

# NELSON MANDELA

**70TH BIRTHDAY TRIBUTE**

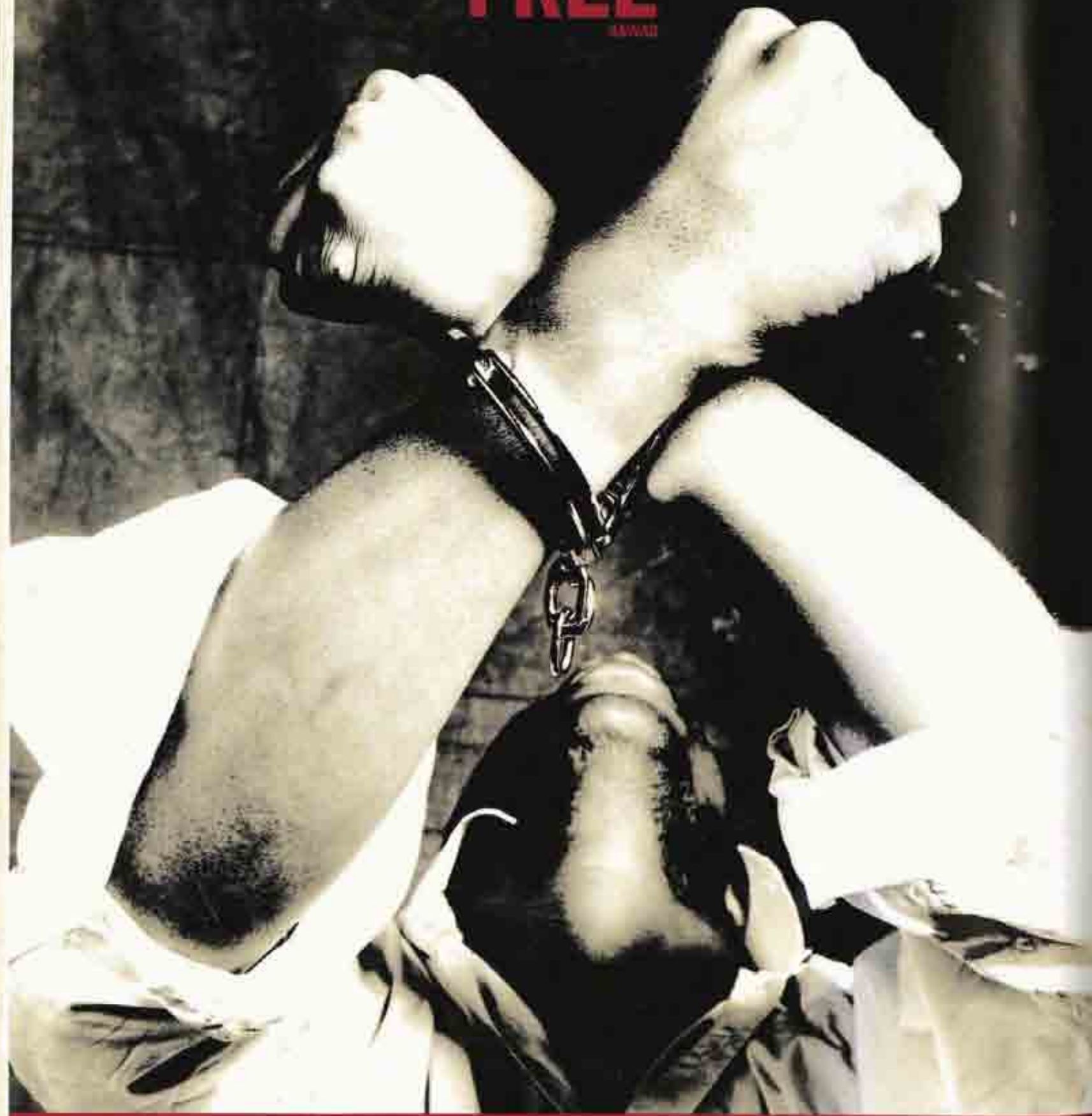
WITH RAJESH AGRAWAL IN SUPPORT OF THE ANTI AEROTRASH MOVEMENT

WEMBLEY STADIUM SATURDAY 11 JUNE

AAA  
ARTIST AGENT & ARTIST

# "SET THEM FREE"

HAWAII



ANTILLES  
HAWAII

*Memo*



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Introduction by Archbishop Trevor Huddleston CR

+ Trevor Huddleston CR

18.7.88

18/7/88



Nelson Mandela by Mary Benson



Artists: A to M



Programme of the day



Artists: M to W



Artists Against Apartheid



Anti Apartheid Movement



CAFOD



Christian Aid, Save The Children



Oxfam



IDAF, War on Want



BART

written by Jerry Dammers

# FREE NELSON MANDELA,

**FREE, FREE, FREE FREE FREE NELSON MANDELA**

Free Nelson Mandela

**TWENTY-SIX YEARS IN CAPTIVITY,**

His shoes too small to fit his feet,  
His body abused but his mind is still free,  
Are you so blind that you cannot see,

I say

Free Nelson Mandela,  
I'm begging you,  
Free Nelson Mandela

**He pleaded the causes of the ANC,**

Only one man in a large army,

Are you so blind that you cannot see,  
Are you so deaf that you cannot hear his plea

Free Nelson Mandela,

I'm begging you,

Free Nelson Mandela

**TWENTY-SIX YEARS IN CAPTIVITY,**

Are you so blind that you cannot see,  
Are you so deaf that you cannot hear,  
Are you so dumb that you cannot speak,

**I SAY,**

Free Nelson Mandela,

I'm begging you,

Oh free Nelson Mandela, free Nelson Mandela, begging you, begging you,

Please free Nelson Mandela, free Nelson Mandela, I'm telling you,

**You've got to free Nelson Mandela...**

Chrysalis

**2**  
TONE



The Nelson Mandela 70th Birthday Tribute is a truly historic event. Artists from the world over have gathered in this great Stadium in Wembley to express, through their presence and their music, their support for Nelson Mandela and his cause.

It is difficult to encapsulate in words all that Nelson Mandela symbolises. I can still remember vividly the times when we campaigned together when I was a priest in South Africa. I was inspired then, as I am today, by the qualities he possesses – wisdom, profound courage and above all a determination to see his people freed from apartheid. I can find no more fitting words to describe Nelson Mandela than those of his closest friend and colleague in the struggle; Oliver Tambo the President of the African National Congress (ANC):

*"One person has come to embody the aspirations of all the South African people – Nelson Mandela. His life symbolises our people's burning desire for freedom; his imprisonment is the imprisonment of the whole South African nation; the fight for his unconditional release, and that of all political prisoners and detainees, in the glorious fight against injustice, racial bigotry, and man's inhumanity to man."*

Exactly 24 years ago – on this very day, June 11th, Nelson Mandela was convicted – alongside other leaders of the ANC – and subsequently given a life sentence for seeking to overthrow the system of apartheid. He has now been

behind prison bars for over a quarter of a century. For political prisoners in South Africa there is no parole or remission. A life sentence actually means imprisonment for the rest of one's life. P W Botha says Mandela will only be released if he betrays everything that he has dedicated his life to.

This marvellous 70th birthday tribute will be an inspiration to Nelson Mandela and to all who suffer the daily injustices of apartheid. But it has an even greater significance. The fact that through radio and television millions of people across the globe will be joining with us today provides a unique opportunity to galvanize the entire world into action to secure the freedom of Nelson Mandela and his people.

Nelson Mandela will be 70 on July 18th, just five weeks away. I truly believe that if we unite together in one great movement we can achieve our objective in securing the release of Nelson Mandela and his colleagues by his 70th birthday. I urge everyone of goodwill to join with me in the 'Nelson Mandela Freedom at 70 Campaign', and in particular to participate in the culmination of the Campaign, a mass Rally in Hyde Park on July 17th, the event of Nelson Mandela's Birthday.

Today, thanks to the efforts of Artists Against Apartheid and all those who have made this 70th Birthday Tribute possible we have begun this great task. I deeply appreciate the tremendous work done by everyone involved in this Tribute, but I have no hesitation in urging an even greater effort so that we can achieve this noble objective.

+ *Trevor Huddleston CR*

Archbishop Trevor Huddleston CR  
President Anti-Apartheid Movement

## PROCEEDS

Half the proceeds of this event will go to the Anti-Apartheid Movement and the other half will go in Britain to childrens projects for Southern Africa through: CAFOD, Christian Aid, Save the Children Fund, Oxfam, War on Want, IDAF, Bishop Ambrose Reeves Trust.

# NELSON MANDELA

**We are celebrating the seventieth birthday of the world's most famous political prisoner. Since his imprisonment in August 1962 Nelson Rolihlahla Mandela has embodied the struggle for freedom in South Africa. In that country it is**

**illegal to quote him or yet there is no doubt Africans – among born long after he regard him as their Internationally he has**



**to display his portrait that most South them young people vanished into jail – authentic leader.**

**been widely honoured: by students and faculties of universities; by cities in Scotland and Italy, in Greece and Australia, which conferred 'freedom' on him. Streets, parks, buildings and squares have been named after him. Poems and songs extol his life and, like many heads of governments and 2,000 Mayors in 53 countries, call for his release.**

Born into the royal family of the Tembu people in the Transkei, Mandela had a traditional childhood. But even as he herded cattle and helped with the ploughing, he longed for adventure and was captivated by tales of heroic ancestors who had defended their land against European invaders. His education in a mission school and Fort Hare College, ended abruptly when he was suspended for taking part in a students' strike. Then, in 1940, he turned his back on an arranged marriage and the prospect of chieftainship, and ran away to Johannesburg.

A tall, striking but still unsophisticated young man he quickly learned the bitter facts of life for Africans under the Colour Bar. Confined to 'locations' and shantytowns, 'natives' were denied all human rights and suffered continual harassment from the police, especially under the hated Pass Laws. Encouraged by a new friend, Walter Sisulu, Mandela took the first steps toward dedicating his life to his people; he qualified as a lawyer and he joined the African National Congress. With Oliver Tambo, he established the first black legal partnership in Johannesburg, assisting victims of apartheid laws. In the ANC, Sisulu, Mandela and Tambo were among young African nationalists who galvanized the ANC into militant, but non-violent, action against the Afrikaner Nationalist Government.

Mandela was appointed Volunteer-in-Chief of the Defiance Campaign in 1952 when 8,500 men and women broke apartheid laws and went to jail. Among leaders banned from political activity

and restricted to Johannesburg, he continued to work behind the scenes. In 1956 came the mammoth Treason Trial of 156 men and women of all races. After two years most were released but Mandela and Sisulu and 28 others remained on trial until 1961 when all were found Not Guilty.

The violence of the South African State was shockingly exposed in 1960: at a township called Sharpeville police shot dead 69 Africans – men, women and children – and wounded scores more. The ANC was outlawed, thousands were imprisoned. Emerging from prison, Mandela was elected to lead the struggle from underground; his immediate task was to organize a countrywide strike. As Tambo said, he was born a mass leader who could not help magnetising people. It meant sacrificing his profession and, more importantly, his family life – he had married Winnie Nomzamo Madikizela only three years before. As he daringly eluded a massive police search, the press dubbed him the Black Pimpernel.

In December 1961 sabotage against symbols of apartheid marked the birth of Umkhonto we Sizwe, Spear of the Nation. While the sabotage continued Mandela slipped across the border to visit heads of state in Africa, and in London met leaders of the Parliamentary Opposition. 'Wherever I went,' he said, 'I was treated like a human being.' Soon after returning to South Africa, he was betrayed by an informer and, on 5 August 1962, he was captured. Sentenced to five years for 'inciting' workers to strike, he declared:

***'... when my sentence has been completed, I will still be moved, as men are always moved, by their consciences; I will still be moved . . . to take up again, as best I can, the struggle for the removal of injustices until they are finally abolished once and for all.'***

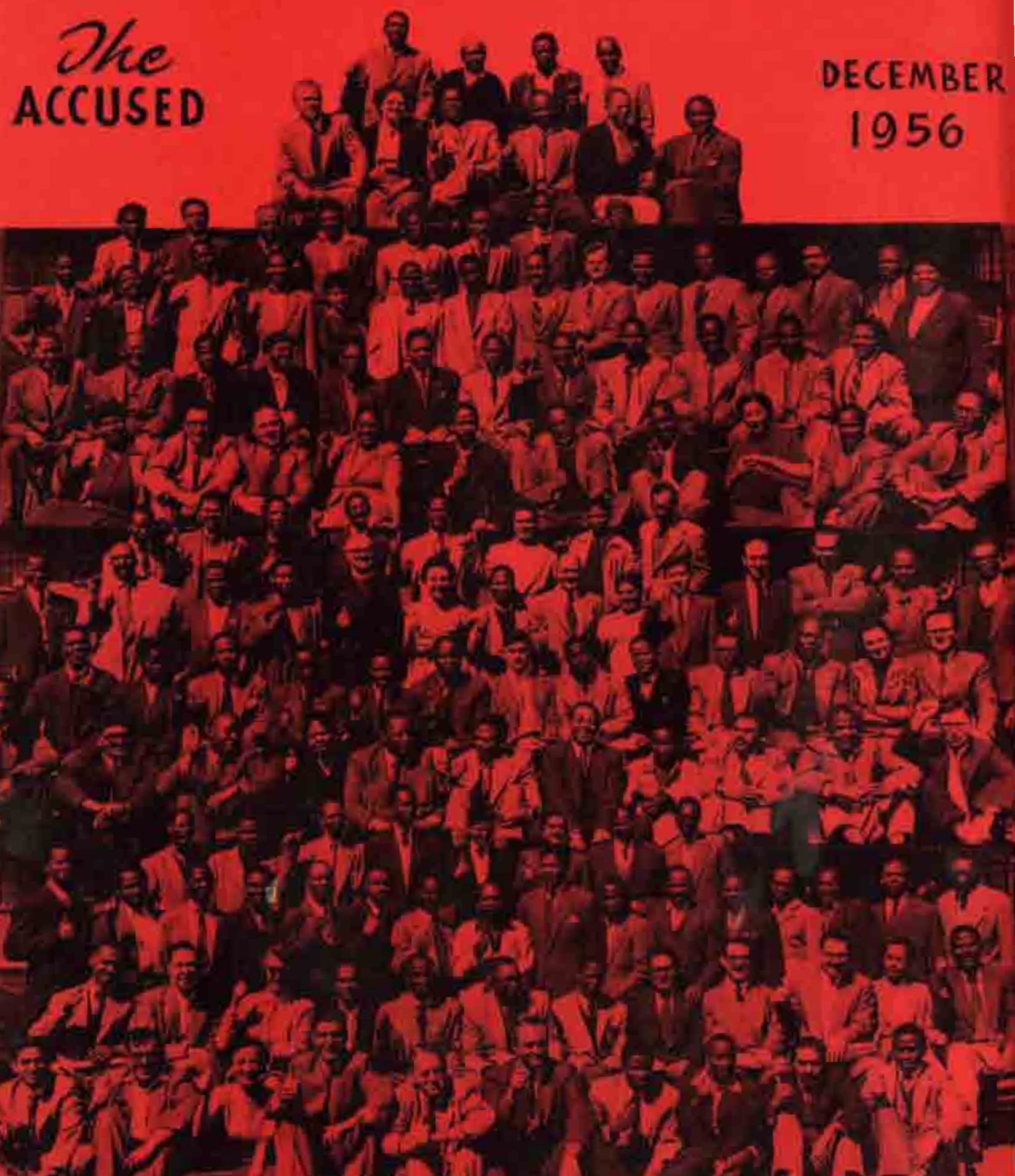




# TREASON TRIAL

*The*  
**ACCUSED**

DECEMBER  
1956





Within months he was brought from prison as Accused Number 1 in the 'Rivonia Trial'. Accused of leading Umkhonto we Sizwe, he did not deny planning sabotage. 'I did not plan it ... because I have any love of violence,' he said. 'I planned it as a result of a calm and sober assessment of the political situation that had arisen after many years of tyranny, exploitation and oppression of my people by the whites.'

In a statement which has become a historic document, he declared: 'Above all, Africans want equal political rights ... It is not true that the enfranchisement of all will result in racial domination ... The ANC has spent half a century fighting against racialism. When it triumphs it will not exchange that policy ...'

### ***'Our struggle is a struggle for the right to live.'***

With Sisulu and six others, in 1964 he was sentenced to life imprisonment. The *New York Times* said they were regarded as 'heroes and freedom fighters, the George Washingtons and Benjamin Franklins of South Africa'.

Mandela, Sisulu and the other black defendants, were flown to Robben Island, the maximum security prison on a rocky outcrop surrounded by turbulent seas, seven miles from Cape Town. Mandela and Sisulu were to spend nineteen years there, among thirty held in separate cells in a special section. Warders were abusive and quick to punish, the food was vile, the men had to wash in cold water and sleep on a concrete floor with a thin mat and two blankets. They were allowed one letter every 6 months – of 500 words, confined to family matters – and one visit every 6 months – of half an hour, confined to family matters. Newspapers were forbidden yet somehow the men picked up scraps of information about events in the outside world. And all the while, through cold dank winters and blazing summers, they laboured with pickaxes and shovels in a lime quarry, day in, day out, year after year after year.

From the start it was agreed that no matter what they were subjected to, no sign of weakness would be shown. Mandela usually represented their complaints, with his natural air of authority repeatedly confronting prison officials. A fellow-prisoner – not a member of the ANC – has said that the government had two aims, to destroy their morale and to get the world to forget them. 'They failed dismally, because being in the company of Mandela and Sisulu, instead of being weakened, they made you strong. Mandela taught me how to survive. When I was ill, he could have asked anybody else to see to me. He came to me personally. He even cleaned my toilet.' Despite the hardships, they found cause for laughter, especially at the absurdity of warders and the prison regulations.

Their protests, their hunger strikes backed by protests from the outside world, gradually won significant improvements in their conditions. Studies had become a lifeline, and during the 1970's visits and letters were increased to two a month. Instead of the quarry, they built roads or were taken by truck to a beach to collect seaweed for fertiliser. Backbreaking work but with the exhilaration of salt air and tantalising glimpses of distant ships and of Table Mountain.



Meanwhile, Winnie Mandela was enduring bannings and arrests, solitary confinement and torture. Eventually the State banished her to the inhospitable dorp of Brandfort. Like her husband, she knew that what she suffered was the common lot of innumerable Blacks. She fought back every inch of the way, managing to bring up her two daughters and, after twenty years, emerging triumphant, unbanned and back home in Soweto.

