

SOUTHERN AFRICA MEDIA CENTER



a project of California Newsreel

The Southern Africa Media Center is a project of California Newsreel which brings together media specialists, teachers and activists to improve the effectiveness of media used in education and organizing around Southern Africa. The Center works closely with academics, church leaders, researchers, and community activists to explore innovative techniques for integrating media more closely in an overall process of developing public awareness and participation in Southern Africa issues.

Over the years, the Center has acquired the most comprehensive library of films on Southern Africa available in North America. As part of our commitment to encouraging the broadest possible public involvement in these issues, the Center has followed a unique policy of renting its materials on a "what you can afford" basis to needy groups. As a result, our films have been widely used not just in schools, but in churches, union locals and neighborhood groups across the country.

What is the Southern Africa Media Center ?

New Films

The Center has worked with film users to select new films coordinated with specific organizing tasks within on-going education and organizing programs. For 1978-79 we have acquired three new films which we think fill pressing needs in Southern Africa work.

We hope our major new release, **Six Days In Soweto**, will become an important tool for introducing American audiences to the tumultuous events of 1976 and the new era in South African history they defined. We have also acquired a new United Nations film, **Free Namibia!**, which we think can be used to clarify the underlying differences between the various settlements now being proposed in Namibia and Zimbabwe. Finally, the Center has prepared an English language version of a Dutch film on Mozambique, **Bullets Are Beginning To Flower**, because we think it is especially important to provide a positive example of the innovative new societies emerging in Southern Africa.

Activation Kits.

The Center is experimenting in actual organizing situations to design "activation kits" which go beyond traditional study guides by providing an integrated process for involving audiences in new areas of social action. The kits use promotional flyers, "trigger" films, discussion guides, questionnaires, simulation games, follow-up activities and outreach planning, to place films in a context where they will not only inform, but initiate specific action programs around Southern Africa. Two kits are now in preparation, one for discussions of investment in South Africa, and the other relating the South African student movement to the experiences of inner city youth in this country.

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.

The Center regrets that it can only sell prints of **Controlling Interest**, **Bullets Are Beginning To Flower** and **A Vitoria É Certa**.

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 'turn-around' 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
California Newsreel
630 Natoma Street
San Francisco, CA 94103
415-621-6196**

California Newsreel is a non-profit, tax-exempt educational trust.

**Standing close to time
leaning against yesterdays
thinking about the present
learning to love
learning to hate
learning
through experience
not school
dying
through fighting
not natural causes
saying baas
to a junior
being a boy or girl
even when fully grown
the black child
alone
has enough worries
to burden the world
and make it crack**



Peter Magubane

Zindzi Mandela, 16 years old

16mm color, 55 minutes; Produced by Anthony Thomas for ITV (Britain) 1978; Rental: \$75.00

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 for six days?

"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. Through interviews and verite 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. They 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. Included are the brutal attacks on the students by machete-wielding black hostel dwellers, forcibly separated from their families living in the Bantustans. The film proves that these attacks were instigated and manipulated by the South African police.

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





Peter Fraenkel

16mm color, 27 minutes; Produced by: Thames Television 1976; Rental: \$35.

"There is no crisis here," the South African Minister of Justice assured the world press during the 1976 black protests. This unique film counters those assertions with exclusive footage of the Soweto uprisings and the murderous police response.

In the summer of 1976 black students marched in Soweto, the sprawling township which houses Johannesburg's black population, protesting an education system which spends \$15 a year for every black schoolchild and \$300 for every white. The camera records these demonstrations as they are met by massive police terrorism; over 200 blacks were killed. Black parents responded to a call to stay home from work in protest, and for several days Johannesburg was brought to a standstill.

In the midst of the crisis, clandestine interviews were filmed with four young black leaders of the movement. Within days, the people interviewed were thrown into jail 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.

THERE IS NO CRISIS



LAST GRAVE AT DIMBAZA

**16mm color, 55 minutes; Produced by:
Nana Mahomo 1974; Rental: \$65**

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 smuggled out of the country and edited in Europe by South African filmmaker Nana Mahomo.

