

a story of censorship in apartheid south africa

stopping the MUSIC



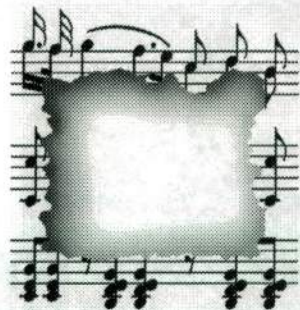
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A TEACHERS' GUIDE TO STOPPING THE MUSIC

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INTRODUCING THE FREEMUSE MUSIC AND HUMAN RIGHTS PROJECT

Freemuse and Cutting Grooves in conjunction with ZAPP Magazine and the Rhodes University Department of Sociology respectively, have launched a pilot study in Grahamstown schools exploring the issue of music censorship and human rights. A selection of schools in Grahamstown have been issued with copies of ZAPP Magazine and *Stopping the Music* - a film and accompanying scholars' guide to a story of popular music censorship in South Africa.



FREEMUSE THE WORLD FORUM ON MUSIC & CENSORSHIP

www.freemuse.org

ZAPP Magazine is published by the Danish Association for International Co-operation and is produced for school children in Denmark. This particular edition (on freedom of expression for musicians) involved collaboration between ZAPP and Freemuse. Freemuse is a Danish-based organisation concerned with free musical expression internationally. Freemuse and ZAPP want to extend their mission beyond Denmark into countries throughout the world. For this reason this edition of ZAPP has been distributed amongst selected schools in Afghanistan, Palestine, Ghana and South Africa. Your school's participation in this project is important to these organisations not only because they are able to open windows of educational opportunity for your scholars, but because feedback received from you and your scholars will assist them in improving future attempts at educational outreach. Your wholehearted exploration of these resources with your scholars will therefore be deeply appreciated.

The *Stopping the Music* project was a joint project of Cutting Grooves and Freemuse. It began with a film

about anti-apartheid protest singer Roger Lucey, and Paul Erasmus, the security policeman assigned the task of silencing Lucey's music. Cutting Grooves is a non-governmental organisation based in Grahamstown. It both archives material relating to the censorship of popular music during apartheid and undertakes educational projects which inform South Africans and others about the politics of South Africa's musical past.

The current project is the first attempt to take the *Stopping the Music* film into South African schools. To do so effectively a scholars' guide and teachers' manual have been produced to assist teachers and scholars with the educational process. Any feedback received about these materials will be welcomed and in turn used to improve future publications.

