the black population has been relegated to arid "homelands" where they can find neither food nor work. Average life expectancy for blacks is 31 years and more than half of all black children die before the age of five.



The film captures the rituals and myths of the affluent white settler society. A parade of uniformed white schoolchildren, frighteningly reminiscent of Nazi youth corps, celebrate the white settlers' victories over the blacks. And at the economic base of the country are the multinational corporations, extracting namibia's strategic mineral reserves: copper, diamonds and uranium. An executive confides: "Everyone invests here, but it is not opportune now to mention names."

White intransigence has led to widespread support for SWAPO, the South West Africa People's Organization. In one unforgettable scene at dusk on a lonely stretch of sand, thousands of Namibians emerge from the surrounding countryside for a SWAPO rally despite the obvious dangers. A woman explains: "We cannot be intimidated any longer; we have decided that we are fighting for our freedom."

Controlling Interest

The World of the Multinational Corporation

16mm color, 45 minutes
Produced by: California Newsreel
Rental: \$60
Sale: \$575

“*1/2! (This) substantive documentary . . . offers a valuable and illuminating account of the growth of conglomerates and their influence on global affairs.”**

Joseph Glemis, *Newsday*

While *Controlling Interest* does not deal directly with the operations of multinational corporations in southern Africa, this internationally recognized prize-winning film is an important resource for educators and activists concerned with the forces of underdevelopment in the Third World and the dynamics which underlie global expansion of U.S. corporate power.

“A bruising expose . . . The not-so-secret stars of the film are the various corporation executives interviewed throughout. Their shameless fealty to the profit motive and casual barbarisms couldn't be bettered by wooden dummies dangled on Karl Marx's knee.”

J. Hoberman, *Village Voice*

“With its broad range of uses, its piercing analysis, and its engaging presentation, this film should be seen by anyone in-

terested in multinational corporations, (and) the role of U.S. government and business in the international economy.”

Janice Love, *Teaching Political Science*

“A unique film! *Controlling Interest* brings the crucial issue of who's in control alive . . . not only in the world's Brazils, South Africas and Singapores, but right here at home.”

Francis Moore Lappe, author of *Food First*

Namibia: A Case Study in Colonialism

Produced by: U.N.

16mm color, 18 minutes

Rental: \$25

In our opinion, this is the best brief account of the origins and changing face of European colonial domination in Africa. The film begins with German settlement and the rebellion of the Nami-

bian nations—and their eventual annihilation by the guns of Krupp. It goes on to trace how German occupation was replaced by British and ultimately South African rule, the concurrent penetration of mining and agricultural operations by foreign capital, and the development of a contemporary Namibian resistance under the leadership of SWAPO.

There is No Crisis

16mm color, 27 minutes

Produced by: Thames TV (Britain)

1976

Rental: \$35

"There is no crisis here," the South African Minister of Justice assured the world press during the 1976 black protests. The film was the first to counter these assertions with exclusive footage of the Soweto uprisings and the murderous police response. In the midst of the crisis clandestine interviews were filmed with four young black leaders of the movement. Within days all those interviewed were either jailed or fled into exile. This film provides a unique insight into the black liberation movement in South Africa at the precise moment when the movement was gaining a renewed sense of its strength and its historical tasks.



South Africa: The Rising Tide

16mm color, 44 minutes

Produced by: Boubakar Adjali, 1977

Rental: \$60

The Rising Tide links the liberation struggles in Zimbabwe, Namibia, and South Africa and shows that they are indeed the key to the future of Africa. The film documents South Africa's military build-up, including its invasion of Angola and aid to Rhodesia, arms shipments from Western countries, and the military training of the white civilian population. It emphasizes that the liberation movements are prepared for protracted armed struggle and will not cease until victory.

Angola: The People Have Chosen

16mm color, 50 minutes

Produced by: Herbert Risz, 1975

Rental: \$50

This was the first film to come out of Angola after the former Portuguese colony won its independence in late 1975. It remains one of the few resources for studying the problems and prospects for nation-building in that country. Shot at the time of independence and the beginning of the civil war, it portrays the MPLA as the only group with a broad enough vision to mobilize all Angolans in the tasks of national reconstruction as thousands of Portuguese settlers fled the country.