"A powerful film which details the government's systematic attempt 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

16mm color, 27 minutes; Produced by: IKON-Kenmerk (Holland) 1977; Rental: \$40; Sale: \$400.

In 1975, after years of fierce guerilla war against the Portuguese colonial regime, the people of Mozambique finally won their independence. But though the Portuguese were defeated, enemies like illiteracy, ignorance, exploitation, tribalism, racism, the oppression of women are not defeated merely by a declaration of independence.

This fascinating Dutch film looks at the transformation of the Mozambican school system since independence. In so doing, it provides a unique glimpse at how the new government is actually implementing its vision of building a new society.

"Let us make the entire country a school in which we all learn and we all teach." Students work closely with the surrounding community. It is just as important to find ways of building a hospital out of available natural materials as it is to learn how to conjugate a verb.

BULLETS ARE BEGINNING TO FLOWER

"Our schools, our syllabuses, our independence are the fruit of sacrifice of generations of our ancestors. They are the fruit of revolution. To the students we say: we leave in you all our hopes, the hopes of the future of our country."

—President Samora Machel

All schools are self-reliant: they grow their own food and build their own buildings. The men learn how to farm, a task previously thought of as "women's work."

To effect these changes, the schools have developed democratic structures that are still dreams in the minds of progressive teachers in the West. This is essential to give the students the necessary apprenticeship in collective decision-making. Everywhere blacks and whites learn together, dancing traditional dances, singing "We are all Mozambicans."

The film effectively counters speculation in the American press that black rule in neighboring Namibia, Zimbabwe and South Africa will lead to a bloodbath. It provides a convincing example of self-reliant, multi-racial nation building in Southern Africa.





**It isn't that things are easy
nor is it being easy
that's essential**

**The sunflower circles with the light
and that isn't easy but it's beautiful**

**It is time to understand
that macala and malapa
grow on strong trees
in firm ground**

and not in mud

**To go on studying or not to
is neither your nor my problem
It is ours.**

—Marcelino dos Santos

NAMIBIA: A CASE STUDY IN COLONIALISM

**16mm color, 18 minutes; Produced by:
United Nations 1975; Rental: \$25.**

In our opinion, the best brief account of the changing faces of colonial domination in any Third World nation.

The story begins in 1885 when German ranchers stole the great herds of Namibian cattle and took over the grazing lands. When the Namibians rose in rebellion they were no match for the guns of Krupp. After the defeat of the Herero people—who had rejected the notion of private property—every Herero man, woman and child was systematically exterminated.

The rigorous construction of an apartheid society and the rape of Namibia's wealth could then begin in earnest. German occupation was eventually replaced by British, and then South African while multinational corporations set up extensive mining and agricultural operations.

In 1966, after years of peaceful protest and U.N. resolutions denouncing South African rule, SWAPO (the South West Africa People's Organization) began a new armed struggle for independence. Sam Nujomo, leader of SWAPO, makes clear that the Namibians will not settle for a neo-colonial solution.

SOUTH AFRICA: THE RISING TIDE

**16mm color, 44 minutes; Produced by:
Boubakar Adjali 1977; Rental: \$60.**

Completed in late 1977, **South Africa: The Rising Tide** uses rare historical footage to trace today's headlines to their colonial roots, emphasizing the consistent thread of black resistance to each new white attack: from the formation of the African National Congress, to the Sharpeville massacre of 1960, culminating in the explosive uprisings of the last years.

The film links the liberation struggles in Zimbabwe, Namibia and South Africa,

and shows that they are indeed the key to the future of the rest of Africa. In the film Prime Minister Vorster declares that, "We see the defense perimeter of South Africa to be the equator." The film carefully 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.

Commentary from Oliver Tambo (ANC), Sam Nujomo (SWAPO) and Joshua Nkomo of Zimbabwe's Patriotic Front, makes clear that the resistance

movements are prepared for protracted armed struggle that will not cease until victory. Prepared in collaboration with the African National Congress by African filmmaker Boubakar Adjali the film provides a unique African perspective on the situation in South Africa.

"South Africa: The Rising Tide contains some of the most truly remarkable footage I have seen on the repressive South Africa system . . ."

