

UNIVERSITY UNITED METHODIST CHURCH

Affiliated with The Wesley Foundation of Wisconsin, Inc., Madison
1127 University Avenue, Madison, Wisconsin 53715
Telephone (608) 256-2353

March 13, 1973

TO: Madison United Methodist Churches
Rev. Bernie Kassilke
Rev. Marv Schilling
Rev. Jerry Krause
Madison Area Comm. Churches
The Minters

Friends,

Cordial greetings,

I have communicated with each of you by telephone about the visit of Rev. Jose Chipenda and Mr. Maxim Raframsoa. I am writing now to facilitate your publicizing the main program planned for the church community.

Tuesday, March 20, 7:30 P.M. at the University United Methodist Church, 1127 University Avenue, Rev. Jose Chipenda and Mr. Maxim Raframsoa will lead a discussion following the film "End of Dialogue". Rev. Chipenda, an Angolan, is the Africa Secretary of the World Student Christian Federation with offices in Nairobi, Kenya. His wife is the sister of Bishop Emilio de Carvalho, the first African bishop of the United Methodist church in Angola, and all are close personal friends of Fred Brancel, former missionary in Angola and now Lay Associate at the University United Methodist Church.

Mr. Raframsoa from Malagasy (Madagascar) works with the Food and Agriculture Organization of the United Nations with headquarters in Rome. The discussion will be on the topic "Third World Perception of Justice, Liberation, Freedom and Development. The event is sponsored by the Madison Area Committee on Southern Africa and the public is invited to attend.

For the clergy, a luncheon is planned at Madison Area Community of Churches building, 142 West Johnson, Tuesday noon, March 20. Another communication will bring details about this event.

Your help in publicizing the Tuesday evening program will be appreciated. These are men and an issue with whom we will do well to acquaint ourselves.

Sincerely,

Fred
Fred Brancel
for the Madison Area
Committee on Southern Africa

Schedule for the Madison visit of

Jose Chipenda and Maxim Rafraamsoa, March 18-21, 1973

Sun., March 18 - 3:45 p.m. arrival time (to be met by Fred Brancel)

7:30 p.m. MACSA and Ad Hoc meeting at the First Congo Church, Univ. Ave.

Mon., 19th 10:15 a.m. with Dennis Drusang, #302 N.Hall (Joyce Brancel will take the men to this appointment)
10:30 a.m. with Prof. Fred Hayward, Pol. Sci. #416 N. Hall (Dennis will take the men to this appointment)
11:00 a.m. Pol. Sci. 662 lecture with Prof. Fred Hayward.

Lunch

1:20 p.m. African Language and Literature 277 with Prof. Neil Skinner.

3:30 *Jose with Rev. Robb. Midgley, Rockford at Univ. Meth. Church*

5:30 ? *1st Meth. Men's dinner*

Tues., 20th 8:25 a.m. Land Tenure seminar with Prof. David King, #330 King Hall.

10:30 a.m. TV video tape interview with Rick Pinger (257-1196) and the Minters at 731 State Street.

Brown Bag Lunch with the Clergy Brotherhood at Madison Area Community of Churches, 142 W. Johnson.

4:00 p.m. Film: End of Dialogue followed by

7:30 " discussion.

9:00 " at University United Methodist Church, 1127 Univ. Ave.

Wed., 21st a.m. Unscheduled.

Contact persons: Ruth and Bill Minter, 241-1137

Fred Brancel, 256-2353 (Office), 238-3652 (Home)

PHELA-NDABA (END OF THE DIALOGUE) - From SOUTHERN AFRICA, Vol. IV, No. 3

The film "Phela-Ndaba" (End of the Dialogue) is a moving portrayal of the unremitting, corrosive oppression of apartheid. It is unique among apartheid documentaries because it does not try to describe what it does to blacks; it irrefutably sets forth what "the South African way of life" looks like through the eyes of blacks. Simply, starkly, the fugitive camera records the twilight existence of a people whose land has been occupied and whose lives have been enslaved by a white minority in the name of Christian civilization and Western democracy.

The film was made in secret by members of the banned Pan Africanist Congress of South Africa (P.A.C.). The unprocessed film was then smuggled to London where other P.A.C. members, led by Mr. Nana Mahomo, produced the 45-minute documentary which most reviewers agreed was "a measured but damning indictment" (Evening Standard, London, Nov. 25, 1970).