Dr. Martin Luther King From Montgomery to Memphis

16mm B&W, 27 minutes

Rental: \$30

The best presentation we've seen of the story of the American civil rights movement, from the historic bus ride of Mrs. Rosa Parks in Montgomery to the tragic murder of Dr. King in Memphis. News footage of the time sets the scene while the eloquent words of Dr. King provide the inspiration. The civil rights movement has been an important model for the black consciousness movement in South Africa.

What Do You Do When the Lights Go On?

Investing in Apartheid "Activation Kit"

Purchase: \$3 pre-paid
(Free when renting any film)

In order to provide a context to improve the effectiveness of film use, the Center has published a detailed handbook outlining an integrated series of innovative learning activities that can be employed by teachers and facilitators.

Investing in Apartheid focuses on the issue of American investments in South Africa. Its approach, however, lies in helping a group develop its own sense of itself as investors working together to take responsibility for the social consequences of their investment dollars.

The kit will help church, student, labor, civic groups and even municipalities to look at their bank accounts, investments, pension funds and consumer dollars as potential instruments for influencing government and corporate policy towards South Africa.

Investing in Apartheid makes use of questionnaires, simulation games, checklists, a discussion guide, background readings, and a resource guide as well as the films *Generations of Resistance*, *Last Grave at Dimbaza*, *Free Namibia!* or *Six Days in Soweto*. After first demystifying the role of investment as a social phenomenon and helping the group realize that they themselves actually are investors, the kit will then facilitate the re-examination and re-definition of the group's own social role and potential activities with respect to apartheid.

Photo Exhibit and Audio Cassette

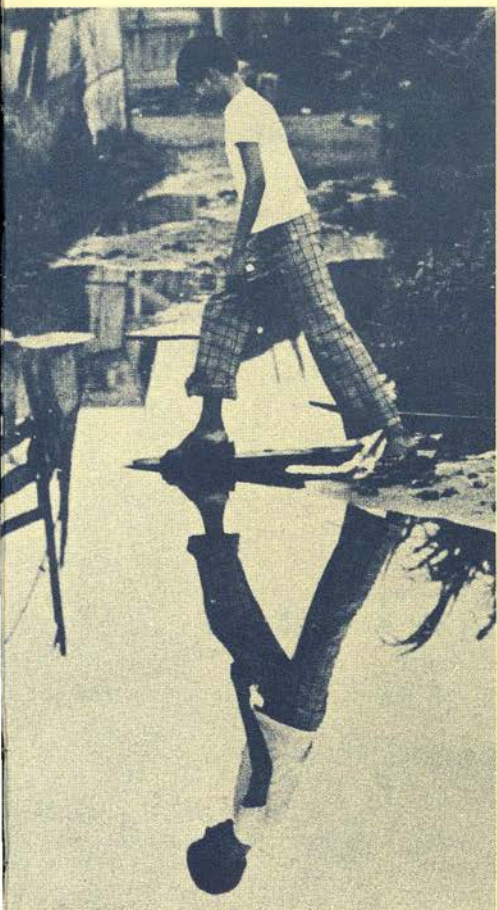
Rental: \$10, plus shipping

Along with the "Activation Kit," the Center is also making available a mountable photo exhibit and an audio cassette. The photo exhibit contains scenes and descriptive text from life under apartheid, while the cassette contains freedom songs and music from South Africa interspersed with recordings of Steve Biko and South African poets.

This Media Environment is particularly well-suited for conferences or in situations where a group gathers regularly.



Photograph by Peter Magubane



How to Rent Films

The Southern Africa Media Center wants everyone to be able to use our films; therefore we maintain a flexible rental policy. Colleges and universities, student groups and funded agencies are expected to pay the standard rentals listed in the catalog. Even here, however, the Center has reduced rental fees for the second year running.

Church, labor and community groups may rent films based on ability to pay. Call us and explain your situation.

In all cases shipping charges are extra. Films should be reserved at least a month in advance and bookers should try to have alternative dates ready.

Shipping

Films are shipped prepaid. In order to allow us to reduce prices and to rent films on a flexible basis, it is necessary to reduce the 'turnaround' time when films are out of the office. Therefore, we require that films **not** be returned to us via Special Fourth Class Library Rate or Parcel Post. Bookers must take responsibility for seeing that films are returned promptly the day after screening by the carrier indicated on the confirmation form. Call Newsreel immediately in the event of any delays.

**Southern Africa
Media Center**
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**For the first time:
A film chronicling
80 years of
Black struggle
in South Africa—
Generations
of Resistance**