In 1982, after Mandela, Sisulu and three of the other Rivonia men were abruptly transferred to Pollsmoor Maximum Security prison on the mainland, contact visits were suddenly permitted – for the first time in 22 years Nelson and Winnie Mandela were able to embrace.

Recently Mandela has passed several legal examinations, aiming to qualify as an advocate (barrister). He may be turning seventy on 18 July but he has kept tremendously fit. According to a recent

visitor, he bears no resemblance to most portraits: tall and upright as ever, he is slim and, apart from whitening hair, looks remarkably youthful.

Through twenty-six years in jail he has remained a free spirit. Fellow prisoners report that he has not wasted a moment. But what an atrocious, tragic, waste for South Africa – for Whites as well as for Blacks – that his wisdom and strength, his generosity and humour, have not been used in leading that country towards a just society.

In January 1985 President Botha announced that Mandela could be released; all he had to do was to renounce violence. Mandela's reply, addressed to his people, was uncompromising, pointing out that only when all other forms of resistance had been crushed by the state, had Blacks turned to armed struggle. 'Let him (Botha) renounce violence,' he concluded. 'Let him say that he will dismantle apartheid...'

**'I cannot and will not give any undertaking at a time when I and you, the people, are not free. Your freedom and mine cannot be separated. I will return.'**





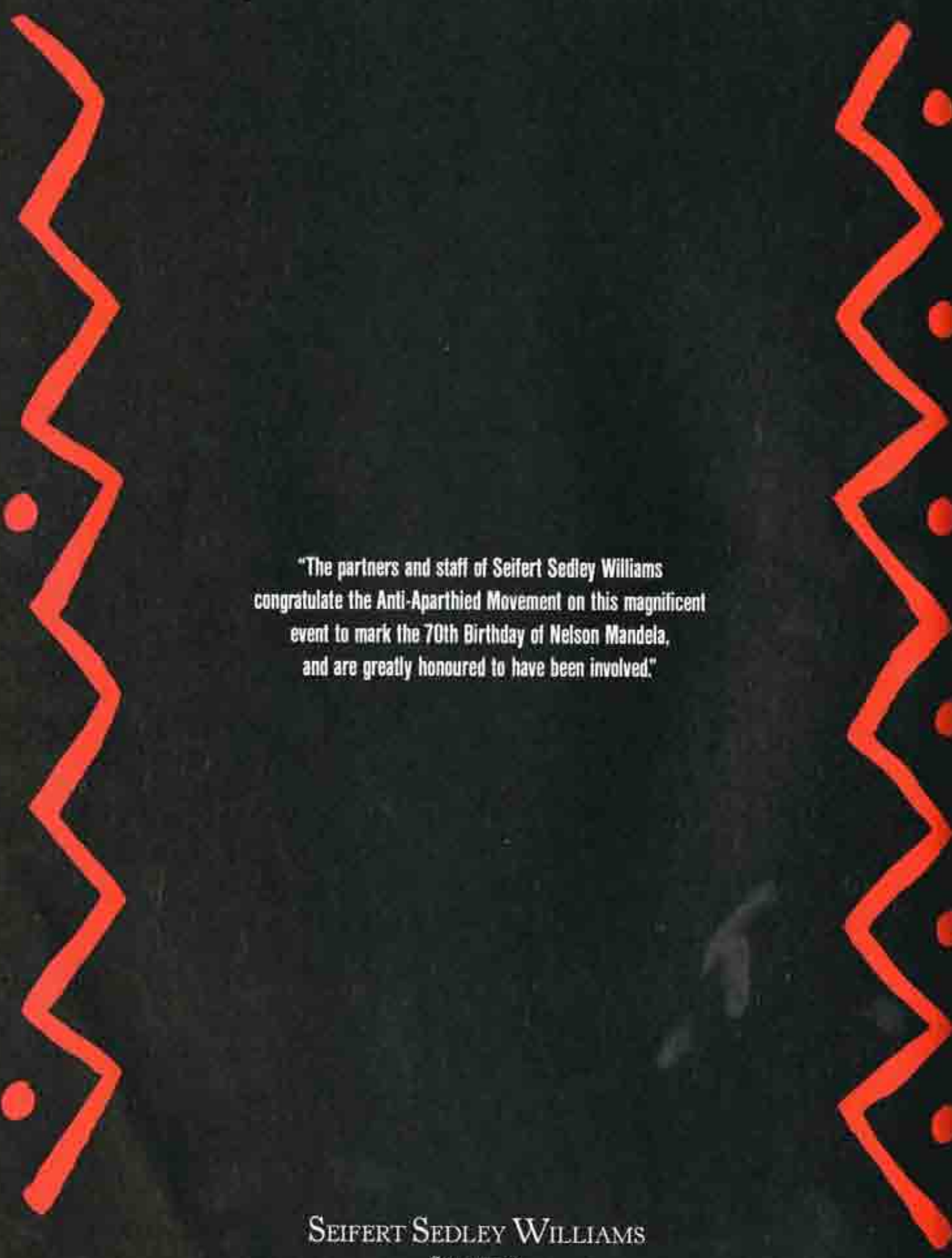
## MARY BENSON



Born and educated in Pretoria, Mary Benson served in the South African Women's Army during the Second World War, then became secretary to David Lean. Reading *Cry, the Beloved Country* had a dramatic effect, dissipating her customary racial prejudice. During the early 1950's, while working with the Rev'd Michael Scott, a pioneering spokesman for the Africans of Southern Africa, she met Nelson Mandela in Johannesburg. She came to know him better when she was secretary of the Treason Trial Defence Fund and when writing a history of the ANC — by this time Mandela was

leading the struggle from underground. In 1963 she was the first South African to testify before a United Nations committee and, three years later, when reporting on political trials in South Africa, she was banned and placed under house arrest.

Her writings include the Penguin *Nelson Mandela, South Africa: the Struggle for a Birthright* and a novel, *At the Still Point*. Radio plays for the BBC include dramatized documentaries on Mandela and the Rivonia Trial, and on Robben Island. She lives in London.



**"The partners and staff of Seifert Sedley Williams  
congratulate the Anti-Apartheid Movement on this magnificent  
event to mark the 70th Birthday of Nelson Mandela,  
and are greatly honoured to have been involved."**

**SEIFERT SEDLEY WILLIAMS**  
SOLICITORS

# BILLY CONNOLLY HARRY BELAFONTE WHOOP! GOLDBERG

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To say Billy Connolly is just a comedian is somewhat inadequate. Inadequate because not only does he have an innate gift to make people laugh at the most ordinary observations of everyday life, but his talent is extended into many fields – playwriting and acting among them.

Since his first solo concert in 1971, he has had a No. 1 UK chart single entitled 'D.I.V.O.R.C.E.', an hour-long TV special *An Audience With Billy Connolly* and with a two-week sell out at the London Palladium attended by the likes of Michael Caine, Elton John, Bob Hoskins, George Michael, Eric Clapton, Ringo Starr and Twiggy. In 1978 he appeared with the Scottish Opera in Sir Alexander Gibson's production of *Die Fledermaus* at the Royal in Glasgow, and in 1979 co-starred with Richard Burton in the movie *Absolution*. That same year, he was commissioned to write a play for the Edinburgh Festival.

The video of his worldwide *Bite Your Bum* tour won both the Music Week and Record Business Awards for 1981. In 1982 his eighth album, *Pick of Billy Connolly*, won him another gold disc. The same year he portrayed Beefy in J. P. Donleavy's *The Beastly Beatitudes of Balthazar B* to much critical acclaim, published his second book (entitled *Gullible's Travels*) and released another top-selling video *Hand Picked by Billy Connolly*. In 1984, Billy appeared in a BBC-TV production of *Androcles and the Lion*, and starred alongside Michael Caine in the film *Water*.

His main hobby is cycling and Billy has on many occasions cycled for charity. In 1980 he cycled from Glasgow to Inverness to raise money for the Scottish Variety Club. Two years later he raised money for a hospice, built for the incurably ill by the people of Glasgow as a wedding gift for the Prince and Princess of Wales, by cycling from London to Glasgow, and more recently cycled from London to Brighton in aid of the British Heart Foundation. Other areas of charity that Billy has participated in are the BBC broadcast of Wembley Stadium's *The Aid* and performing in Comic Relief and various performances for individual charity organizations.

From the humble beginnings of the American Negro Theatre Workshop Harry Belafonte went on to land starring roles in the films *Bright Road*, *Carmen Jones*, *Island in the Sun*, and *The World, The Flesh and the Devil*.

By the 1950's, Harry Belafonte had become a household name. In 1956 he had his first American Top Forty hit with 'Jamaica Farewell' which went to No. 14. There followed his famous recording of the traditional 'Banana Boat Song' which became his first UK hit. The song was an overnight smash, reaching No. 2 in March 1957. Belafonte's follow-up hits, 'Mama Look at Bubú' and 'Island in the Sun', along with albums like *Calypso* (the first ever million seller), earned him a royal title – 'King of the Calypso' – and started off an international calypso craze. Shortly afterwards, Harry had his first UK No. 1 with the nativity song 'Mary's Boy Child', which remained at the top for seven consecutive weeks and sold a million in Britain alone.

Harry had only two more UK hits – 'Little Bernadette' in 1958 and 'Son of Mary', in 1959. Although the hits were running dry, Harry Belafonte had firmly established himself as an international showbusiness star. His success was reflected in the massive sales of his double album *Belafonte at Carnegie Hall*.

Alongside his recording activities, Belafonte had also earned a reputation as a tireless campaigner for human rights. His name still conjures up many images: standing alongside Martin Luther King; Harry Belafonte, United Nations Ambassador for Unicef; recording 'We Are the World' to aid the starving millions in Africa; and, of course, Harry Belafonte, the charismatic performer.

After a well-earned break from the recording business, Harry Belafonte has just completed a new album – his first for 15 years – *Paradise in Gazankulu*, in which he combines all his multifarious interests. The album – released by EMI Manhattan on 6 June – is a tribute to the Black struggle against apartheid in South Africa and an uncompromising condemnation of the present South African regime.

Whoopi Goldberg began performing at the age of eight in New York with the Children's Program at the Hudson Guild and the Helena Rubenstein Children's Theater.

In 1974, she moved to San Diego, where she appeared in the San Diego Repertory Theatre's productions of Bertolt Brecht's *Mother Courage*, and Marsha Norman's *Getting Out*, and honed her comedic skills as part of an improvisational group called Spontaneous Combustion.

Later, she moved to the Bay Area and joined the Blake Street Hawkeye Theater in Berkeley, partnered with David Schein. Moving shortly into solo performances, Whoopi Goldberg created *The Spook Show*, which first played San Francisco and then toured the United States and Europe.

It was at a 1983 performance of that show, performed at the Dance Theatre Workshop in New York, that she caught the attention of Mike Nichols, who offered to present her in a new Broadway show. An evening of original material, written and created by Whoopi Goldberg, the show opened at the Lyceum Theatre to overwhelmingly positive responses. She later taped the show as an HBO special.

The show also turned out to be an audition for Steven Spielberg, who was casting his film version of Alice Walker's *The Color Purple*.

The starring role launched Whoopi Goldberg's film career and (in addition to an Oscar nomination) won her the 1985 Golden Globe for Best Performance by an Actress in a Dramatic Motion Picture. Additionally, her appearance on an episode of TV's *Moonlighting* in 1986 earned Whoopi Goldberg an Emmy Award nomination as Best Guest Performer in a Dramatic Series.

Since *The Color Purple*, Whoopi Goldberg has appeared in *Jumpin' Jack Flash*, *Burglar* and *Fatal Beauty*. She recently completed filming of *Clara's Heart*, and *Nomar and Eddie* is currently in production.



GEORGE MICHAEL  
**FAITH**

THE ALBUM  
THE CASSETTE  
THE CD  
THE TOUR

...AND THE NEW SINGLE 'MONKEY'  
PRODUCED BY GEORGE MICHAEL,  
JIMMY JAM AND TERRY LEWIS

# ALVIN AILEY AMERICAN DANCE THEATER

The Alvin Ailey American Dance Theater was founded in 1958. Dedicated to the preservation and enrichment of the American modern dance heritage and the uniqueness of black cultural expression, the Company is one of the foremost contemporary dance companies in America. Ailey's vision of his company is not as a choreographer's personal instrument but as a repertory company aimed at providing art and entertainment through the presentation of important works of the past and the commissioning of new ones.

Since its inception, the Alvin Ailey American Dance Theater has performed for an estimated 15,000,000 people in 48 states, 45 countries and on six continents. The Company's extensive touring schedule began with its first US State Department sponsored tour to the Far East, Southeast Asia and Australia in 1962. Since then, the schedule has included annual US tours, as well as more than 25 international tours, highlighted by a tour of the USSR in 1970 (the first for an American modern dance company since the days of Isadora Duncan) and, in 1985, by the first US government sponsored tour of the Peoples' Republic of China for a modern dance troupe since the normalization of Sino-American relations.

Since 1972, the Alvin Ailey American Dance Theater has appeared annually at New York's historic City Center Theater and has also given performances in Lincoln Center's New York State Theater and the Metropolitan Opera House. The Company has appeared on several Public Broadcasting System (PBS) television programmes and various network specials. While in its 1986 European tour, the Company made a 90-minute television programme for West German Television.

## SURVIVORS (1986)

Especially for Nelson and Winnie Mandela whose determination inspires the survivor in us all.

Choreography by Alvin Ailey and Mary Barnett  
Music by Max Roach *Survivors* and *Triptych*  
Strings orchestrated by Peter Phillips  
Assistant to Mr Ailey – Masahumi Chiyaya  
Costumes by Tom Leslie James  
Decor by Douglas Grekin

Sharrell Meshi, Rudley Williams,  
Adrienne Armstrong, Christopher Huggins, Desire Seward,  
Nasha Thomas, Gereque Whiters

Composer, activist, Brooklyn-born Max Roach is considered by many to be the most influential drummer in modern jazz music. His use of the top symbal opened the way to a smoother, more sensitive contribution of percussion to the music of American jazz. Roach has collaborated with the greats of jazz – Charlie Parker, Coleman Hawkins, Otzy Gillespie and Miles Davis. *Triptych* was composed for Abbey Lincoln *Aminata Moseka* in 1967 and *Survivors* was written in 1986.

The creation of this work was made possible in part by generous grants from Booth Ferris Foundation James Dudaqagi Memorial Fund and with support from The National Endowment for the Arts.

Mr Ailey wishes to express his gratitude to Mr James and Messrs Grekin and Hunter for the generous gift of their talents and artistry to this work.



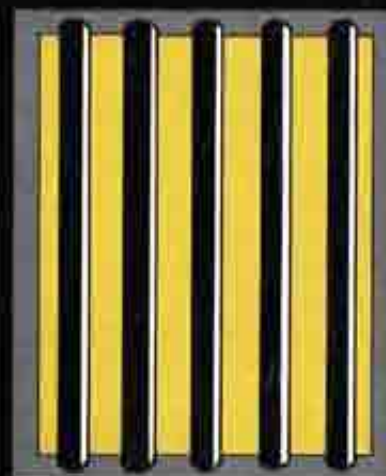
## THE ARNHAM LAND DANCERS

The Arnhem Land Dancers are from Buswick Station, Northern Territories, Australia.

David Blanas, the main didgeridoo player, aged late fifties, toured with Rolf Harris 20 years ago in England. He has made a number of appearances in cultural teaching programmes around Australia.

Joe Ashley, son of a famous Aboriginal artist, is following in his father's footsteps. He recently performed in public – a six-month appearance at the Travel Lodge Motel in Darwin.

Alfie Kelly and Clive Lane are the main dancers and Donald Billy is the singer and clapstick player.



“Twenty four years imprisonment has, against all the odds, and more importantly, against the wishes of the South African Government, turned a good and courageous man into one of the ‘truly great men of our time’, proving that the human spirit is never captive nor enslaved”

The London Borough of Brent Council joins in celebrating Nelson Mandela's 70th birthday and adds its support to the campaign against apartheid.





## ASHFORD AND SIMPSON

Since beginning their career together 20 years ago as aspiring songwriters, Nicholas Ashford and Valerie Simpson have become one of the most prolific, versatile and exciting musical couples in recording history. Creating an unprecedented catalogue of chart-topping pop and R&B hit singles and albums for many outstanding performers (themselves included), Nick and Val have earned, all told, 20 gold and platinum LPs and over 50 ASCAP awards for their incomparable skills as songwriters, producers and recording artists.

'I must say I feel very blessed and very satisfied with what we have accomplished and the way we have accomplished it,' reflects Nicholas. Valerie, forever looking forward adds, 'We still haven't reached our peak and have yet to record our best music.' Can it get any better? If *Solid* is any indication, Ashford and Simpson don't have very far to go before they reach perfection.

In addition to their prowess as a recording duo, Ashford and Simpson have gained recognition as one of the most exciting live concert acts around. Their fiery stage shows have mended broken affairs, given love a spot in the arm and fed the soul some nourishment. According to *The Guardian*, 'It's one thing to write a love song, but it's quite another trick to convince an audience you inhabit one.'

Ashford and Simpson's most recent Capitol release, *Real Love*, fulfils all the promises of *Solid* and captures the earthy sensuality and impassioned excitement of Ashford and Simpson at their peak. From the forceful rocker 'Real Love' to the silky lament 'What Becomes of Love', the LP testifies to a long-running joyful public love affair and further underscores the formidable talents of Ashford and Simpson.

# THE BEE GEES

*ESP* is the 25th LP in a recording career that has spanned nearly as many years. 'You Win Again' is the 50th single from a songwriting trio whose material has been covered by hundreds of different artists. As producers they've worked with over 20 top performers. Individually or collectively they have scored four UK No. 1s (19 No. 1s worldwide), 14 Top Ten and 20 Top Thirty hits. Their songs continue to be heard, and played, worldwide. Their combined sales (30 million copies of ~~one album alone~~) have made them one of the most popular and enduring groups in music history.

They are, of course, the Bee Gees... and as impressive as any list of accomplishments may be, it is what's happening today that interests Barry, Robin and Maurice Gibb. *ESP*, their first album in over six years, marked a return to form for the trio, offering up ten group compositions produced by Arif Mardin, with Barry, Robin and Maurice Gibb.