Most of the sequences in the film are commonplace in South Africa. It is therefore significant that, while a British reviewer found the film "a shock" (Guardian, London, Nov. 26, 1970), a white South African who saw it in London found it "boring" (Star (weekly), Johannesburg, 23 Jan, 1971). Dialogue is possible with people who are shocked by the sight of starving children in Natal's "Tin Town" for Indians; in the Coloureds' traditional home, District Six, which has now been declared a "white area"; in the African reserves and ghettos; or by the sight of conditions Africans endure in the mining compounds (36 men to a rat-infested room with concrete bunks for beds); of black children peering wistfully through a hedge at white youths swimming in a suburban swimming pool; and black families crowded into wretched hovels behind wire fences.

When portions of Phela-Ndaba were televised in the US in Dec., there was none of the sharp controversy that raged in Britain in November. Before televising it, the British Broadcasting Corporation (BBC) gave S. African Government officials a preview. South African Ambassador Henrik Luttig objected strenuously to the film; he described it as malicious and distorted and detailed "eleven blatant factual errors" in the commentary. Of the statement that African miners earn only \$12 a month, Dr. Luttig said the true figure is \$14.40 a month minimum. Of the "blatant factual error" that African children have to pay for their books, the ambassador said: "True, but free books for all schoolchildren are gradually being introduced." (Daily Telegraph, London, Nov. 25, 1970)

However, the ambassador and his staff refused the BBC invitation to put their case in a televised discussion immediately after the screening of the film. The discussion was nevertheless held and the S. African Government's point of view was well represented by three British "right-wingers" (Star, Johannesburg, Nov. 27, 1970) two of them Tory Members of Parliament. One of the latter, Mr. Harold Soref, said that the film was "Psychological warfare against the white man...part of a campaign that the BBC exercises against any country that is fighting communism" (Times, London, Nov. 26, 1970). The TV reviewer for the Observer (London, Nov. 29, 1970), who called the film "a monument to courage," wrote that the ambassador had "refused to back up his accusations of distortion by appearing" and that "None of the three gentlemen" who did appear to defend white South Africa "was able to produce any very convincing examples" of the alleged "exaggerations."

The review in the Daily Mirror (London, Nov. 26, 1970) reads: "The first thing to be said about the film's black man's view of his slave type existence in South Africa is that it was agonizingly well done...Producer Nana Mahomo had a right to be proud of his film. Of course, it was propaganda. It was a war film. Ammunition to be used in the fight for more (sic) freedom and equality. Proof of its effectiveness is the uproar it has caused. It's not every day that you get a British MP in a studio accusing the Establishment-conscious BBC of promoting world communism by consistently screening programs angled against white South Africa. Surely if there is a charge to be levelled against the corporation it is not that we were given a propaganda film, but that we don't get enough of them."

And the Guardian reviewer to whom the film was "a shock" continued: "The members of the Pan Africanist Congress who took the film were rightly and righteously angry. Their passion flooded the film, drummed on the sound track. The roll call of dead men at the end sentenced to death was full of menace. Cold black anger with statistics at its fingertips."

plus

WITNESSES: A TESTAMENT ON APARTHEID IN SOUTH AFRICA

Produced on behalf of International Defense and Aid, 1971, color. Among the newest films dealing with South Africa's racist apartheid policy, this film shows the effects of apartheid on the dispossessed majority of blacks, coloreds, and Indians, and the struggle for liberation from this system both in and out of South Africa. Included is a re-enactment, during a demonstration in London, of the Sharpesville massacre.

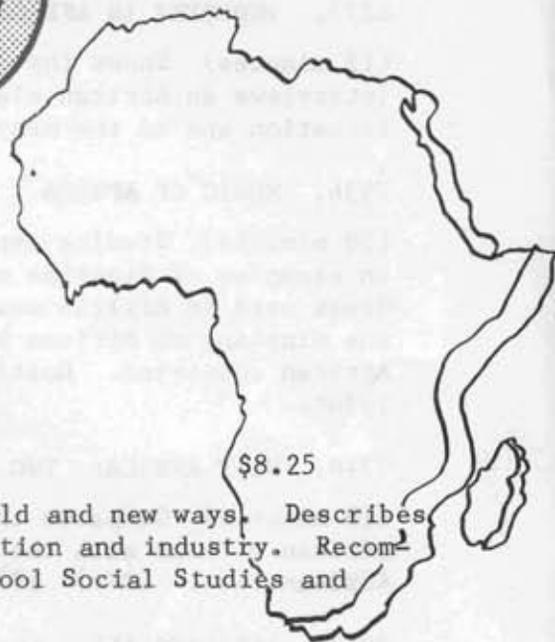
CALA WILL BE SHOWING THESE FILMS IN COOPERATION WITH MACSA (MADISON AREA COMMUNITY ON SOUTH AFRICA) ON THE 20TH OF MARCH AT 1127 UNIVERSITY AVENUE. THE SHOWINGS WILL BE AT 4, 7:30 and 9:30 P.M. and the cost of admission is \$1.00.