—Robert Van Lierop
filmmaker of A LUTA CONTINUA

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

Narrated by Ossie Davis, **Free Namibia!** is the most current report on the forces vying to shape a settlement in Namibia.

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 businessman, interviewed on a lush golf course, states that he will never share power with blacks, because whites made the country what it is. The camera pulls back to

reveal his black caddy staring bitterly at the lens. 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."

FREE NAMIBIA!

Medisch Komitee Angola



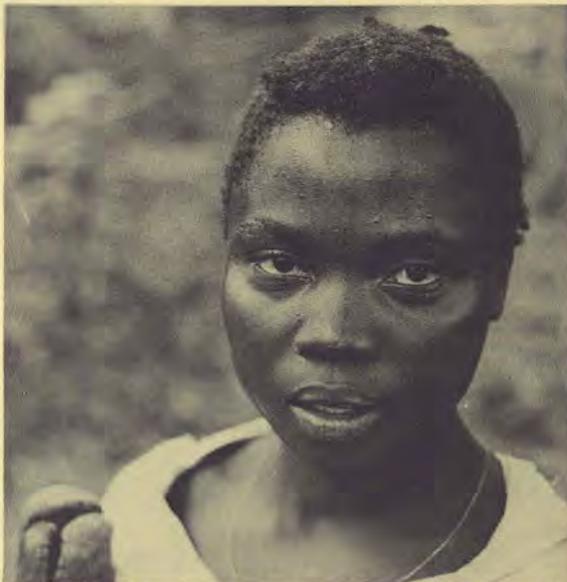
ANGOLA: THE PEOPLE HAVE CHOSEN

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 freedom in late 1975. It remains one of the few resources for studying the problems and prospects of nation building in that country.

At the time the film was shot, thousands of Portuguese settlers were fleeing Angola, leaving the economy in chaos. FNLA and UNITA—rival groups tied to the CIA and South Africa—challenged the authority of the central government led by the MPLA.

Against this backdrop of turmoil certain images stand out: MPLA soldiers patiently harvesting crops abandoned by the Portuguese; the people of a Luanda shantytown engaging in spirited discussions with their elected representatives at assemblies of popular power; Angolans of Portuguese descent fighting side-by-side with black Africans. **Angola** shows why the MPLA was the only group with a broad enough vision to mobilize all Angolans in the task of national reconstruction.



Medisch Komitee Angola

A VITORIA E CERTA THE STORY OF ANGOLA

Slide-tape/filmstrip-tape, color, 30 minutes; Produced by: Southern Africa Committee; Sale: slide-tape \$65; filmstrip \$20.

The most detailed audio visual presentation available on the history of the resistance movement in Angola. **A Vitória É Certa** is especially helpful in explaining the historic roots of the MPLA, the divisive role of UNITA and the FNLA, and the difficult tasks of reconstruction facing Angola today. The slide-tape/filmstrip exposes attempts by the U.S. government and multinationals to destabilize the MPLA government through active recruitment of mercenaries, financial aid to UNITA and the FNLA and overt logistic support.

A Vitória É Certa presents the current struggle in Angola as heralding the final stages of a centuries-long battle to determine who will control Southern Africa: foreign powers or the people themselves.

(The slide-tape may be returned after review and purchase price will be refunded less a \$20 rental and shipping charge.)

16mm color, 45 minutes; Produced by California Newsreel 1978; Rental: \$60.00; Sale: \$550.00

While **Controlling Interest** does not deal directly with the operations of multinational corporations in Southern Africa, it is an important resource for educators and activists concerned with the forces of neo-colonialism and underdevelopment in the third world, and the dynamics which underly the global expansion of U.S. corporate power.

"Rare and exciting interviews with corporate executives reveal how they view the relationship between company objectives and labor, economic development and democracy."

—James O'Connor
professor of economics
University of California
at Santa Cruz

"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. A unique film!"

—Joseph Collins and
Frances Moore Lappe
authors of **FOOD FIRST**

"...an ambitious film that touches on Brazil, Chile, the Dominican Republic, runaway shops, U.S. imperialism and the CIA, but it moves easily from subject to subject without losing the thread of analysis."

—Peter Biskind
SEVEN DAYS

"Controlling Interest is a devastatingly accurate picture of what the multinationals are up to in the world."