The Bee Gees have not been idle these last years, lending their combined musical prowess to a host of hit singles and albums. Barry in his production capacity, and together with Maurice and Robin as co-songwriters, has worked with such names as Barbra Streisand, Diana Ross, Dianne Warwick, Kenny Rogers and Dolly Parton. The list goes on. Barry also tested solo waters with *Now Voyager*. Robin recorded his solo album *Walls Have Eyes*, in 1983 and it streaked to No. 1 across Europe. Maurice has become increasingly active in film scoring, working on such projects as *Misunderstood* with Gene Hackman and the Kathleen Turner/Rutger Hauer vehicle *A Breed Apart*.

The Bee Gees, over twenty years, have made an art of making music talk; and giving millions of people 'special feelings'. On *ESP* they are working at the very peak of their collective and individual talents.



Denton Hall Burgin and Warrens,  
Solicitors to Elephant House Productions,  
are proud to be associated with the  
Tribute and wish it every possible success.

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# BRYAN

With *Into the Fire*, his fifth A&M album and first since 1984's *Reckless*, Bryan Adams has taken a giant step forward. *Into the Fire* is a more personal Bryan Adams record, a more overtly autobiographical one; at the same time, it is laden with the sheer intensity that has established the 27-year-old Canadian as one of contemporary music's most compelling performers. In short, *Into the Fire* will be Bryan Adams' best work to date.

After the monumental success of *Reckless*, that's saying something. Released in November 1984, *Reckless* has sold more than seven million copies, including four million in the US and 1.5 million in Canada, where it was the biggest-selling album by a domestic artist in the country's history. In the UK, sales topped half a million.

The album hit No. 1 on the *Billboard* album chart in 1985. The 'Heaven' single also went to No. 1, and five other singles 'Run to You', 'Somebody', 'Summer of '69', 'Kids Wanna Rock' and 'It's Only Love'. Bryan's duet with Tina Turner charted.



# ADAMS

Adams also received numerous accolades in the wake of *Reckless*. *Billboard's* 1985 year-end issue named him No. 5 Top Pop Artist, No. 5 Top Pop Album Artist, No. 3 Top Male Pop Album Artist, and No. 1 Top Male Pop Singles Artist. He also received two Grammy Award nominations, won an MTV Video Award with Tina Turner and took home four Canadian Juno awards. In Britain *Reckless* won the Music Week award as best 'Heavy Metal' Album and topped the Kerrang critics poll.

In July 1985, Adams performed during the Philadelphia portion of the Live Aid concert, an event that helped convince him of pop music's power for positive motivation. Eleven months later, he joined the likes of Sting, Peter Gabriel, and U2 for 'A Conspiracy of Hope', the six-city concert tour in support of Amnesty International; he also took part in the annual Prince's Trust benefit concert in London.

# CHRISSIE HYNDE

It started innocently enough. The Pretenders were halfway through their 1984 'Learning to Crawl' world tour when they got the urge to record 'Roomful of Mirrors', the Jimi Hendrix classic they'd been playing onstage.

Two years later, the Pretenders have been through several producers, numerous bass-players, more than a few drummers, a handful of keyboard/synth wizards and come up with their best album to date in the process... *Get Close*.

Once the 1984 world tour was completed, Chrissie Hynde set about the arduous process of putting together a suitable collection of songs for the next disc. By 1985 the words and music were ready for the studio. Enter Jimmy Iovine and Bob Clearmountain.

New producers suggested a few new musicians. It made sense to experiment. Chrissie Hynde and guitarist Robbie McIntosh found themselves playing with various rhythm sections whose members included bassists Bruce Thomas, Chucho Merchan, T.M. Stevens, John McKenzie and Malcolm Foster. Their other halves featured such renowned rhythm beaters as Steve Jordan, Simon Phillips, Mel Gaynor, Blair Cunningham and Martin Chambers.

Once basic tracks were completed it seemed quite logical to add some keyboard/synth decorations. These were ably supplied by Pat Seymour, Bernie Worrell, Bruce Brody and Carlos Alomar.



The end product is *Get Close*, an album full of clean, classic rock 'n' roll songs like the snappy first single 'Don't Get Me Wrong', the reflective 'How Much Did You Get For Your Soul?', an emotional 'Chill Factor', the raucous aforementioned 'Roomful of Mirrors' and seven other quality tunes.

Having thrived on the personnel changes throughout the recording of *Get Close*, the only sensible thing to do was to take some of these musicians on the road. Not surprisingly, that's exactly what Chrissie Hynde elected to do. Consequently the 1986/87 world tour Pretenders featured guitarist Robbie McIntosh, bassist T.M. Stevens drummer Blair Cunningham and Chrissie Hynde on vocals and guitars.

Throughout the recording of *Get Close* talk was cheap and rumours were rife that the Pretenders had ceased to exist. But the Pretenders haven't broken up. They've simply grown up.

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# CHUBBY CHECKER CURT SMITH

Chubby Checker's real name is Ernest Evans.

'The Twist', by Chubby Checker, is the only record in pop music history to become No. 1 in two different years.

The name Chubby Checker came from Dick Clark's wife.

In the sixties, Chubby Checker recorded over 22 albums from which 40 singles were released. Eighteen of those singles were in the Top Twenty.

In 1961 the Chinese castigated those 'ugly displays' in Maoming Cultural Park. The South African Foreign Minister deplored the Twist as a strange God from the United States.

The White House, in 1961, had to deny reports that the Twist was being done at a White House party and believe it or not, the Associated Press had to issue a public apology for reporting that Mrs Jacqueline Kennedy had slipped out of Palm Beach one night to do the Twist at a Fort Lauderdale nightclub. This was the first public apology by the AP since it announced the end of the Second World War prematurely.



In 1962 the Twist was banned in Tampa, Florida community centres; at Buffalo, NY diocese dances; by the United Arab Republic; in South Vietnam; by East Germany's communist party and many other countries and organizations too numerous to mention, although in each case mentioned, the Twist was that area's most popular 'movement'.

Two major motion pictures were released by Columbia Pictures, in the sixties, with Chubby Checker as the star: *Twist Around the World* and *Don't Knock the Twist*.

Chubby is credited with having the first light-show connected with a concert in America, in 1962!!

The album *The Change has Come* marked Chubby's return, in 1982, after 16 years, to the contemporary recording scene.

An avid jogging fan since 1968, Chubby continues to maintain a regular jogging schedule of close to 15-25 miles per week and has jogged in more cities and on more roads than any other performer in the world!!

Chubby and his band tour throughout the world, on an average of 300 days per year.

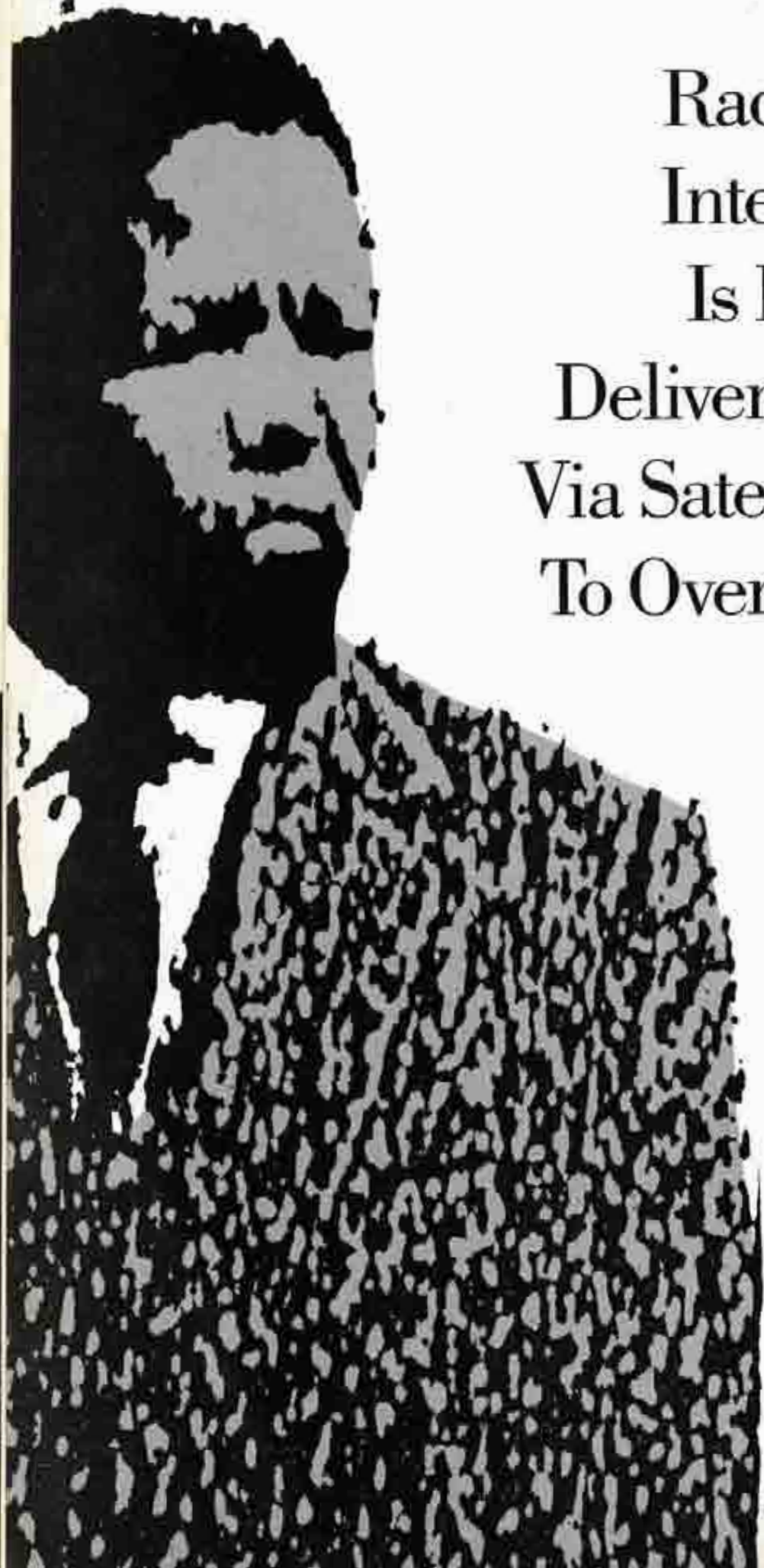
Curt Smith is a founder member of Tears for Fears, together with Roland Orzabal.

After a No. 1 album in the States with *Songs from the Big Chair* and a nine-month world tour, which ended in November 1985, Roland and Curt took time off to recuperate and write material for the next album.

For the last year they have been in the studio recording the third album which is due for release quite soon.

As well as working hard on the album, Curt is also on the fund-raising committee of the Nonstaff Robbins Music Therapy Charity.





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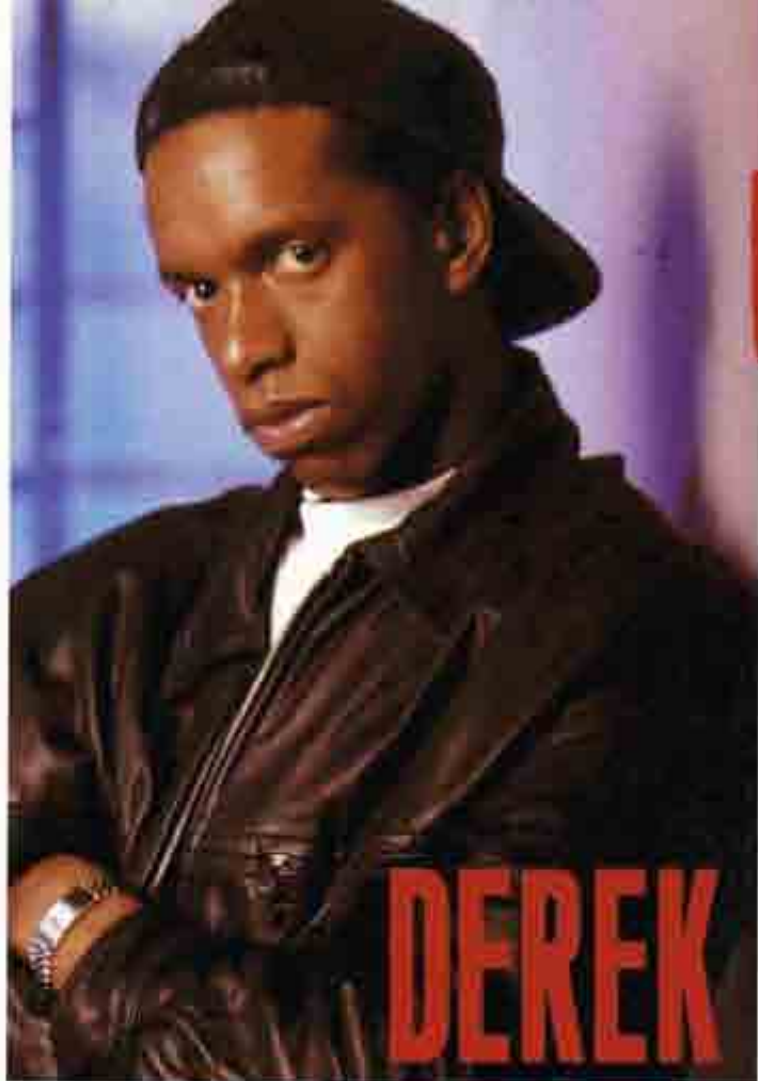
Deejay, rapper, producer, re-mixer — Derek B read these things and more in 1988 he stands at the forefront of British rap and his goal is to attempt to compete with its American heroes and ideas.

There are three sides to Derek: person number one is Derek B the deejay; number two is EZQ — a streetwise, cocky young London rapper who has a cheeky answer to everything; Derek Boland is Derek number three. Mr Boland has whipped out crucial remixes for people as dissimilar as Curiosity Killed the Cat and Eric B and Rakim (who could forget his mix of 'Paid in Full?') This Derek is also a producer.

His first single 'Rock the Beat' was released to club acclaim in America and in the end sold over 16,000 copies. Things started to move fast. A second single 'Get Down', was released. This time it took London clubland by storm.

Halfway through the success of his third single 'Good Groove', Derek took his biggest step forward yet. He amicably left Music of Life and signed with Phonogram Records, a major company so impressed with his talent they immediately set up a label just for him, Tuff Audio. Derek was ready for the world. Tuff Audio's first ever release, 'Bad Young Brother', sees Derek mapping out his intent. Tuff Audio's second release, the LP *Bullet from a Gun*, has him living up to his own reputation.

James Bond 007 licensed to kill  
EZQ, Derek B licensed to ill  
On Her Majesty's secret service of rap  
If anyone you're gonna attack



DEREK B

23



# DIRE STRAITS

'In 1979, Dire Straits' first album was No. 1 in many countries in the world, including South Africa.'

'When the band donated their South African royalties to Amnesty International, and released a statement condemning apartheid, we were banned by the Government's broadcasting authority, a response which Dire Straits regard to this day as a very great compliment.'

'Since then, Dire Straits have been a major supporter of the world movement to end the apartheid regime in South Africa.'

'We are proud to be a part of this day.'

Mark Knopfler





# CHILL



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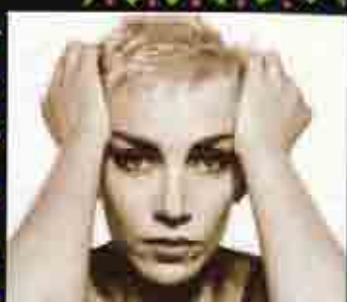
# EURYTHMICS

We are delighted to have the opportunity to participate in this unique event.

Nelson Mandela has become an international symbol of the struggle against apartheid, a regime which is both abhorrent and immoral. We are, therefore, proud to be a small part towards creating freedom for both Mandela and all political prisoners incarcerated under the repressive system.

One day, decency and humanity will overcome.

David A. Stewart & Annie Lennox



# THE FAT BOYS

The Fat Boys are: Darren 'The Human Beat Box' Robinson, Mark 'Prince Markie Dee' Morales, and Damon 'Kool Rockit!' Wimbley. In three years, the Fat Boys have made two motion pictures (1985's *Krush Groove* and the summer 1987 Warner Bros. comedy *Disorderlies*). They've starred in seven videos and made four chart-topping record albums.

Their second single release 'Fat Boys' was New York's No. 1 in requests, sales and on the charts. It remained Top Five for an unprecedented 18 weeks as it swept the country's radio stations and clubs while their wacky *Fat Boys* video — a celebration of overeating — became a comic favourite. Their next single, 'Jail House Rap', went Top Ten on the singles charts and heralded the release of the debut album also titled *Fat Boys* (produced by Kurtis Blow), which went gold in only six weeks and then platinum. Their next album *Big and Beautiful* entered the Black Chart at No. 20 with a bullet. The latest album, *Crashin'*, is their first for the new Tin Pan Apple Records which is distributed by Polygram. The first single is 'Falling in Love'. *Crashin'* also includes 'Wignout', a collaboration with the Beach Boys.

The comedic versatility of the Fat Boys in their seven videos as well as their guest appearances in videos for Kurtis Blow, Chaka Kahn, the 'Sun City' benefit and Martin Luther 'King Holiday' have made them a favourite among the viewers of MTV, BET, and numerous cable networks throughout the US.

25

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late teens that he finally summoned up the courage to attempt to forge a career as a vocalist.

On leaving school Fish first joined the Forestry Commission which at the time suited him perfectly as he loved the outdoor life. His first audition was for a band called Not Quite the Red Fox and Fish was turned down because in their opinion he did not have enough stage presence! This disappointment made Fish even more determined to prove himself and he joined a very loose boogie outfit called Blewit, doing songs like 'Walk on By' and 'I Shot the Sheriff'.

By the summer of 1980, Pink had decided it was time to move on and after several false starts, together with a bass-player friend, he answered an advert in *Musician's Only* for 'Bassist/Vocalist required by Aylesbury based band', who turned out to be the very embryonic Marillion. And after three years hard work on the club circuit Marillion eventually signed to EMI Records and have since then enjoyed a string of Top Ten singles and four hugely successful albums.