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B A V I

16mm films now available for rental on

AFRICA: ANCIENT AND MODERN



7195. AFRICA: CHANGE AND CHALLENGE (Color) \$8.25
(14 minutes) Shows the conflict between Africa's old and new ways. Describes the growth and development of transportation, education and industry. Recommended for Intermediate, Junior and Senior High School Social Studies and Geography classes. (AIMS).
4285. AFRICA CHANGES: A YOUNG LEADER IN A YOUNG NATION (Color) \$6.00
(14 minutes) Shows how a young African district commissioner is working with villagers in the Luchoto section of Tanzania in East Africa. One sees how improved agricultural practices and increased cooperation are helping the villagers provide better schools, hospitals and a water supply system for their area, while at the same time increasing their self-reliance. (BFA) 1970.
7623. ANCIENT AFRICANS (Color) \$12.00
(27 minutes) Reaches back into Africa's history before the time of the written word. Uses animation, maps, time line, art objects and actual locations to present development of civilizations, growth of communities, and the rising of empires. Studies the people through their arts, trade, buildings, monuments and religions. (International Film Foundation) 1970.
7470. DISCOVERING THE MUSIC OF AFRICA (Color) \$9.00
Demonstrates the rhythmical African music which can be made through the use of bells, rattles and drums. A master drummer of Ghana and his associates demonstrate the instruments. The film concludes with an African dancer accompanied by the drums. (BFA) 1967. (22 minutes).
7729. EAST AFRICA: TWO LIFE STYLES (Color) \$8.25
(19 minutes) Compares and contrasts the lives of a farmer and a fisherman living 400 miles apart in Tanzanian villages. The daily activities of each family are presented and each ones specific exploitation of the ecology is explored. (BFA) 1970.
7944. FAMILY OF THE BUSH: SON OF WARRIORS (Color) \$5.50
(12 minutes) Gives an idea of how tribesmen live in present-day Kenya. Follows the activities of the men, women and children through a typical day. Shows the type of homes they live in and how the young boys of the village qualify to become warriors. (McGraw-Hill) 1971.

4277. INDUSTRY IN AFRICA (Color) \$5.00
 (12 minutes) Shows the development of three industries in modern Africa. Interviews an African electrician in his home and gives his reaction to his own situation and to the many recent changes in Africa. (BFA) 1970.
7536. MUSIC OF AFRICA \$5.00
 (28 minutes) Studies aspects of traditional African music as represented in examples of Nigerian music. Describes and demonstrates some important drums used in African music, along with other percussion instruments. Discusses the mingling of African with European music into new styles popular in many African countries. Hosted by composer-musician Fela Sowandi. (Indiana Univ.) 1970*.
7718. WEST AFRICA: TWO LIFE STYLES (Color) \$7.75
 (18 minutes) Compares the daily life of a yam farmer who lives in a small West African village with the daily life of a wealthy businessman in a modern West African city. (BFA) 1970.
7943. AFRICANS ALL (Color) \$9.00
 (22 minutes) Introduces the various peoples and geographic areas of Africa with an eye toward eliminating many popular misconceptions about the continent. Using animation and live action footage, the film gives an introduction to the diversity and color of Africa. Utilizes music and sounds recorded on location. (International Film Foundation). 1971.
7704. ETHIOPIA: THE HIDDEN EMPIRE (Color) \$16.50
 (60 minutes) Shows the diversity of people and ways of life in Ethiopia. This National Geographic special explores the effects of Judaism and Christianity on the kingdom. Looks at the history and topography of the land contrasting the ancient societies with the technological present. The role of Haile Selassie in the growth of Ethiopia is discussed. (Films Inc.) 1970.
3791. LAND OF SENEGAL (Color) \$9.00
 (27 minutes) Describes traditional life in Senegal, as well as changes that are being made in agriculture and crafts. Visits regional centers that have been started to improve educational opportunities. (McGraw-Hill).
2902. DECOLONIZATION OF AFRICA \$3.25
 (18 minutes) Reports on the United Nations commission investigating colonial practices in Africa. Concerns itself with the territories under the control of Portugal, South Africa and Rhodesia. Shows the actual hearings and their conclusions. (McGraw-Hill).

These films are now available and may be ordered from the:

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