—Richard Barnett
author of **GLOBAL REACH**

Suzette Abbot



CONTROLLING INTEREST:

The World of the Multinational Corporation

of related interest

Behind The Lines

30 minutes, color, 1971, \$30.00

The social policies in evidence in Mozambique today have their roots in the long guerilla struggle against the Portuguese colonialists led by Frelimo. This film reveals the development of this new society in embryonic form in the liberated zones before independence.

Massacre At Nyazonia

28 minutes, color, 1976, \$20.00

In July, 1976, Rhodesian troops—disguised as freedom fighters—crossed into Mozambique and systematically massacred over 300 unarmed Zimbabwean refugees. This film documents the nature and results of this murderous attack. Note that because hastily made, color and sound quality are not up to commercial standards.



ZANU Medical drive-1978 LSN

Dr. Martin Luther King—From Montgomery To Memphis

27 minutes, color, \$30.00

The best presentation we've seen of the story of the American civil rights movement, from the historic bus ride of Ms. Rosa Parks in Montgomery to the tragic murder of Dr. King in Memphis, told through news footage and Dr. King's eloquent words. The Civil Rights movement has been an important model for the black consciousness movement in South Africa.

San Francisco State—On Strike

25 minutes, B&W, 1969, \$25.00, Sale Price: \$200.00

In 1969, third world students at San Francisco State finally won the right to equal opportunity in education after a long strike marked by fierce university resistance and police repression. This film has recently been used to mobilize support against the Bakke decision.

Can You Hear Me?

30 minutes, color, \$30.00, sale price: \$300.00

A creative outpouring of poetry, songs, and game chants set to music and flowing images portrays how Black youth perceive their lives in the ghetto . . . and the world around them. A beautiful and inspiring film which offers provocative comparisons with the students in our films on South Africa.

ACOA publications

The **American Committee on Africa**, founded in 1953, is devoted to supporting African people in their just struggle for freedom and independence. **ACOA** informs Americans about significant African issues, mobilizes public support for African freedom, and works for policies which will strengthen this aim.

The **Africa Fund**, associated with the **ACOA**, regularly publishes research papers on events of major importance in Southern Africa. Recent publications include:

SOUTH AFRICA INFORMATION PACKET Ten publications including a list of U.S. corporations doing business in South Africa, fact sheets on South Africa and the Kruggerand, and an analysis of U.S. policy in Southern Africa. \$1.00. Over ten, 80¢ each.

VOICES FOR WITHDRAWAL A new edition of this highly useful compendium contains excerpts of statements by Steve Biko, the Black Peoples Convention, the South African Students' Organization, the NAACP, the AFL-CIO and others on the role of foreign investments in supporting apartheid. 10¢. Over ten, 8¢ each.

SOUTH AFRICA AND THE U.S. MULTINATIONAL CORPORATIONS by Ann & Neva Seidman, Hill & Co. 1978, 251 pp. A detailed analysis of U.S. investment and its implications both for South Africa and for neighboring African states. \$4.95.

Minimum order, \$1.00; add 15% postage and handling to all orders. The 1978 Africa Fund literature list is available free upon request. Write:

American Committee on Africa
305 East 46th Street
New York, NY 10017

Southern Africa magazine

Newsreel strongly recommends **SOUTHERN AFRICA** magazine as an invaluable tool for providing teachers and activists with background and up-date material for our films. It is the only regularly published magazine on Southern Africa produced in the United States. It will help you keep abreast of the rapidly changing situation in the area, with book reviews, resource materials, and regular articles on South Africa, Namibia, Zimbabwe, Angola, Mozambique and the Organization of African Unity, as well as coverage of liberation support work in this country.

Basil Davison, author of **IN THE EYE OF THE STORM: ANGOLA'S PEOPLE**, and an experienced observer of the African scene has said, "**SOUTHERN AFRICA** has shown itself to be a rare source of sound information . . . When others were wrong, **SOUTHERN AFRICA** was right. Not just once or twice. Repeatedly."

Subscription rates are:

Individuals	Institutions
1 yr. - \$10	1 yr. - \$18
2 yr. - \$18	2 yr. - \$35

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