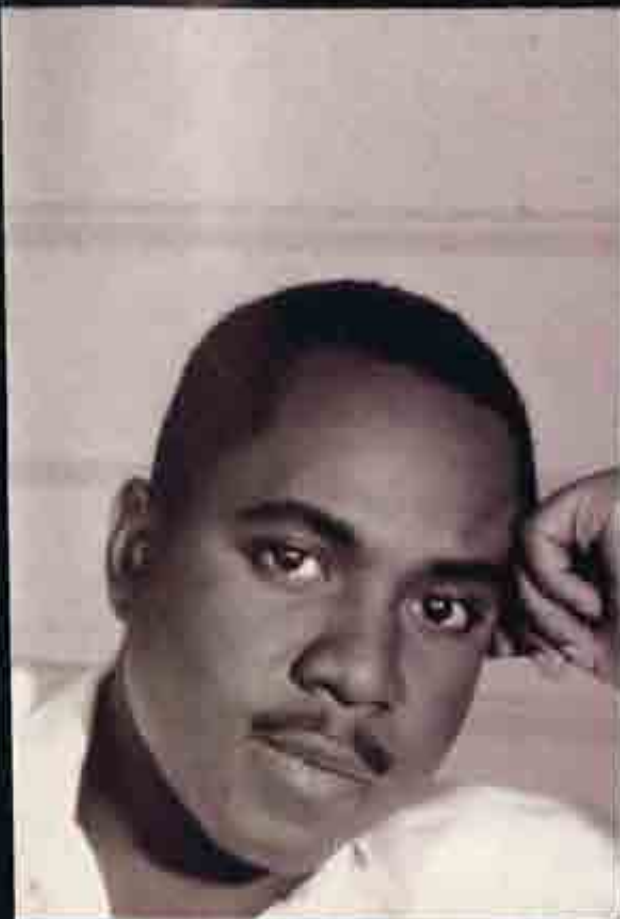


# FISH

Fish was born Derek William Dick on 25 April 1958 in Edinburgh, Scotland. He was brought up in a small town just outside Edinburgh called Dalkeith.

His first musical influences were the Kinks — in fact the first single he bought was 'Lola', Emerson Lake and Palmer, Pink Floyd and Genesis. However, it wasn't until he was in his

# FREDDIE JACKSON



Freddie Jackson is the first to admit that he's a romantic: 'They say I have bedroom eyes — and I work them as much as I can!' But it was undoubtedly the voice that made a platinum-certified hit of the very first Freddie Jackson album, the Grammy-nominated *Rock Me Tonight*. And that masterful voice recaptures all the thrill of last year's introduction on this second Capitol album, *Just Like the First Time*.

'I feel I gave my fans better than the first album,' says Jackson. *The First Time* is magical, brand-new. But I feel strongly that I gave the same quality, if not better with this one.'

In ten songs, produced by six different production teams, *Just Like the First Time* captures Jackson's richly soulful style in a variety of moods. 'I sing from the heart,' Jackson declares. 'I think I have a natural approach. I get a lot of feeling out of singing — I've gone into character, trying to relate to what someone else might go through.'

Freddie Jackson's immediate future holds more hit music, as well as a new headline tour, with all the attendant work and satisfaction. 'I get tired,' Freddie admits. Still, he's looking forward to this tour, and the exhilarating moment of contact with his fans. 'You step on the stage, feel the tension and excitement, see people actually running to the stage, and know that they want you to make them happy. Once I feel the intensity, I come alive. My energies are jumping. I'll have just a little eight-day break before leaving, so I'm going somewhere relaxing and quiet — because I plan on making a big noise when I come back.'



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HUGH MASEKELA

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# GEORGE MICHAEL

George Michael was born Giorgios Kyriacos Panayiotou on 25 June 1963, in Finchley, North London. He met Andrew Ridgeley at the beginning of his second year at school.

In 1981 George and Andrew formed their first band under the name of the Executive. While playing with the Executive, they wrote 'Careless Whisper' later released by George as his first solo single. This was to earn George and Andrew the Ivor Novello Award for Best Songwriters in 1985.

They released their first single 'Wham Rap' in June 1982; it reached No. 8 in the UK charts. Their next release was 'Young Guns (Go For It)' which reached No. 3.

George performed at the 1985 Motown Anniversary Celebration in New York, where he delivered duets with Smokey Robinson and Stevie Wonder. 1985 was also the year that Wham! became the first pop group ever to play in China.

In February 1985, the Wham! split was announced on a TV chat show. The final performance was at Wembley Stadium on 26 June 1985.

Since then, George has been involved in a number of projects, including producing for other artists, among them David Cassidy, David Austin and Deon Estus. He also duetted with Aretha Franklin and is the first white male vocalist ever to have a No. 1 single in the UK and USA at the same time. 'I Knew You Were Waiting' received the prestigious 1988 Grammy Award for Best R&B Performance by a Duo or Group with Vocal.

George's debut solo album 'Faith' was released on 2 November 1987; so far, four singles have been released from it, 'I Want Your Sex', 'Faith', 'Father Figure' and 'One More Try'. The album reached No. 1 in Britain, selling nearly one million copies throughout the UK. It has also held the No. 1 position in the American Billboard charts.

George received the BPI Award for Best British Male Singer for 1987. He contributed toward the Band Aid project, Band Aid single and performed at the Live Aid concert in 1985.

At the start of 1988, George Michael embarked on his first solo world tour, through Japan, Australia and Europe. He reaches the UK in June, after which the tour moves on to America.



# HUGH MASEKELA

Self-exiled South African trumpeter and vocalist Hugh Masekela's latest album *Tomorrow*, features Kalahari, his seven-piece band of 25 many years, working with various producers on eight tracks which segue seamlessly from percussive township jazz to Afro-beat dance rhythms to richly melodious, jazzy horn-and-vocal work. The album is fronted by the release of the international single 'Bring Him Back Home' (co-written by Masekela):

*Bring back Nelson Mandela*  
*Bring him back home to Soweto*  
*I want to see him walking down*  
*The streets of South Africa*

*Bring back Nelson Mandela*  
*Bring him back home to Soweto*  
*I want to see him walking hand in hand*  
*With Winnie Mandela*

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Even as it captures some Masekela traditions through its tight, engaging rhythmic structure, this song also demonstrates a socio-political consciousness which has informed Masekela's artistry from the beginning, and which he continues to express forcefully today.

Masekela grew up in South Africa, and studied music in London and New York. There he teamed up with fellow student Stewart Levine (known today as producer for the Crusaders, Eric Clapton, B.B. King and Minnie Riperton, among others) and formed a label, Chisa Records. Beginning in 1962, with Masekela's first album, *Trumpet Africa*, Chisa would, over the next decade, release eleven Masekela albums, which were distributed by various American companies, including Mercury and MGM. During the early stages of this period, Masekela also worked with Harry Belafonte's Clara Music, along with Miriam Makeba.

By 1967, Masekela's steady diet of live performances had resulted in a well-developed and tight band. His eighth album, *Promise of a Future*, gave him recognition on the pop level when it yielded the smash single 'Grazing in the Grass'. An adapted version of a Zambian instrumental, the single sold some four million copies in America. Masekela returned to Africa in the seventies on what he terms a 'pilgrimage of music' and returned to live permanently in Africa in 1980. In conjunction with Jive Afrika Records, he set up a mobile recording studio at a small oasis in the bush outside the city of Gaborone. The resulting LP was aptly titled *Techno-Bush*. The album's opener 'Don't Go Lose It Baby', topped the US dance charts and brought Masekela increased international exposure. Sold-out concert tours in the US and the UK and television appearances with Kalahari followed.

Masekela addressed a growing concern at his after returning to Botswana: in 1985, he founded the Botswana International School of Music (BISM), a non-profit musical institute designed to aid African and other international musicians.

In addition to his efforts with BISM, Masekela has been a vocal opponent of apartheid throughout his career, and in recent years has brought international attention to the continuing famine in many parts of Africa. He has also donated profits from his recordings to the Ethiopian Famine Appeal Fund.



# JESSYE NORMAN

After her sensational debut concert of her tour of Japan in November 1985, Jessye Norman was greeted with over 47 minutes of continuous, thunderous applause. She was only allowed to leave the stage after singing an encore 'He's Got the Whole World in His Hands' - an appropriate signature tune for Miss Norman herself, one of the top sopranos of our time who has earned the title 'Superstar' the world over.

After several years devoted primarily to concerts and recitals in sold-out houses with rave reviews, Miss Norman returned to the opera stage, singing Strauss's *Ariadne auf Naxos* at the Hamburg State Opera, followed by a succession of Greek heroines: Phedre at Aix-en-Provence, Jocasta and Purcell's Dido at the Philadelphia Opera. Her Metropolitan Opera debut in Germany's *Les Troyens* (in which she sang both the roles of Dido and Cassandra) opened the Met's 100th anniversary season in 1983, and later that season she sang the role of Jocasta in the Met's production of Stravinsky's *Oedipus Rex*. She returned to the Met in a production of *Ariadne*, opening on New Year's Eve 1984, an event which *The New York Times* called 'one of the company's triumphant evenings of the season'. That season also brought her return to the Aix-en-Provence Festival in *Ariadne*, she made her debut at the Vienna State Opera in this role in the autumn of 1985. In February 1986, she appeared in recital in a completely sold-out Metropolitan Opera House in an all-Strauss programme with James Levine.

She sang at the internationally televised Inaugural ceremonies for President Reagan in January 1985, and on 21 April, 1986 she performed for Queen Elizabeth's 80th birthday celebration at the Royal Opera House, Covent Garden. Miss Norman's immense international popularity was highlighted when she was chosen by the French Government to sing 'La Marseillaise' in Paris as part of the French salute to the American celebration of the 100th anniversary of the Statue of Liberty, a performance televised nationally by ABC-TV.



# JOAN ARMATRADING

Joan Armatrading: a highly respected singer/songwriter whose unique brand of rock music has charmed millions the world over since her recording debut with A&M Records in 1973. Her natural talent for writing poetic, emotional, and powerfully charged songs has been much in evidence on tracks like 'Love and Affection', 'Show Some Emotion', 'Willow', 'Drop the Pilot' and 'Me, Myself, I'. This summer, Joan's career reaches a new milestone with the release of her 11th LP *The Shouting Stage*.

The album, true to form, was recorded at Joan's home studio and features a sparkling selection of new self-penned compositions. Produced by Joan, *The Shouting Stage* also introduces an illustrious cast of musicians, notably Mark Knopfler and Alan Clark from Dire Straits, as well as Manu Katche and Dave Rhodes from Peter Gabriel's band and Big Country drummer Mark Brzezicki. The release of the LP will be followed by a world tour, that commences in the UK early in August, before moving on to America and Australia, returning for an October finale in the UK.

Joan Armatrading released her first album to an ecstatic critical reaction, and found herself compared to everyone from Joni Mitchell and Elton John to Nina Simone, Jimi Hendrix and even Thelonius Monk. While soon becoming well known in her own right, Joan found coping with the spotlight a less speedy process. But gone are the days when critics could only coax 'yes' or 'no' answers to their queries, and gone are the shy live performances. Joan Armatrading has developed into a charismatic and self-assured singer whose powerful stage persona guarantees breathtaking performances every time.



# JOE COCKER

Joe Cocker is a part of our rock 'n' roll heritage with his gritty, wholly unique vocals and unforgettable performance style. He's one of the few artists who can claim hit songs during the sixties, seventies and the eighties.

Cocker grew up in Sheffield, a steel-producing northern England town, the son of a social worker. At the age of twelve, Joe fronted a skiffie band put together by older brother Victor.

From there he joined Vance Arnold and the Avengers in 1964, and the band released a rendition of the Beatles' 'I'll Cry Instead', touring England with the Rolling Stones and the Hollies. After the band broke up, Cocker joined fellow Sheffield native Chris Stainton to write 'Marjorine'. They sent demos out, were heard by producer Denny Cordell (Procol Harum) and were brought to London to cut the record, which charted in the British Top Fifty in 1967.

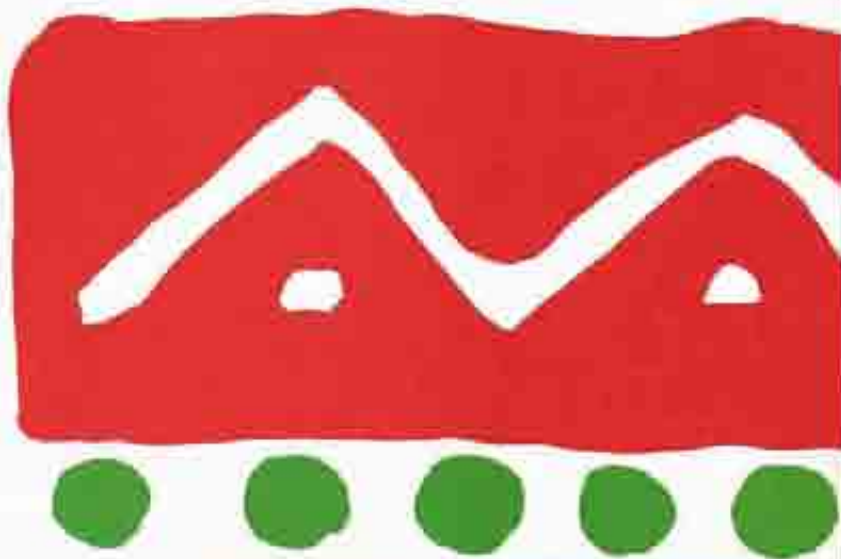
But it was Cocker's follow-up, his heartfelt exposition of the Beatles' 'With a Little Help From My Friends', which truly launched his career. The song became a hit in Europe, the album gold. The song also marked his unforgettable American debut at the Woodstock Festival in 1969. Cocker on stage – it's a picture that has remained ingrained in the public imagination.



Another exponent of blues rock, Leon Russell, produced the gold album *Joe Cocker!* Russell helped put together the peculiar tribe of musicians, which included Joe, for the now legendary Mad Dogs and Englishmen tour, which yielded a two-record set (again gold) and a feature film.

In 1975, Cocker had huge chart success with his version of Billy Preston's 'You Are So Beautiful'. The song hit No. 5 and was on the charts for 17 weeks. In 1982 Joe experienced the biggest hit in his career, 'Up Where We Belong', a duet with Jennifer Warnes. Featured in *An Officer and a Gentleman* it was No. 1 for three weeks. Not only was it a chart success, the song won a Grammy and an Academy Award. In 1984 Joe released his Capitol debut, *Civilized Man*, followed by *Cocker* in 1986. The latter was a million-plus seller worldwide.

*Unchain My Heart* confirms the reasons Ray Charles said 'Joe Cocker is my only real disciple'. There is no-one who can literally ring every last drop of emotion and meaning out of a song – pulling you down to the depths of despair, or lifting you up to the heavens. It's a fresh, exciting album from a rock 'n' roll treasure. Joe Cocker is simply incomparable.



# MARK KELLY



Mark Kelly was born in the city of Dublin, Southern Ireland on 9 April 1961. He spent the first seven years in Dublin after which his family moved to England, to Hornchurch, Essex.

His early influences were Rick Wakeman and Pink Floyd and it was after seeing Pink Floyd at Wembley in 1976 that he persuaded his parents to part with £185.00 for his Hammond Everett Organ and as one of Mark's elder brothers owned a guitar, the first tune he learned was 'Greensleeves'!

After leaving school in 1979 he started a four-year degree course in Art at the Bath Academy of Art. However, the desire to play in a band became more important than finishing the course and he soon returned to the London area and joined a band called Chemical Alice.

Mark Kelly's first contact with Marillion was when they in fact supported Chemical Alice at the Electric Stadium in Chadwell Heath in the autumn of 1981, where he was approached by the tall Scots lead singer of Marillion to leave the headline act and join the support. Mark had been very impressed by Marillion and immediately accepted the offer and has been the keyboard's player with the group ever since.

MAIN STAGE



Dire Straits



Whitney Houston



Simple Minds



George Michael



Sting



UB40, Chrissie Hynde, Maxi Priest



Hugh Masekela, Miriam Makeba



Eurythmics



Sly & Robbie



Midge Ure, Phil Collins, Mark Kelly, Paul Carrack, Curt Smith, Paul Young, Fish, Bee Gees, Joan Armatrading, Bryan Adams, Wet Wet Wet



Freddie Jackson, Roberta Flack, Natalie Cole, Ashford & Simpson, Al Green, Joe Cocker, H. B. Barnum



Jessye Norman



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Tracey Chapman



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Farafina



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# MAXI PRIEST

Maxi Priest is back. His third album, simply entitled *Maxi* is the product of a triumphant visit to Jamaica, where the album was recorded earlier this year.

Maxi's visit to Jamaica marked his acceptance as a member of the elite stars of international reggae, when he appeared as a headlining act at this year's Tenth Reggae Sunsplash, a four-day extravaganza held at the Bob Marley Centre in Montego Bay. It was the young south Londoner's first visit to his ancestral homeland, a remarkable and emotional trip which culminated in a midnight performance in which he shared the stage with Gregory Issacs, Ziggy Marley and Bunny Wailer.

Maxi's visit coincided with the 25th anniversary of Jamaican Independence and the centenary of the birth of the black nationalist leader Marcus Garvey. The new album includes a track simply called 'Marcus' which is dedicated to the memory and achievements of the late political leader.

The album is a continuation of what Maxi describes as a blend of popular rhythms with influences of roots reggae and black American soul music. His current hit single is a pop cover-version of Robert Palmer's 'Some Guys Have All the Luck', his duet with Beres Hammond on the socialist soul record 'How Can We Ease the Pain', and another pop cover-version 'Wild World'.



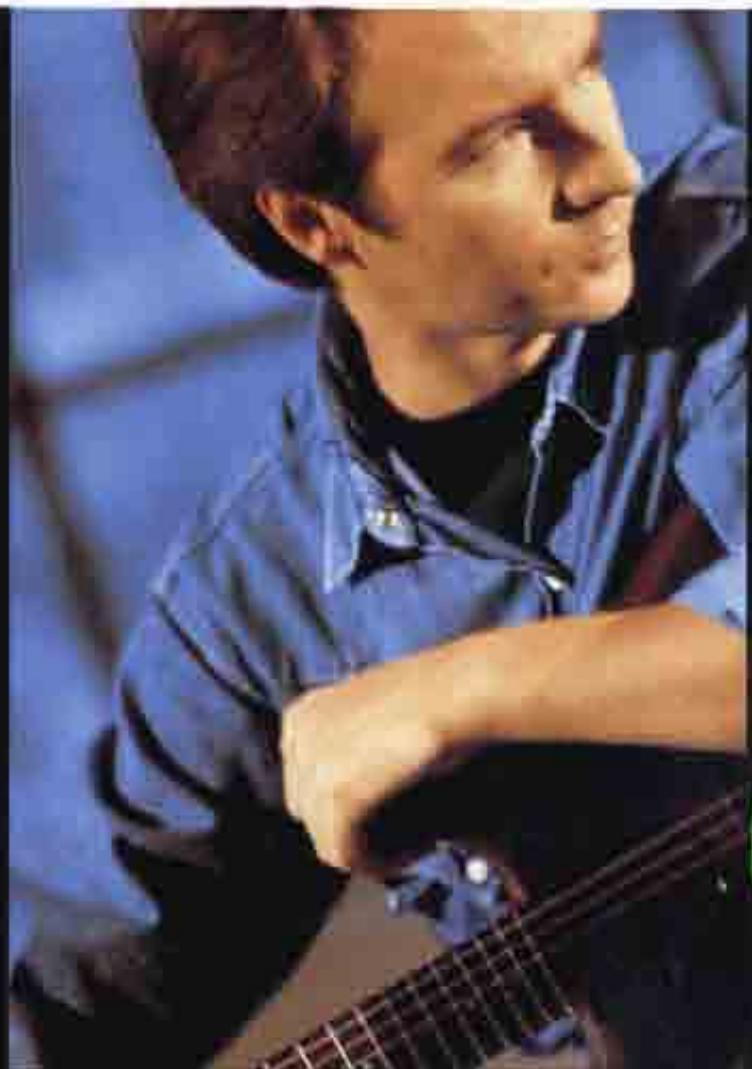
35

# MIDGE URE

The list is impressive. More UK chart records this decade than any other artist, Midge Ure has had 16 hits with Ultravox, six with Visage, five as a solo artist, one with Mick Karn and he co-wrote and produced Britain's best-selling single ever, 'Do They Know It's Christmas?', which catalysed an international phenomenon resulting in over £70 million being raised for famine relief Ethiopia and Africa. Of the hits, two have reached No. 1, 'Do They Know It's Christmas?' and his solo record, 'If I Was', five have been Top Ten and ten have been Top Twenty. In addition, these records have achieved success all over the world.

Midge is currently putting the finishing touches to his second solo album, which will be released in August/September this year. He recorded it in his own 24-track studio and it was mixed by Bob Clearmountain in Montserrat. He has been joined on the album by Mark King from Level 42, Mark Bzrezecki from Big Country, Kate Bush, Robin and Ali Campbell from UB40 and Mick Karn.

Through his association with the Prince's Trust, for whom he has been Musical Director of the All Star Band for the last three years, he has been asked to be Musical Director for an All Star Band for the Nelson Mandela Concert.





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# MIRIAM MAKEBA

To millions across the world and in her native Africa, Miriam Makeba is 'Mama Africa' – the acclaimed songstress who as 'the Empress of African Song' vividly symbolizes the struggle of her people: the oppressed black natives of South Africa. She is a woman in whose incomparable voice African music has found potent expression.



Born in 1932 in Johannesburg, South Africa, Miriam Makeba discovered her singing voice at an early age – and her songs of protest against her country's white minority regime were a way that she and others showed their defiance in school and church choruses. At the age of twenty, she was invited to be the female vocalist for one of the country's top bands, the Manhattan Brothers. In 1955, she was cast as the female lead in a controversial jazz opera based on the life of a murdered black boxer. But it was when she sang in the documentary film *Come Back Africa* that her career really began to take off. Both tours and TV appearances were successful and soon Makeba moved on to college dates and night club appearances in the US and Canada. Her recording career blossomed as she released records for RCA, Reprise and others. She was even received by landmark world leaders of the day, including Haile Selassie, Fidel Castro and John F. Kennedy.

But Miriam Makeba's path was not strewn entirely with roses. Political speeches denouncing her native land's racial policies intimidated the Pretoria regime, and when she tried to return to South Africa in 1960 to attend her mother's funeral she was denied entry. From this moment on she was an exile. After an impassioned and eloquent testimony before the United Nations Special Committee Against Apartheid in 1963, all of her records were banned from her homeland.

Makeba was awarded the 1986 Day Hammarskjöld Peace Prize.

She recently completed six months as a special guest on Paul Simon's *Graceland* tour, a programme which included emotional returns to Zimbabwe and the US. Makeba's return to Harare (she had been banned from Rhodesia at the same time as the South African ban was imposed) sparked so much interest and emotion that she was in constant demand on stage and off. The crowd of 20,000, including a large contingent from South Africa, gave her a rousing greeting, while reporters (many from South Africa again) lined up backstage to talk to her, and fans black and white waited for her at the hotel. Makeba was especially touched by the fans at the hotel. 'There was one group of young whites who gave me a gift and said they hope to see us all back home soon' says Makeba. 'That's my dream too – the day when we can bring a show like this back to Johannesburg, and have everyone – black and white – able to attend.'

Miriam Makeba's autobiography was published earlier this year and a new album, *Sangoma*, was released on Warner Bros.

Miriam Makeba remains at the forefront of international concern for the plight of black South Africans, with deep compassion that sounds so eloquently in a voice of such power and range, and songs of real beauty.

The second child of Nat King Cole, Natalie Cole showed a keen interest in music from an early age. As well as taking piano lessons as a little girl, she was also a big fan of her father, first performing with him at the age of twelve, and often accompanying him on tour. She took up music professionally in her twenties.

Her debut album *Inseparable*, released in 1975, achieved gold status, and included the hit single 'This Will Be' and won her Grammys for Best New Artist and Best R&B Female Vocal Performance. From then on there was no stopping Natalie. Her series of LPs on Capitol were commercial and critical successes. *Natalie* (1976) went gold, followed by a pair of platinum releases, *Unpredictable* and *Thankful* (both 1977). *Natalie... Live!* (1978), a two-record set, earned gold status, as did *I Love You So* (1979).

The 1980s began with Natalie Cole receiving her own star on Hollywood's Walk of Fame. *Don't Look Back* (1980), *Happy Love* (1981) and *The Natalie Cole Collection* rounded off her period with Capitol. Natalie Cole signed with Manhattan Records in September 1986. Her latest album is *Everlasting*.

'Jump Start' and 'I Live For Your Love', the first two singles from *Everlasting*, both reached No. 13 in the US pop charts. The third single is 'Pink Cadillac'. The album is one of the best selling R&B LPs of the year. Natalie Cole recently received a Grammy nomination for 'Best R&B Vocal Performance, Female'. She is currently engaged on a major tour of the US.

# NATALIE COLE



# 'BIBLE BELT'

In the bible belt  
of the southern veldt  
the whites make the rules  
and rule the minds of fools  
the blacks go to the dogs  
and the rest strive to be gods  
in the bible belt  
of the southern veldt  
in the bible belt  
of the southern veldt

---

Jesus equals profit  
and no one dares to stop it  
necklesses of broken knees  
hearts will scream and brains will bleed  
in the bible belt  
of the southern veldt  
in the bible belt  
of the southern veldt

---

In the bible belt  
of the southern veldt  
**they believe in the chosen race**  
**chosen by the colour of a face**  
so the devils kneel before God  
and offer him black blood  
the devils kneel before God  
drinking blood in the African mud  
dancing in the mud in Africa's blood

---

Mwari ndewe vanhu vese  
tese tese vatema nevachena  
Mwari ndewe vanhu vese  
tese tese vatema nevachena  
Asi havavzive

## ZEKE

Taken from the forthcoming  
'Mastercrime' album.

SOME BIZZARE



# CARRACK

'It must be quite difficult to package a guy like me,' muses Paul Carrack. Indeed, the veteran English singer/keyboardist/songwriter has gotten where he is today without relying on any particular gimmick or marketing strategy – just good songs, impeccable taste and an unforgettable voice. Over the years, Carrack's formidable talents have been tapped by several of rock's most respected artists, and critics and fans alike have heaped praise upon his all-too-infrequent (until now, that is) solo work.

Carrack made his Chrysalis debut with the new LP *One Good Reason*, whose streamlined electronic sound presents the eternally modest artist's soulful vocals in a seamless modern setting. The singer wrote or co-wrote six of the album's ten tracks: Squeeze's Chris Difford helped out on 'One Good Reason', and frequent cohort Nick Lowe co-wrote 'Double It Up'. Longtime pal Huey Lewis contributed 'Here I Am', seasoned tunesmiths Graham Lyle and Billy Livesey check in with 'Button off My Shirt', and the album is rounded out by 'Don't Shed a Tear' and the pop chestnuts 'Do I Still Figure in Your Life' and 'When You Walk in the Room'.

His new solo deal hasn't altered Carrack's workaholic ways. Even as *One Good Reason* was being released, he was in the midst of an extensive tour backing former Pink Floyd leader Roger Waters. Carrack also sings lead on a new version of Waters' Floyd-era hit 'Money', both in concert and on the B-side of Waters' 'Sunset Strip' single. 'I enjoy being involved with other people's work, and I've learned an awful lot from all the different people I've worked with,' Carrack comments. 'But now I think it's time that I should be putting some of that expertise to use for my own stuff.'



# PAUL



# PAUL YOUNG

To crystallize Paul's career in a few paragraphs is an almost impossible task, but let's take an encapsulated look at the last five years.

Most of his dozen singles have aspired to the Top Ten status, not only in Britain but also throughout the world, including a No. 1 hit in America with 'Everytime You Go Away'. His debut album *No Parlez* topped the charts in early August 1983, and such was its durability that it kept reappearing at No. 1 into 1984, by which time it had also attained the top spot in 15 other territories.

His following two albums, *The Secret of Association* and *Between Two Fires*, have also reached No. 1 and secured gold and platinum status in the principal global markets.

After three major UK tours in 1983-4, Paul started a massive nine-month world tour the following March, visiting 13 countries and culminating in six sell-out Christmas shows at Wembley Arena.

He also has the distinction of having collected three prestigious BPI Awards in successive years – for Best Newcomer, Best Male Vocalist and Best Video. He also appeared in the near-legendary Live Aid event in 1985 and in the all-star Prince's Trust concert at Wembley Arena last year.

Paul is currently in the studio recording his fourth album, which is due to be released later this year.



**11th june 1988**

**nelson mandela**

**hugh masekela**

**bee gees**

**miriam makeba**

**roberta flack**

**tracy chapman**

**ry cooder**

**chrissie hynde**



**wea**



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Roberta Flack has remained one of the most potent voices in contemporary American music for more than a decade. Since her brilliant emergence in 1972 and such classic records as the Grammy-winning 'The First Time Ever I Saw Your Face' and 'Killing Me Softly', Roberta Flack has attained a string of international successes both as an artiste and a producer.

# ROBERTA FLACK

In 1983, the duet with Peabo Bryson, 'Tonight I Celebrate My Love' was Top Ten in both Britain and the US, where it added to Roberta's already impressive stack of gold and platinum records. In 1984, her vocal performance on Sadao Watanabe's 'If I'm Still Around Tomorrow' enabled Japan's most popular jazz performer to achieve crossover chart success in America.

Roberta Flack lives in New York City, and is a familiar figure on the New York social scene, where a night out to see Michael Jackson is as likely to be followed by one to see Pavorotti ('I like all music').

'I think it's very important to keep abreast of what is happening, not only in our music and culture, but in other cultures as well. I am incredibly busy – perhaps more busy now than I have ever been at any point in my life. And I love it.'

Roberta Flack's life encompasses not only her music and business interests; her social and sociological commitments; her ever-growing family of cats and dogs. She lives by an attitude – a continual striving for integrity.



Today Phil Collins has firmly established himself as an accomplished performer both as a solo artist and as a member of Genesis. He has also become one of rock's most versatile and sought after producers.

Phil joined Genesis in 1970. He has appeared on all Genesis albums since their third *Nursery Cryme*. In 1975 Phil Collins became the front man for the group, vocally and percussively leading them into the unknown.

By 1981 Phil Collins turned his considerable energies towards solo endeavours. His debut solo album *Face Value*, featured the international hit 'In the Air Tonight'. In addition to playing all drums, keyboards, and singing all the vocals, Phil produced the album, assisted by Hugh Padgham, and wrote all the material. While Genesis's worldwide popularity continued to escalate with albums like *Abacab*,

# PHIL COLLINS

Collins virtual workaholic rate continued with his second solo album released late 1982 *Hello... I Must Be Going*.

Inspired by his solo success, Phil turned his attentions to production working with a variety of artists from Adam Ant to former Abba vocalist Frida, from John Martyn to guitarist Eric Clapton, and Earth, Wind and Fire's Philip Bailey. He played drums and sang on the all-star charity record 'Do They Know It's Christmas?' in aid of the Ethiopian Famine Appeal.

Late in 1984 Phil Collins wrote and recorded his third solo album *No Jacket Required*. The album features the same kind of musical consistency both in material and personnel that abounded the first two discs. The album featured two US No. 1s – 'Sussudio' and 'One More Night'.

More recently, he has appeared in the TV series *Miami Vice*. 'In the Air Tonight' appeared on the series soundtrack album which topped the US charts. In 1987, he starred in a British film about train-robber Buster Edwards.



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WE WILL NO LONGER HEAR YOUR COMMAND  
WE WILL SEIZE CONTROL FROM YOUR HANDS  
WE WILL FAN THE FLAME  
OF OUR ANGER AND PAIN  
AND YOU'LL FEEL THE SHAME  
FOR WHAT YOU DO IN GOD'S NAME

WHEN THE ANCIENT DRUM RHYTHMS RING  
THE VOICE OF OUR FOREFATHERS SING  
FORWARD AFRICA RUN  
OUR DAY OF FREEDOM HAS COME  
FOR ME AND FOR YOU  
AMANDLA AWETHU

CHORUS

WE WILL FIGHT FOR THE RIGHT TO BE FREE  
WE WILL BUILD OUR OWN SOCIETY  
AND WE WILL SING, WE WILL SING  
WE WILL SING OUR OWN SONG

*Virgin*



# SALT - N - PEPA

Rap history now divides into pre- and post-Salt 'n' Peпа. Before the release of the first record from Cheryl James (Salt) and Sandy Denton (Peпа) only Sugarhill's *The Sequence* had really made any impression in a man's mans world where the girls – the subject of every rapping bloomer's attention – were actively discouraged from making records. Released early in 1986, Salt 'n' Peпа's *Hot, Cool, Vicious* kicked the crutch of top rap boys' own hierarchy. A combination of assertive rhymes and some of the most inventive beats yet committed to plastic, it sold thousands of copies on impact before a British release in 1987. In America, it's sold close to one million copies and is about to be certified platinum. Almost two years after its release, the LP is still part of the Billboard Soul Album Chart, rubbing shoulders with Stevie Wonder, Whitney Houston and Michael Jackson. With the British release of 'Push It', recorded with studio wizard Hurby Luv Bug, Salt 'n' Peпа build on their phenomenal artistic and commercial success.

On *Hot, Cool, Vicious*, rap learned to relax, Salt 'n' Peпа bite hard. Peпа, an ex-punk rocker who still likes 'crazy clothes', was born in Kingston, Jamaica and those roots show through in the reggae inflexions of 'It's All Right' and 'My Mike Sounds Nice'. Everybody noted the assertive new feminism of 'Tramp' and 'Chick on the Side' but most missed the humour and the fact that Salt 'n' Peпа manage to embrace sexuality while burying hip hop's tendency to see women as mere adornments, like fat gold chains and rings as big as gobstoppers. Salt



'n' Peпа were, and still are nobody's talking jewellery. Without really trying, they'd made a pop record which, while pumping up the kind of beats that still found favour with the hardcore, had discovered a whole new audience for rap.

A UK tour is expected in the summer following the release of *Career Girls*, the second LP collaboration with Hurby Luv Bug.



# SIMPLE MINDS

Sceptics have been conditioned, over the years, into looking askance at double live albums. For so long it's seemed like rock'n'roll's easy option: when you run out of ideas, inspiration, motivation and new songs, stick a live one out!

It took eight years for Simple Minds to commit themselves to a live album. Bootlegs abound – but for Jim Kerr *this is the real thing*. *In the City of Light* is a culmination of eight years of hard graft, growth and development – as musicians and as performers. Eight years on, he believes, Simple Minds are a

far more powerful musical entity. 'The cliché is always "I saw you in a little bar in Glasgow and I liked you better then because it was much more intimate".' Jim comments. 'That's bullshit, because no matter what size room we were in at the time, we couldn't communicate. There's a total difference between what we're capable of now and what we were capable of then.'

As far as Jim Kerr is concerned, the album marks the end of a phase. He talks about the rivetting simplicity and power of the blues. He talks about great musicianship. He talks about the Band and their magnificent voices. He talks about *Blood on the Tracks*. He talks about wanting to write great songs, that truly stand the test of time. And in that great scheme of things, of Simple Minds he concludes 'we're just novices'.

But such characteristic humility is merely a reflection of the kind of vaulting creative ambition which has already inspired the band to such heights. Simple Minds lift you up, like the sweetest cup... *In the City of Light* captures a great band at the peak of their powers: Alive and Kicking!



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# STING

## SLY DUNBAR and



## ROBBIE SHAKESPEARE

The credits 'Sly Dunbar (drums)' and 'Robbie Shakespeare (bass)' on the back of an album sleeve are invariably a 24-carat guarantee of quality. Over the past ten years Sly and Robbie have established a formidable reputation as one of the hardest rhythm sections in contemporary music.

Such a statement is not mere hyperbole. Consider, for instance, Sly and Robbie's track record: either or both of them have worked with such artists as Grace Jones, Black Uhuru, Bob Dylan, the Rolling Stones, Peter Tosh, Jimmy Cliff, Dennis Brown, Serge Gainsbourg, the Mighty Diamonds, the Paragons, Ian Dury, Yoko Ono, Joe Cocker, Bunny Wailer and Burning Spear.

From 1978 Sly and Robbie have worked almost exclusively with one another, forming a partnership which now stretches beyond the confines of reggae. Since their association with Island's Chris Blackwell, which started in 1980, Sly and Robbie have been charter members of the Compass Point Allstars, named after the recording studio in Nassau, Bahamas.

Sly and Robbie stepped into the limelight with their own series of albums starting with the funk blast of *Language Barrier*, produced by Bill Laswell and released in the autumn of 1985. The album emphasized the diversity of Sly and Robbie's musical interests, taking the street beat of New York and warping it into a wholly original and compelling dance groove.

The reggae/funk connections are further cemented on the riddim twins' new long player, *Rhythm Killers*, a production masterpiece. The album is a fat fusion of rap, toasting, hi-tech production and a deadly funk backbeat.

In January 1985, Sting gave an 'open invitation' to the American jazz and rock community to come and play with him in workshop he set up in New York. 'When I put out the call, big names walked through the door, they wanted to play with me, to play my material. I was thrilled and excited.'

By the end of the sessions Sting had discovered the four musicians with whom he wanted to record and play live for the next year: Branford Marsalis (horns), Darryl Jones (bass), Kenny Kirkland (keyboards), and Omar Hakim (drums). 'I ended up with those musicians because I thought they were the best players, and also because the way they related to me and to each other seemed right.'

Immediately after he had made his decision, Sting booked three dates at New York's Ritz on 25 February 1985, to take place seven days after the beginning of the group's official rehearsals together. 'I did that quite consciously to put us under common pressure. We had seven days to get a two-hour show together. Those rehearsals served as a galvanizing phenomenon, a phenomenon during which we became a group.'

After the shows Sting and his new group, accompanied by backing singers Dolette McDonald and Janice Pendarvis, flew to Barbados. There, at Eddy Grant's Blue Wave Studio, they recorded ten songs for *The Dream of The Blue Turtles* produced by Pete Smith and Sting.

On 22 May 1985 at the Mogador Theatre in Paris, the group played six nights. This was the start of a world tour.

Since his cinematic debut in 1979 as Ace Face in *Quadrophonia* Sting has progressed steadily as an actor through a wide-ranging, increasingly more prestigious variety of parts. This parallel development in his career as a musician has given him acclaimed parts in *Radio On*, *Brimstone and Treacle* (from which his first solo single, the standard, 'Spread a Little Happiness', became a Top Twenty hit), the BBC television play *Artemis 87*, in which Sting played an Angel of Love, a musical performing spot in the film *The Secret Policeman's Other Ball* and the elaborate science fiction epic *Dune*.

On 12 August 1985, in an example of the synchronicity that he celebrated as the title of the last Police album, the next two films in which Sting appears both opened on the same day. *Plenty*, in which he plays opposite Meryl Streep, and *The Bride*, in which he teams up with Jennifer Beates.

Sting seemed content to pursue both careers at the same time but while he was busy being a musician in Paris, the cameras were never far away. The concerts were being filmed by director Michael Apter (*Starburst*, *Comminer's Daughter*) for a documentary movie, charting the formation of Sting's new group; the film is *Bring On the Night*.

In 1987, Sting released *Nothing Like the Sun*, an album which dealt with the plight of political prisoners in South America. He also took part in the Amnesty International concert tour.





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# UB40



For all their chart success, UB40 have earned themselves a reputation for being dull and worthy, the social workers of pop. Maybe it's the name. Perhaps it's because most of their best anecdotes are unrepeatable in a family biography like this one.

With typical Brummie down-to-earthness, the band aren't worrying very much about it. Since they formed in the summer of 1978 their fans have been steadily increasing in number round the globe. They played their first professional engagement on 9 February 1979 at the 'Hare and Hounds' in Kings Heath, Birmingham. UB40 have come a long way since then, in Britain they've scored eight Top Ten albums and seventeen Top Twenty singles.

Much of their recent touring success follows the resounding success of Ali's duet with Chrissie Hynde on 'I Got You Babe' which reached No. 1 in this country and many territories round the world last year. Something Chrissie couldn't have foreseen when she saw them play at Dingwalls in December 1979 and invited them to support the Pretenders on their first tour of Britain.

Their latest album 'Rat in the Kitchen' looks some weighty issues straight in the eye, with the various group members each having their say, but does so in terms that anybody can sing along to. 'I think the album reflects personal confusion and personal ideas for every individual member of the band, so when you read the lyrics you'll read eight different people talking to you in different ways,' says drummer Jim Brown.

In October 1987, UB40 released a compilation album *The Best of UB40 - Vol. 1*, they guested on the recent Afrika Bambaatta single 'Reckless'.

# WET WET WET

First impressions count for a lot in the current musical climate, and when Wet Wet Wet launched themselves to the record buying public in March last year their impact was almost immediate.

The debut single, 'Wishing I Was Lucky', steadily climbed into the Top Forty within seven weeks of release, going on to reach No. 6 in the first week of June. It sounds easy: release your first single and wait a few weeks until it enters the Top Ten.

Those who know Wet Wet Wet from before the release of their debut single will know that theirs is no music business fairy story of overnight success. The story of Wet Wet Wet is in fact one of patience, frustration, luck, enthusiasm and of course, most importantly, talent.

Their self-produced demo of 'Wishing I Was Lucky' was not only good enough to remix and put out as a first single, but they also had the educative experience of working with Willie Mitchell in Memphis.

Mitchell, who was responsible for producing most of Al Green's finest moments, was very different from the other producers they had encountered. As vocalist Marti told the *NME*: 'Willie Mitchell suffers from techno-fear.' This return to basics and roots was a total success; his version of 'Sweet Little Mystery' is one of *WWW's* finest moments to date.



The recording of the album was in the main part being completed when 'Wishing I Was Lucky' was climbing the charts. Before its release, they hoped it would reach the Top Seventy. As Marti put it: 'I'd like the single to establish the band. I wouldn't like it to shoot straight into the Top Ten. That would scare me.'

The song was obviously helped a lot by the blanket media coverage - lots of TV and radio appearances helping enormously, but drummer Tom has a simpler explanation: 'I think people bought it because it was so energetic. It was just something a bit different from the sound people are being force-fed at the moment.'

If 1987 was a busy year for Wet Wet Wet, with three Top Ten singles, a No. 2 hit LP, a support slot with Lionel Richie and a massively successful headline tour of their own, then 1988 is shaping up to be phenomenal. Their debut LP *Popped In Souled Out* leapt back up the chart to the No. 1 slot in the UK, easily passing double platinum status and winging its way towards the million mark. Radio One's listeners voted them Best Newcomer in 1987's BPI Awards, and the single 'Angel Eyes' became a hit all over Europe.



*Whitney*



*"I believe that children are our future,  
teach them well and let them lead the way"*

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# WHITNEY HOUSTON

Whitney Houston, at the age of 24, is an artist of international stature. She has won two Grammy Awards, nine American Music Awards and an Emmy Award for Outstanding Individual Performance in a Variety or Music Program of the 28th Annual Grammy Awards programme. With her single 'Where Do Broken Hearts Go?' she has established an all-time record as the only artist to achieve an unprecedented seven consecutive No. 1 hits, surpassing the Beatles and the Bee Gees, with six consecutive No. 1 hits each. Her first album, *Whitney Houston* with sales of 9 million in the United States and 13 million worldwide, has become the best-selling debut album of all time by a solo performer. On 18 June 1987, her second album, *Whitney* set yet another precedence by becoming only the fourth album by a solo artist, and the first by a female artist, to debut at the No. 1 spot on the album charts, joining Elton John, Stevie Wonder and Bruce Springsteen.

Whitney Houston has earned the respect and admiration of her colleagues throughout the entertainment world, the media and her legions of fans around the globe, receiving numerous awards and distinguished honours from organizations across the country and abroad.

Her popularity is evidenced not only in terms of the millions of albums sold around the world, but also by the attendance records and critical acclaim she has received in her extensive US tours, continuing as she embarks on the international leg of her current tour.

# NELSON MANDELA

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PETER DUNN	DIRK VAN DOOREN
TIM HEAD	BILL WOODROW

Reconstructing live footage with state of the art computer graphics, animation, collage and music, this unique compilation of 60 second films can be hard hitting or hilarious, poignant or provocative . . .

The video programme has been supported by the ARTS COUNCIL OF GREAT BRITAIN and the BRITISH FILM INSTITUTE. The 20 films making up the programme were made by: Julie Lafferty at Molinare, Rob Harvey at CAL Video Graphics, Sanderson Vere Crane TV Ltd, Windmill Lane Pictures Ltd, TSI Video Post Production Facilities, Trillion/Limehouse, IDAF.

Project Organiser IWONA BLAZWICK, INSTITUTE OF CONTEMPORARY ARTS  
 Producer MIRANDA WATTS at DATELINE PRODUCTIONS  
 Administrator JANE PEARCE

In association with INSTITUTE OF CONTEMPORARY ARTS



# STAGE & POSTER ART



Hope And Optimism  
John Muatangejo



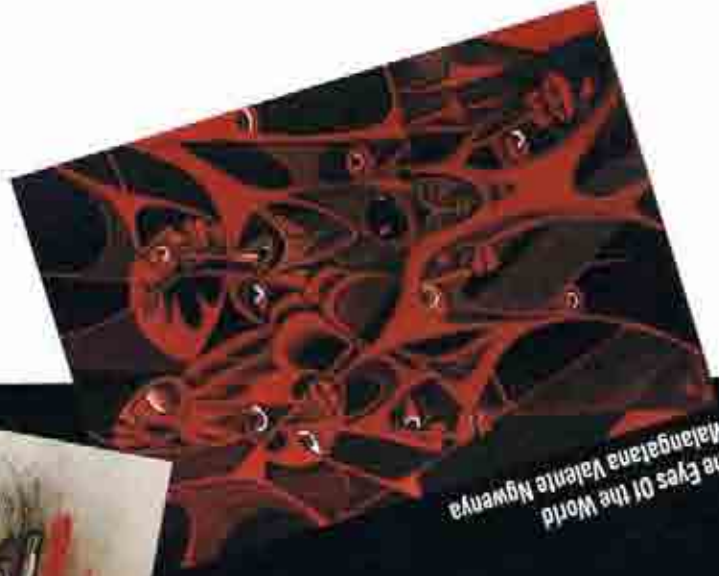
A Clean Sweep  
Sue Coe



The Struggle is My Life  
Ralph Steadman



United Heart  
Keith Haring



The Eyes Of the World  
Malangatana Ngwenya



Front Line States  
Mary O'Shaughnessy of KWATZ

# A A A

## ARTISTS AGAINST APARTHEID

Artists Against Apartheid (UK) was established in April 1986 following the success of the US-based Artists Against Apartheid and the 'I Ain't Gonna Play Sun City' record. It is the British contribution to the worldwide movement of artists and performers who are supporting, through their art, the struggle of the people of South Africa and Namibia against apartheid.

*Bob Geldof, Lenny Henry, Aswad and Harry Belafonte* were among many performers who showed their support by attending the British launch.

In addition to those appearing in the Nelson Mandela 70th Birthday Tribute today, many artists have already performed under the banner of Artists Against Apartheid.

The first Freedom Festival, on Clapham Common in June 1986, attracted over a quarter of a million people, many of whom had marched from Hyde Park in protest against apartheid. *Peter Gabriel, Sting, Sade, Elvis Costello, Boy George, Maxi Priest, the Style Council, Gary Kemp, Big Audio Dynamite, Gil Scott-Heron, Billy Bragg and Hugh Masekela* helped turn this into by far the largest protest concert in British history. A video of this concert is now available entitled *Freedom Beat*.

Since the Freedom Festival there has been a series of large benefit concerts featuring Artists Against Apartheid, such as *The Smiths, Terence Trent D'Arby, the Communards, the Pogues, Lloyd Cole and the Commotions, New Order, Curtis Mayfield, UB40, Then Jerico, Feargal Sharkey, Madness, King*, and many others.

As well as those who have performed in support of the anti-apartheid struggle, the vast majority of artists around the world now refuse to work in South Africa, turning down the large sums of money offered to them, especially by the notorious 'Sun City' entertainment complex. Many artists have taken the further step of inserting a clause in their record contracts to prevent their records being sold in South Africa while apartheid is in force.

### Supported by:

Harry Belafonte  
Simon Le Bon  
Jonas Gwangwa  
Sade  
Bob Geldof  
Lenny Henry  
Aswad  
Elvis Costello  
Billy Ocean  
Bronski Beat  
Junior Giscombe  
Working Week  
Midge Ure  
Smiley Culture  
Style Council  
George Melly  
Scrutti Politti  
Cool Notes  
Madness  
Loose Ends  
Latin Quarter  
The Communards  
Animal Nightlife  
Billy Bragg  
Fine Young Cannibals  
Hugh Masekela  
Amazulu  
Pet Shop Boys

Courtney Pine  
Blancmange  
Craig Charles  
Aztec Camera  
New Order  
Julian Bahula  
Julian Temple  
John Moss  
Amandia  
Everything But the Girl  
52nd Street  
UB40  
Dream Academy  
Peter Gabriel  
Lorna Gee  
Stephen 'Tintin' Duffy  
Pete Townsend  
Imagination  
John Peel  
Princess  
Mad Professor  
The Pogues  
Wet Wet Wet  
Jay Strongman  
Robert Elms  
Pauline Black  
Hue and Cry  
Kirsty McColl  
Kane Gang  
Heien Terry

Big Audio Dynamite  
Terence Trent D'Arby  
The Smiths  
The Christians  
The Bhundu Boys  
Then Jericho  
Youssou N'dour  
The Inspirational Choir  
Microdisney  
Cabaret Voltaire  
Tippa Irie  
Lloyd Cole and the Commotions  
The Wild Bunch  
Pete Shelley  
Feargal Sharkey  
The Blow Monkeys  
Shriekback  
The Mighty Lemon Drops  
Test Department  
New Model Army  
Dave Dorrell (M/A/R/R/S)  
Derek B  
Michelle Shocked  
The Potato 5  
David Grant  
Mark Moore (S' Express)  
Tim Westwood  
Jonathan More (Coldcut)  
Dire Straits  
Maxi Priest

George Michael  
Simple Minds  
Sly and Robbie  
Chrissie Hynde  
Miriam Makeba  
The Eurythmics  
Gaspar Lawal  
Echo and the Bunnymen  
Frankie Paul  
Ian Dury  
Sir Coxson Sounds  
Sting  
General Public  
The Fall  
Cocteau Twins  
John Cooper Clarke  
Tracy Ullman  
Tom Robinson  
Brilliant  
Jesus and Mary Chain  
Alexei Sayle  
Frank Clarke  
Loose Tubes  
Linton Kwesi Johnson  
Gail Thompson  
Haywoode  
Bruce Foxton  
Shikisha  
Benjamin Zephaniah  
Kintones

NELSON  
MANDELA

*Freedom at 70*



NELSON  
MANDELA

*Freedom March*



Today's event is a tribute to the world's best-known political prisoner. Presented by Artists Against Apartheid, it is the opening of a new campaign to win freedom for Nelson Mandela, and also for all other South African and Namibian political prisoners.

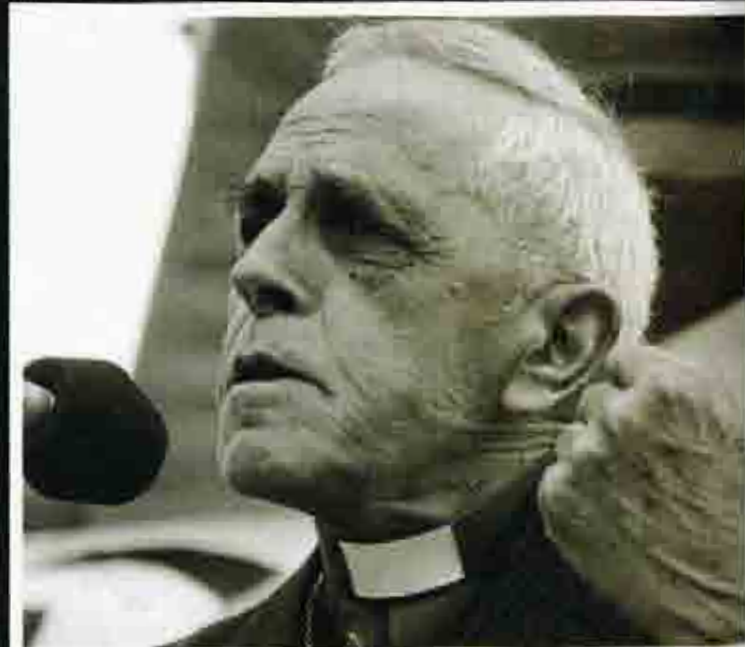
The campaign focus switches tomorrow to Glasgow for an all-Scotland rally and the launch of the *Nelson Mandela Freedom March*. Glasgow was the first city to

honour Nelson Mandela by giving him Freedom of the City in 1981. Since then many local authorities and other bodies such as student unions and community organizations have paid tribute to Nelson Mandela and the cause he symbolizes.

Among those travelling to Glasgow for tomorrow's rally are two of the Guests of Honour at today's concert who both have a lifelong association with Nelson Mandela:



*Oliver Tambo, President of the African National Congress of South Africa. Back in 1951, President Tambo and Nelson Mandela set up in practice together as lawyers in Johannesburg. Their professional partnership mirrored their political work – dedicated to the fight for freedom. Friends and colleagues, for over 40 years they have been recognized leaders of the liberation movement in South Africa – Mandela in prison, Tambo in exile. Lawyer, teacher, music-lover – Oliver Tambo has unrivalled experience and a unique authority in the struggle for a peaceful, non-racial democratic South Africa.*



*Archbishop Trevor Huddleston CR, President of the Anti-Apartheid Movement. Working as a priest in South Africa 40 years ago, he was appalled by the brutalities and injustice of apartheid. When a racially mixed area where blacks could own land was bulldozed out of existence to make way for the huge dormitory township now called Soweto, Father Huddleston helped lead the opposition. He is still helping to lead the fight against apartheid. His book *Naught for Your Comfort* did for those days what the film *Cry Freedom* is doing today – bringing home to a whole general what apartheid really means.*

**NELSON  
MANDELA**

*Freedom March*

The Glasgow rally tomorrow will launch a 590-mile march from Glasgow to London. The 25 marchers will be headed by three former prisoners of the apartheid regime – one South African, one Namibian, and one British. Each of the 25 marchers represents one year of the quarter-century spent behind bars by Nelson Mandela and his co-accused at the Rivonia trial in 1963/64.

The 25 marchers are sponsored by a variety of church, trade union, youth and other organizations, all united in opposing apartheid. They will carry the message of the march: **FREE NELSON MANDELA! FREE NAMIBIA! FREE SOUTH AFRICA! SANCTIONS DOWN!** through over 50 towns and cities.

The Marchers will arrive in the London Borough of Haringey on the evening of Saturday 16 July, meeting up with the *Nelson Mandela Freedom Riders* who will have cycled from Lands End to join them.

**NELSON  
MANDELA**

*Freedom Rally*

SUNDAY 17 JULY 1988

The next day, the eve of Nelson Mandela's 70th birthday, will see many tens of thousands of people joining the last leg of the Freedom March in Finsbury Park. Led by the Mandela Marchers, they will go to Hyde Park for a public celebration of the life of Nelson Mandela – an event that will entertain and inspire, and make the call for his release echo around the world.

With Cape Town's Archbishop Desmond Tutu on the platform in Hyde Park will be Sir Richard Attenborough, and a Namibian leader loved and revered by his people and all who know him: Andimba Toivo ja Toivo.

**NELSON  
MANDELA**

*70th Birthday*

MONDAY 18 JULY 1988

What can you do to mark Mandela's 70th birthday on Monday 18 July? Wear a 'Free Nelson Mandela' badge and give or sell one to each of your friends! It's hoped that a million people throughout Britain will wear the badge. It carries a simple message – but says the single most important thing we can say about Nelson Mandela. Maybe we can even return to him a bit of the inspiration he gives to all who deplore racism and injustice.

In South Africa, despite the regime's ruthless attempts to crush all opposition, the people will find their own ways of sending a birthday message to Nelson Mandela: 'Freedom in our lifetime!'

#### FREEDOM FOR NELSON MANDELA: WHAT DOES IT MEAN?

The campaign for freedom for Nelson Mandela is more than just a fight to get him released from prison. For Nelson Mandela to be released into apartheid South Africa as it stands today would be merely to exchange the narrow confinement of Pollsmoor Prison near Cape Town for a wider imprisonment in an imprisoned society. Four-fifths of South Africans share this fate, and it was precisely to dismantle the walls of this apartheid prison that Nelson Mandela risked his life. For Mandela, his own freedom and that of the people are inseparable.

In 1985 P. W. Botha offered to release Nelson Mandela provided he accepted certain conditions. Mandela rejected this offer in a message to the people, read out for him by his daughter Zinzi at a rally in Soweto.



Archbishop Desmond Tutu, the charismatic church leader whom P. W. Botha loves to hate, will address what is expected to be one of the largest crowds seen in Hyde Park in recent years. Archbishop Tutu is the second South African to have won the Nobel Peace Prize. The first was Oliver Tambo's predecessor as President of the African National Congress, Chief Albert Luthuli – guide and mentor to Nelson Mandela during the turbulent 1950s.



Andimba Toivo ja Toivo spent many years in the notorious Robben Island prison with Nelson Mandela. Today he is the Secretary-General of the South West African People's Organization (SWAPO) of Namibia, his motherland, which is the last colony in Africa – illegally occupied by the apartheid regime in defiance of international law and the United Nations, which has responsibility for the territory of Namibia.



The campaign for freedom for Nelson Mandela and all South African and Namibian political prisoners cannot stop on the day after his 70th birthday. Fortunately, there is an organisation campaigning against apartheid, and for freedom in South Africa and Namibia. It is the Anti-Apartheid Movement. It was founded in 1959 in response to an appeal by ANC President Chief Albert Luthuli for a boycott of South African goods.

*'Act now' he said, 'to impose such sanctions that will bring about the necessary change and avert what can become the greatest African tragedy of our times.'*

A 'Boycott Movement' was launched. It spread like wildfire around the country in the wake of the Sharpeville Massacre of 21 March 1960 when 69 peaceful protestors were shot dead and 180 wounded in a township south of Johannesburg. The same township is the home of the six young people, Theresa Ramashamola and five men, who were sentenced to death in 1985 and who are still in the shadow of the gallows – despite the temporary reprieve won for them in March by a massive worldwide campaign.

Soon renamed as the Anti-Apartheid Movement, the new organization lobbied successfully for South Africa's expulsion from the Commonwealth, and for its isolation in all fields: diplomatic, political, economic, military, cultural and sporting.

Today the Anti-Apartheid Movement is an organization of national and international standing. With tens of thousands of national and local members, nearly 200 local groups, and nearly 800 affiliated organizations, the AAM is widely recognized as the major organization in Britain spearheading the fight against apartheid.

The Anti-Apartheid Movement aims to:

- inform the people of Britain and elsewhere about apartheid and what it means to the people of Southern Africa;
- campaign for international action to help bring the system of apartheid to an end,
- to co-operate with and support Southern African organizations campaigning against apartheid.

Anybody who supports these aims is welcome to join the AAM.

#### WHY SHOULD PEOPLE IN BRITAIN BOTHER ABOUT APARTHEID?

Racism is found practically everywhere – it is widespread in Britain. But apartheid is a unique system of oppression based on race, affecting every aspect of life in South Africa from the cradle to the grave. It makes black people in South Africa outcasts in the land of their birth.

Apartheid could never have lasted without the active collaboration of powerful friends. These are the governments and vested interests that regard apartheid South Africa as a strategic ally – albeit an embarrassing one, since the work of anti-apartheid movements around the world has made apartheid a dirty word.

No country has a greater responsibility for the origins, growth and survival of apartheid than Britain. It was an Act of the British parliament that initially handed political power to the white minority when the Union of South Africa was formed in 1910. Britain was then and remains to this day the main foreign investor in South Africa.

Our responsibility in Britain is to change British policy towards Southern Africa, to turn the ritual denunciation of apartheid into effective action to end apartheid.

The Anti-Apartheid Movement campaigns for:

- the end of apartheid and the creation of a non-racial and democratic South Africa
- genuine independence of Namibia
- an end to the apartheid regime's war against independent African states.

It seeks these objectives by campaigning for the total isolation of apartheid South Africa and by mobilising support for the freedom struggles of the people of South Africa and Namibia.

But what can you do?

The simplest but most important step you can take is to join the Anti-Apartheid Movement and thus become involved in our campaigns at both a national and local level.

What are these campaigns?

- the Nelson Mandela Freedom at 70 Campaign is by far the most ambitious ever organised by the AAM – there are numerous ways you can join in this campaign
- the Save the Sharpeville Six campaign – and the campaign to stop all apartheid executions
- the Consumer Boycott Campaign – the Number One target is Tesco's stores.
- the Boycott Shell Campaign – Shell is the largest oil company in South Africa and Namibia supplying oil to fuel the apartheid war machine
- Sanctions against South African coal – coal is South Africa's second largest source of foreign exchange – make sure no coal is imported into Britain
- Free the Children from Apartheid – South African children as young as nine years old have been detained for their opposition to apartheid
- Free Namibia Now! – this October sees a special international week of action to step up the campaign for Namibian independence.

These are just some of the many campaigns organised by the AAM. There are also specialist groups such as Lawyers against Apartheid, Architects against Apartheid, Rail Against Apartheid, and youth and student groups across the country which provide an additional way in which people can participate in the campaign against apartheid.

Artists against Apartheid is one such group. The Anti-Apartheid Movement wishes to place on record its profound appreciation to AAA; to the individual artists appearing at the Nelson Mandela Freedom at 70 Tribute; to Elephant House Productions and to all others who have ensured the success of this great event.

Further information about the work of the Anti-Apartheid Movement is available from the Information Stalls in the Stadium and by writing to AAM, 13 Mandela Street, London NW1 0DW, England.



**SUNDAY**  
**17 JULY 1988**

# NELSON MANDELA

*Freedom at 70*

**COME AND JOIN THE  
NELSON MANDELA  
FREEDOM MARCH!**

**ASSEMBLE**  
**11-12 noon**  
**Finsbury Park**  
**Rally 3.30 pm**  
**Hyde Park**

**Speakers to include:**

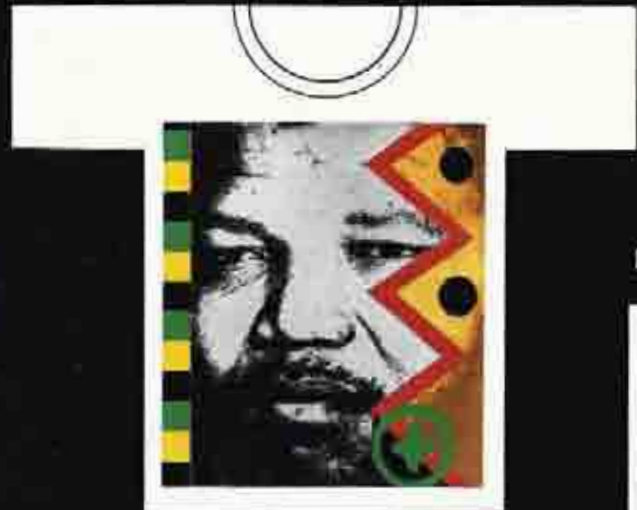
**DESMOND TUTU**  
**TREVOR HUDDLESTON**  
**ANDIMBA TOIVO JA TOIVO**  
**RICHARD ATTENBOROUGH**



Organised by the Anti-Apartheid Movement  
13 Mandela St, London NW1. Tel: 01-387 7966

See Coupon Overleaf

**OFFICIAL MERCHANDISE BY POST**



Metal Badge



- Event T-Shirt & Sweat Shirt
- Set of 6 Posters, comprising:  
Event Fly Poster plus 5 reproductions of illustrations commissioned specially for the event, and which are featured on the stage set.



See Coupon Overleaf

# OFFICIAL MERCHANDISE BY POST

# NELSON MANDELA

ITEM	PRICE	QUANTITY SIZE (S,M,L,XL)	TOTAL
1. EVENT T-SHIRT	£10.00		
2. EVENT SWEAT SHIRT	£20.00		
3. POSTER SET	£5.00		
4. METAL BADGE	£2.00		

All prices include postage & packing.  
 Mail order offer only available in UK & Ireland.  
 Cheques/Postal Orders payable to – Freedom Productions Limited.  
 Sent to:  
 Mandela Merchandise Offer,  
 c/o 13 Mandela Street,  
 LONDON NW1 0DW

Please allow 28 days for delivery.

Please complete both reply coupons:

Name \_\_\_\_\_

Address \_\_\_\_\_

Country \_\_\_\_\_

Please print your name and address in block capitals

Name \_\_\_\_\_

Address \_\_\_\_\_

Country \_\_\_\_\_

FOR OFFICE USE:

## THE ANTI-APARTHEID MOVEMENT

The Anti-Apartheid Movement is the major organisation in Britain campaigning for freedom in southern Africa. It seeks to involve all opponents of apartheid in local and national campaigns. Its aims are simple – to get over the message of what apartheid really means, to promote action to isolate apartheid South Africa and to mobilise support for those struggling for freedom in South Africa and Namibia. If you want to be active in the campaign against apartheid, join the Anti-Apartheid Movement NOW and support its many campaigning activities.

## MEMBERSHIP

Join NOW and receive FREE with your membership a Nelson Mandela badge, an AA symbol badge and a free Nelson Mandela card. Once a member, you will automatically become a member of the recognised local group in your area. You will also receive anti-apartheid news and a members newsletter ten times a year, giving up-to-date information on local and national action against apartheid.

## MEMBERSHIP SUBSCRIPTION RATES

JOINT MEMBERSHIP (2 people living at the same address) \_\_\_\_\_ £13  
 INDIVIDUALS \_\_\_\_\_ £10 STUDENTS \_\_\_\_\_ £6.50  
 UNWAGED/PENSIONS \_\_\_\_\_ £4.50 SCHOOL STUDENTS \_\_\_\_\_ £4.50

## JOIN NOW

## MEMBERSHIP FORM

Name \_\_\_\_\_

Address \_\_\_\_\_

Post Code \_\_\_\_\_

I enclose cheque/postal order of £ \_\_\_\_\_ for membership  
 and/or £ \_\_\_\_\_ donation.

Access/Visa Number \_\_\_\_\_

## DIRECT DEBIT MANDATE

The direct debit mandate will be paid on 1st of the month. You will charge my account annually until cancelled the membership subscription rate which I have ticked below:

JOINT MEMBERSHIP \_\_\_\_\_ £13   
 INDIVIDUAL MEMBERSHIP \_\_\_\_\_ £10   
 UNWAGED MEMBERSHIP \_\_\_\_\_ £4.50   
 STUDENTS \_\_\_\_\_ £6.50

I/We authorise you until further notice in writing to charge my/our account with your unspecified amounts, fixed at the membership rate of the Anti-Apartheid Movement, which may be debited thereto at the instance of the Anti-Apartheid Movement by direct debit.

Signed \_\_\_\_\_ Date \_\_\_\_\_

Name and address of your bank in block letters please

Bank account in the name of:

Bank account number

NB: Banks may decline to accept instructions to charge direct debits to certain types of account other than current accounts.

Please return to:  
 Anti-Apartheid Movement, 13 Mandela Street, London NW1 0DW





**50% of the proceeds of the Nelson Mandela 70th Birthday Tribute will be allocated to projects for the children of Southern Africa, through the following agencies: CAFOD, Christian Aid, Save the Children, OXFAM, War on Want, IDAF and BART. Their work in this area is described here.**

# CAFOD



**CAFOD**



CAFOD, the Catholic Fund for Overseas Development, is the official Third World development agency of the Catholic Church in England and Wales. It is supported by the 4 million Catholics in England and Wales, as well as by many others. Its work in Southern Africa goes back more than 20 years, and projects are currently being supported in Angola, Namibia, Malawi, Mozambique, Zimbabwe, Zambia and South Africa. These projects and programmes are frequently affected by the unjust system of apartheid. The Churches in the region, supported by CAFOD, try to respond to the needs of the most vulnerable groups and it is frequently children who suffer the most.

CAFOD's foremost priority is long-term development work, but sadly energy, time and money frequently have to be diverted into emergency relief. The war in Mozambique, for example, has led to the internal displacement of thousands of people and the Catholic Church has set up a major relief programme which CAFOD supports.

Wars in other countries of Southern Africa, and the apartheid system itself, mean the region has large refugee populations. These people are often exhausted, ill and starving and once again it is the children who suffer most. Grants have been given for work with Mozambican refugees in Malawi, Zimbabwe and Swaziland and for Namibian refugees in Angola and Zambia.

The future of any country lies in its youth, and CAFOD places a special emphasis on training projects for young people. In *Zimbabwe*, youngsters are given funding and training to set up co-operatives and their own small businesses. In *Cabo Delgado, Mozambique*, young people maimed in the war are being taught new skills to enable them to earn their own living.

Basic needs are also being met. The lack of a clean, safe water supply is a problem for countless villages and towns throughout Southern Africa. Children, particularly babies and toddlers, are those most susceptible to diseases spread by dirty water, so projects to dig new wells and build dams and reservoirs are given high priority.

In *South Africa and Namibia*, CAFOD's programme has different characteristics because those countries are dominated by the unjust apartheid system. Among the projects the agency funds there are legal resource centres and aid to the families of those being held in detention. There are also longer-term projects involving black education and training. The churches in South Africa have pleaded for peaceful change which would herald a new era of social justice and reconciliation. CAFOD is committed to helping this process in a practical way.



CAFOD places a strong emphasis on training and education programmes: here, Mozambican youngsters catch up with their homework.

For more information, contact: The Catholic Fund for Overseas Development (CAFOD), 2 Garden Close, Stockwell Road, London SW9 9TY. Tel: 01-733 7900.



# CHRISTIAN AID AND SOUTHERN AFRICA

Christian Aid is a division of the British Council of Churches. It supports development and relief work overseas and promotes understanding in Britain and Ireland of issues affecting the poor and powerless. Some of the proceeds from this Tribute will be used to support the work of Christian Aid's Southern African partners, giving assistance to apartheid's youngest victims.

## MOZAMBIQUE

One of Christian Aid's partners, the *Christian Council of Mozambique (CCM)*, supplies food, clothing, medicines and tools to thousands of displaced people, many of them children. Through CCM, Christian Aid also supports government programmes in Zambezia, providing clothing and blankets and setting up rehabilitation schemes to restart small-scale local industries such as fishing and carpentry.

Partner ecumenical organizations assisting more than a million displaced Mozambicans in South Africa, Malawi and Zimbabwe also receive Christian Aid's support.

Alongside this practical assistance, Christian Aid works to raise awareness of the extent and causes of the crisis in Mozambique. Education materials have been produced, including a new book entitled *Mozambique - Caught in the Trap*. Thousands of 'Stop the Killing' cards urging cessation of South African support for the Mozambique National Resistance (MNR), have been sent to the South African Embassy.

## SOUTH AFRICA AND NAMIBIA

Christian Aid finances programmes of the South African Council of Churches, the Council of Churches in Namibia and other smaller groups which assist apartheid's victims and help lay the foundations for a non-racist, democratic future by supporting adult literacy, media training, co-operatives and community groups. Christian Aid's Emergency Appeal for South Africa pays for family assistance grants, legal aid and medical aid when a breadwinner is imprisoned, injured or killed, etc.

Many of those in need are young people.

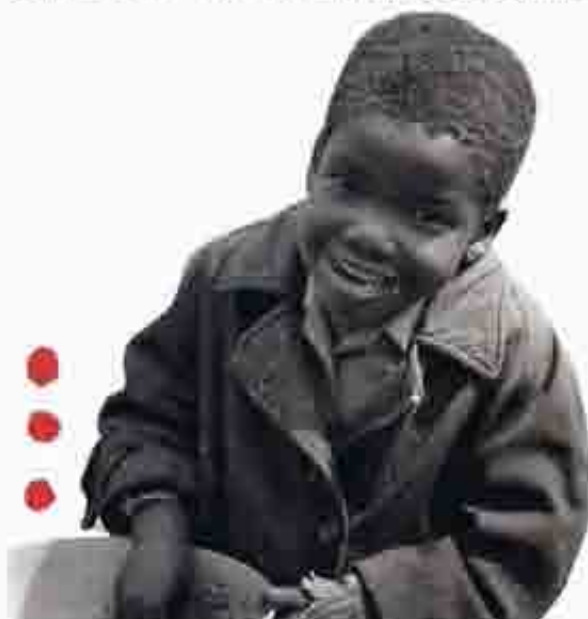
Christian Aid also produces 'Free the Children' cards, urging the release of children in South Africa's jails, to be posted to the South African Embassy. Many Christian Aid supporters write letters in support of detained partners.

If you would like to support the Churches' work in Southern Africa, please telephone Ken Forrest on 01-520 4444 to find out how to contact your local Christian Aid Area Secretary.

## Christian Aid



# SAVE THE CHILDREN IN SOUTHERN AFRICA



Poverty, civil unrest and war threaten the health and safety of millions of children in Southern Africa. Save the Children has reaffirmed its commitment to support and run programmes to alleviate their suffering, costing over £4 million.

This mother and her seven children have only a tent for shelter in the very unhealthy surroundings of a South African township. The community nurse in the picture is funded by SCF to help improve conditions for such families. SCF has been supporting community health work for two years and has recently earmarked funds to expand its assistance for health and welfare projects in several townships. (Photo: Mark Bowden).

Training for health staff and immunization are two key areas of collaboration between Save the Children and the Mozambican government. We are also helping to develop policies to care for the increasing number of children who are orphaned or separated from their parents. In Zambezia province over 5,000 have already been placed with friends or family members and provided with food and seeds.

SCF is also the lead voluntary agency in Zambezia's emergency relief programme and has provided trucks, a maintenance workshop and technical staff to help in distributing food supplies, plus tractors for a large agricultural project so that more land can be brought under cultivation.

SCF is working with Mozambican refugees in Zimbabwe, where the Fund also has major national programmes, including pilot schemes to train health workers on the country's commercial farms. Now that these schemes are well established our principal role is to help in replicating them nationwide. (Photo: Jenny Matthews).

Families in Lesotho know that as well as education their children will get a nourishing daily meal at primary school. SCF organizes twice-yearly bulk distribution of ingredients supplied by the World Food Programme to every one of the country's 1,151 primary schools, which have a total of over 300,000 pupils. Help with cooking utensils and store construction allows schools to make the best use of their supplies. There is also support for the national immunization programme which SCF helped to develop. In Swaziland, too, Save the Children is collaborating on school feeding and immunization schemes. (Photo: Liba Taylor).

## Save the Children

For more information, contact: The Save the Children Fund, Mary Datchelor House, 17 Grove Lane, Camberwell, London SE5 8RD. Tel: 01-703 5400.



# OXFAM



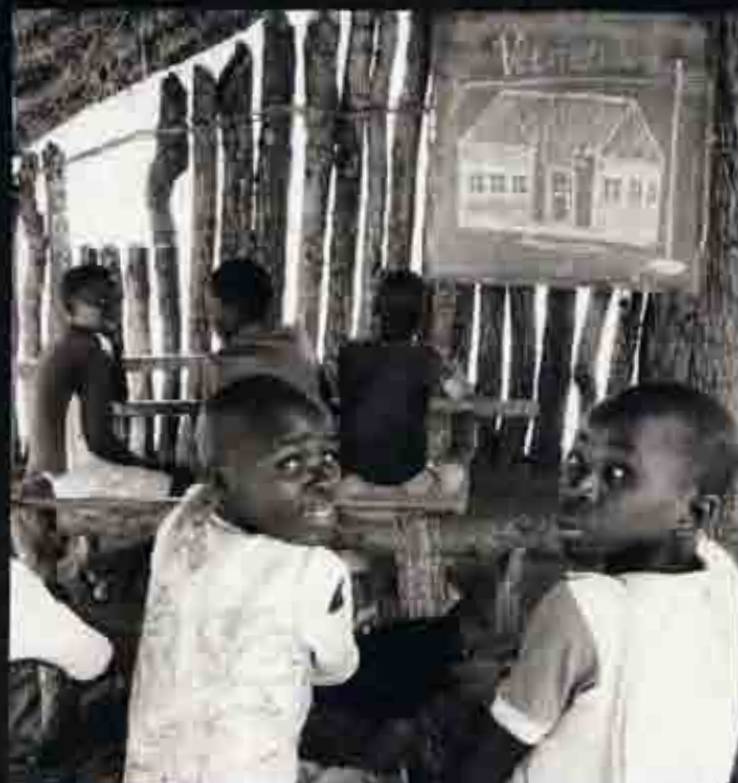
Oxfam has been working in Southern Africa for more than 30 years. A wide range of projects are funded, including agriculture, primary health care, youth unemployment, legal aid and advice, reforestation, rural and community development and work with disabled groups.

In *Mozambique*, attacks by South-African backed rebels of the Mozambique National Resistance (MNR) have killed or maimed thousands of people, destroyed schools, health centres and shops and caused nearly two million people to flee their homes. Working closely with the Government's Disaster Relief Department, Oxfam is running an emergency programme which includes the supply of cloth, clothing, seeds, tools and food to displaced people, as well as trucks and airlifts to deliver relief supplies to local centres. Help is also given to Mozambiquan refugees outside the country.

In *Tanzania*, Oxfam's programme concentrates on food security, health, youth and women, and our main work in *Zimbabwe* is in rural social development and health, with co-operatives, the disabled and Mozambiquan refugees.

In *South Africa*, community groups bear the brunt of repression intensified under the current nationwide State of Emergency, and Oxfam continues to support church and community organizations working for peaceful change. Help is given to similar groups in *Namibia* where South Africa continues its illegal occupation, making development work particularly difficult in the north. In *Angola*, also severely disrupted by fighting and destabilization, Oxfam has helped displaced people with funding for agricultural development and urban housing improvement.

For more information, contact: OXFAM, 274 Banbury Road, Oxford OX2 7BR.



# IDAF



The International Defence and Aid Fund for Southern Africa is a humanitarian organization which has worked consistently for constructive solutions to the problems created by racist oppression in Southern Africa. Its national affiliate in Britain is the British Defence and Aid Fund for Southern Africa (BDAFSA).

The objects of the Fund are:

- to aid, defend and rehabilitate the victims of unjust legislation and oppressive and arbitrary procedures
- to support their families and dependants, and
- to keep the conscience of the world alive to the issues at stake.

In accordance with these three objects, the Fund distributes its humanitarian aid to the victims of apartheid, the only criterion being that of genuine need.

The Fund has provided legal defence not only for such well-known trials as the Treason Trial and Rivonia Trial, but also for numerous trials and appeals which have not hit the headlines - many of them involving children.

In the field of welfare, the Fund aids the children and other dependants of those victimized for their activities against apartheid and also assists with the rehabilitation of prisoners and detainees following their release - sometimes from very long terms of imprisonment.

The Fund runs a comprehensive information service on oppression and resistance in Southern Africa, via its bi-monthly bulletin *Focus*, and books and pamphlets on all aspects of apartheid, as well as films, photographic exhibitions and posters. These publications are internationally renowned for their authoritative, documented information and high quality.

Archbishop Trevor Huddleston, Chairman of the Trustees of IDAF:

There can be no real peace in Southern Africa until the peoples of Namibia and South Africa have been liberated. South Africa has increased its attacks on neighbouring states. Refugees from apartheid living abroad have become targets for assassinations and massacres, thus adding to the burden of IDAF's work.

In South Africa and Namibia, the heightened repression has placed increasing demands on the work of IDAF. Behind a curtain of censorship and legislation the trials and imprisonment, the detention and torture, the forced removals and bannings, the violence and killings go remorselessly on, at a more terrible level than ever before.

A very special concern of IDAF is the children, who, instead of being exempted from apartheid's state violence, are made its particular target, and face a calculated and brutal onslaught by the armed forces and police.

IDAF has been associated with Nelson Mandela and his cause for over three decades. The Nelson Mandela 70th Birthday Tribute will enable IDAF to sustain its work on behalf of the children who are victims of apartheid. IDAF looks forward to greater support from the public in Britain and worldwide as a result of this great initiative.

Archbishop Trevor Huddleston has served as Chairman of the Trustees of IDAF since the death of its founder Canon John Collins in 1983.

For further information contact:

IDAF, Canon Collins House, 64 Essex Road, London N1 8LR. Tel: 01-359 9181 ●  
BDAFSA, 22 The Ivories, 6-8 Northampton Street, London N1 2HX. Tel: 01-354 1462.

WAR  
ON  
WANT



# WAR ON WANT

War on Want, the campaign against world poverty, is working for peace and development in Southern Africa. War on Want works both sides of the Front Line in Southern Africa, supporting long term development projects in the Front Line States and helping people and organisations working for peaceful change inside South Africa. Also much needed support is given to refugees from South Africa and Namibia, many of whom are children, now forced to live in neighbouring countries in the region.

In Angola's capital Luanda, War on Want is assisting in improving the housing conditions in the neighbourhood of Sambizanga. Support is given to community workshops which provide basic training in building and carpentry and the government makes available materials so that local people can improve their own homes. War on Want also works with the Angolan Womens' organisation OMA, to provide creche facilities and educational materials for children.

In Mozambique children have suffered in particular as a result of the war waged by the South African backed bandits, the MNR. Here War on Want is assisting the provincial authorities in Zambezia Province to rebuild health centres destroyed by the MNR and to establish new villages for people, including many children, made homeless as a result of the fighting.

In South Africa, War on Want supports many projects which assist the victims of apartheid, many of whom are young people. Assistance is given to community based organisations providing adult literacy, media training, child care, legal advice and medical aid.

War on Want apart from practical assistance for the region, campaigns for increased support for the Front Line States and for a non apartheid South Africa.

For more information, contact: War on Want, 37-39 Great Guildford Street, London SE1 0ES. Tel: 01-620 1111.



# BISHOP AMBROSE REEVES TRUST

The Bishop Ambrose Reeves Trust (BART) is a registered educational charity dedicated to promoting and disseminating knowledge and understanding about the nature of apartheid. It is named in memory of the late Bishop of Johannesburg who was deported from South Africa in 1960 for telling the truth to the outside world about the Sharpeville massacre.

BART has as a special focus the plight of children in South and Southern Africa. Under the auspices of BART, in September last year an International Conference was organized in the Zimbabwe capital Harare on the theme 'Children, Repression and the Law in Apartheid South Africa'. It was a unique and historic event where for the first time children from inside South Africa were able to testify to the treatment meted out to them in the name of apartheid.

BART has been actively involved in ensuring that the message of the children of South Africa reaches the outside world through publications, meetings and related activities. BART is planning to fund a major event later this year to highlight the plight of children in Namibia which South Africa illegally occupies in defiance of the United Nations.

BART is engaged in a range of other educational and research work. It has developed a particular specialism in the activities of foreign companies in South Africa and Namibia and has funded a range of projects in this area.

The Trustees of BART are honoured to be associated with the Nelson Mandela 70th Birthday Tribute. It is intended that all funds received by BART arising from this great event will be used to support and publicize the plight of children in South Africa, Namibia and throughout Southern Africa.

Glenys Kinnock, a trustee of BART, listens to the testimony of a young South African, Buras Nhlabathi at the Harare International Conference. Buras was detained and tortured over a three month period.



*'... they hit me with keys and pipes and sjamboks. I had not slept and they kept me on my feet.*

*I was also given electric shocks from handcuffs. I did not answer the questions, preferring to die.*

*On the second day I was stripped and put into a rubber suit from head to foot. A dummy was placed in my mouth so I couldn't scream. There was no air. They switched the plug on. My muscles were pumping hard. I couldn't see anything. When they switched the plug off they took the dummy out and said I should speak. When I refused they put the dummy back and switched on again.*

*After a long time they switched off. I was stripped and put into a fridge naked. I was left there. I was then brought out again and put into the electric shock suit.*

*Then I was taken into an interrogation room...*

**BART**

For more information, contact: BART, 13 Mandela Street, London NW1 0DW.



# CHILDREN ON THE FRONTLINE

**T**HE people of Southern Africa are fighting 2 wars – one against grinding poverty, the other against South African-backed bandits. And every 4 minutes in Angola or Mozambique another child dies as a result of the war.

**WAR ON WANT** works in partnership with the people of the Front Line States to provide programmes for building homes, healthcare, education and agriculture.

Today, at Wembley Stadium and all over Britain, we will release thousands of sponsored balloons to raise the £120,000 we need urgently to carry on this work.

**Will you join us? Now more than ever your support is vital!**



I will join the Front Line States Appeal.

I enclose a gift of £100/£50/£20/£10/£\_\_\_\_\_

I wish to pay by covenant, please send details.

I can pay by Visa/Access. Please debit my account no:

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I would like information on your Appeal/Campaign.

Name \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Please return to:

**WAR  
ON  
WANT**

War on Want, Room 46D,  
FREEPOST,  
37-39 Guildford St.,  
London SE1 0YU.



**INTERNATIONAL DEFENCE & AID FUND**  
for Southern Africa

Committee for Africa with the Economic and Social Council (ECOSOC)  
of the United Nations and UNESCO

CANON COLLINS HOUSE, 64 ESSEX ROAD, LONDON N1 8LR. Tel: 01 359 9181. Telex: 03110. Cable: Cominternation 01

Commenting on the life sentences given to Nelson Mandela and his co-accused at the Rivonia Trial *THE TIMES U.K.* said:

**"The verdict of history will be that the ultimate guilty party is the government in power - and that is already the verdict of world opinion."**

**NELSON MANDELA**  
**HIS LIFE IN THE STRUGGLE**  
A pictorial history.

This picture book and portable exhibition containing the same striking photographs and illuminating text, reflect the tremendous growth in impact and influence of both Mandela and the ANC nationally and internationally in the past 10 years of intensifying struggle.



**"I am not prepared to sell the birthright of the people to be free ... Your freedom and mine cannot be separated. I will return."**

The exhibition has 14 poster size sheets (25" x 17 1/2" or 64cm x 45cm) and can be easily used for display at meetings and events. The picture book is A4 size and contains 32 pages.

1988 £3.00 Paperback Book/ 1988 £10.00 (Exhibition)

**THE STRUGGLE IS MY LIFE**  
**NELSON MANDELA**

His speeches and writings brought together with historical documents and accounts of Mandela in prison by fellow prisoners.



**"The struggle is my life. I will continue fighting for freedom until the end of my days."**

1986 £4.50 Paperback 278pp illustrated  
Poster under the same title (in black, green and gold) 50p

**I AM PREPARED TO DIE NELSON MANDELA**

This pamphlet contains the full texts of Mandela's two court statements, from his trial in 1962 when he was charged with inciting a strike and with leaving the country without a valid passport and the 'Rivonia Trial' in 1964 when he was faced with charges of sabotage. 1979 50p 48pp

**"I have cherished the ideal of a democratic and free society in which all persons live together in harmony and with equal opportunities. It is an ideal which I hope to live for and to achieve. But if needs be, it is an ideal for which I am prepared to die."**

**SPECIAL OFFER TO PROGRAMME HOLDERS**



**33% discount on all orders**

Send to: Room 30C, IDAF Publications Dept., Canon Collins House, 64 Essex Road, London N1 8LR, 01 359 9181

**CAFOD**  
On the side of people in need



CAFOD has been working in partnership with the poor and oppressed through the churches in Southern Africa for 25 years.



## Another quiet refined night out at Break for the Border.

“There’s a Cafe deep in the heart of Soho. Break for the Border, that’s its name. The food’s so good it leaves you speechless; the drink’s so good it goes with the food; the band’s so good that come the following morning you can’t remember it (or maybe that’s the drink too). And the ‘Yee-Hah’? That comes free.”

---

Break for the Border Cafe – Monday to Saturday – lunchtime through to 1am and beyond (now open Sunday evening too),  
5 Goslett Yard, off Charing Cross Road, London W1. Tel: 01-437 8595.

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The Directors of Freedom Productions Limited would like to thank the following:

Elephant House Productions

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Laister Dickson

Unity Trust

MSF

H W Fisher & Co.

Seifert, Sedley & Williams

Jerry Dammers and all Artists Against Apartheid

The staff and executive of the Anti Apartheid Movement



Many thanks to:

Break For The Border

Red Stripe Lager

H P Bulmer

Portakabin

Scanachrome

Brilliant Constructions



## CONCERT CREDITS

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Elephant House Productions & Marshall Arts  
for  
Freedom Productions Ltd.

### PRODUCERS

Elephant House Productions

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Neville Bott  
Ken O'Neill

### FOR MARSHALL ARTS

Barrie Marshall  
Jenny Marshall  
Doris Dixon

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### SOUND

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### LIGHTING

Supermick Lights  
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Craig Stanley

### STAGE CONSTRUCTION

Mikkel Brogaard Design

### GRAPHIC DESIGN

4i Collaboration

### VIDEO ARTS

Institute of Contemporary Arts

### PYROTECHNICS

Le Maitre Fireworks

### PRODUCTION TEAM

Sarah Lawrence, Charles Brand, Carol Watfa Bolton,  
Fiona Macdonald, Mike Stewart, Ray Edwards,  
Cherry de Cordova, Tisha Fein, Bibi Green,  
Lauren Nolan, Dave Wilson, Michele Dix

**NO DS  
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**NO WWW  
NO FRIENDS**

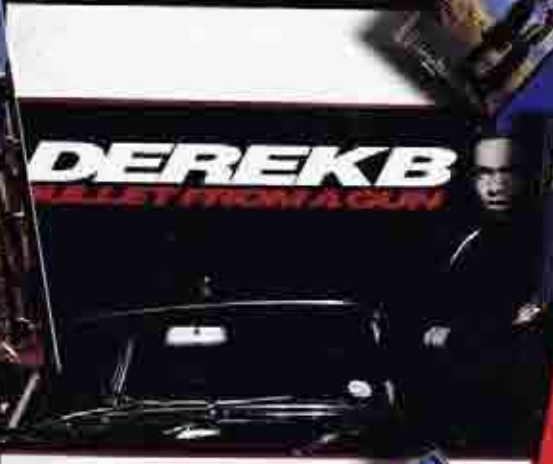
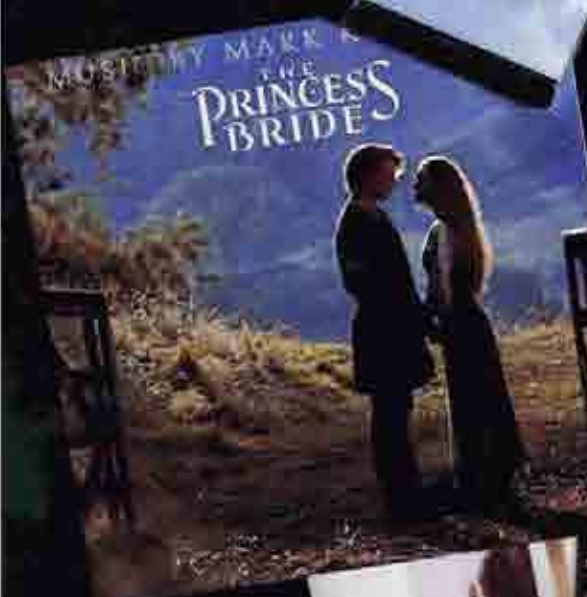
**'WET WET WET  
'POPPED IN, SOULED OUT'**

**BROTHERS IN ARMS  
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LOVE OVER GOLD  
MAKING MOVIES  
COMMUNIQUE  
DIRE STRAITS**



**NO DB  
NO GOOD**

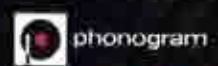
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**ALL ON COMPACT DISC, RECORD & CASSETTE**



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