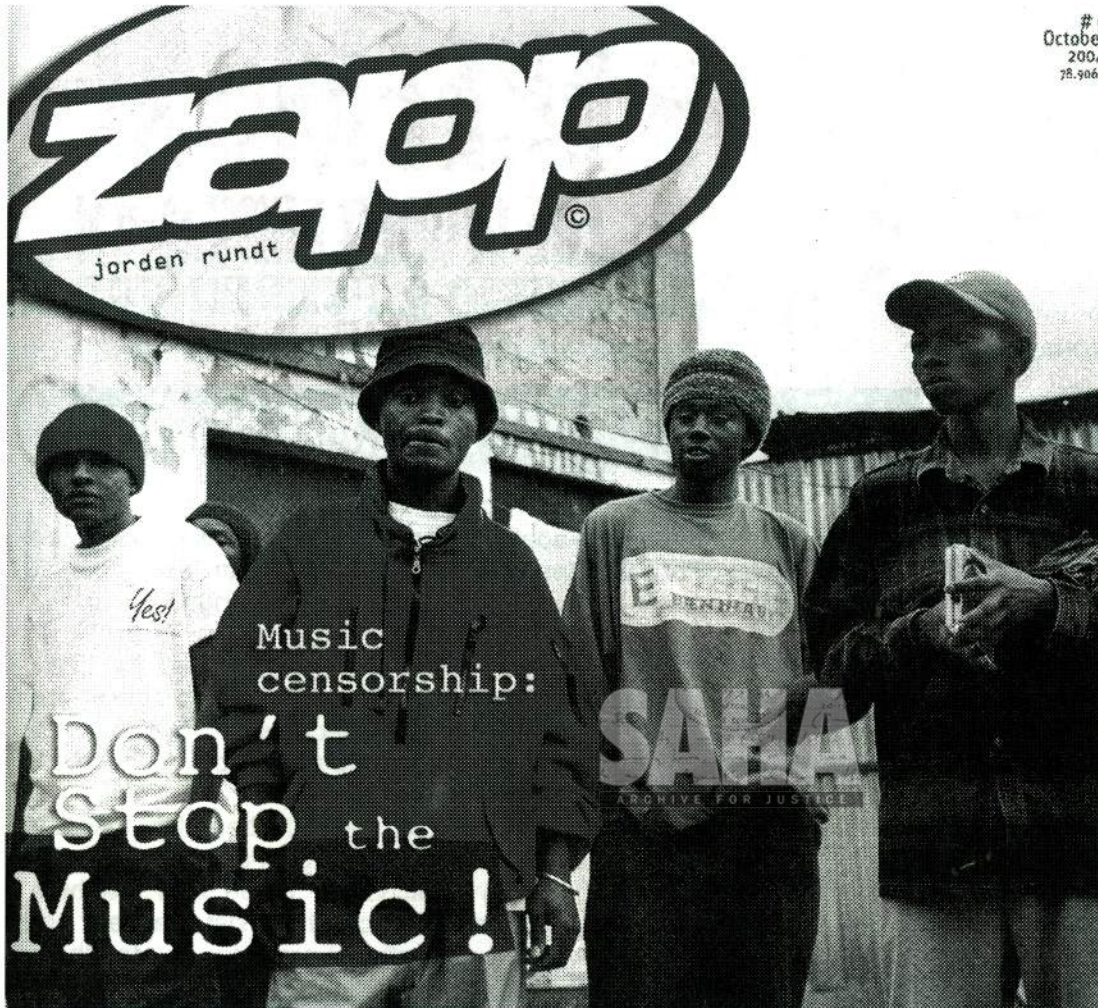
Staff and (particularly) students from the Rhodes University Department of Sociology will collaborate on this project, both working with scholars, observing the classroom situations, undertaking evaluation and doing additional research on the censorship of popular music during the apartheid era.

It is believed that not only will this exercise educate scholars about their cultural history, but it will also be an exciting participatory and multimedia exercise which allows scholars to actively experience the enjoyable challenge of historical research.

Freemuse is funding this entire project. Without their support all of this would therefore not be happening. Their support even goes as far as paying for Roger Lucey and Paul Erasmus to come to Grahamstown to conduct a workshop with your scholars, and Roger has agreed to perform some of his music. It was felt that this was an important part of the educational process, so that scholars could meet with the historical characters they have learnt about and also experience the power of music in performance.



HOW TO USE THESE RESOURCES

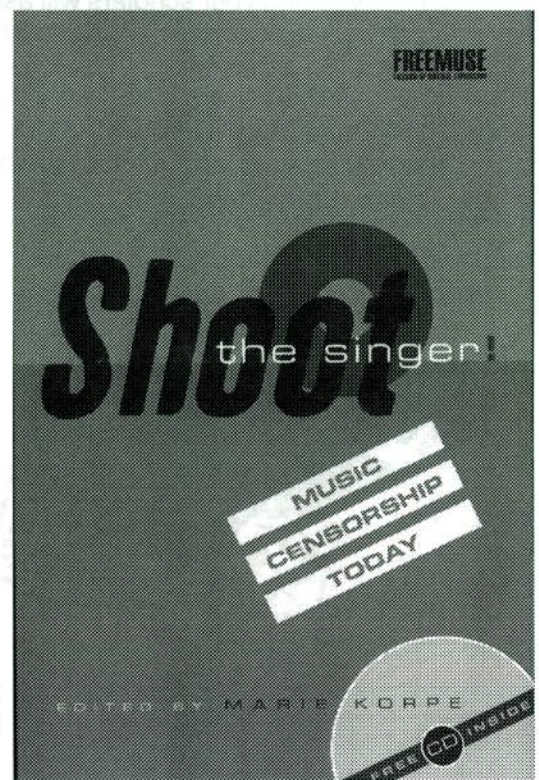


The Freemuse Zapp Magazine special issue on music censorship

This project is a multimedia one, in which various interlinking media are provided so as to maximise the learning experience for scholars.

The first stage of the project revolves around the **Zapp Magazine** special issue on music censorship. This allows the students the opportunity to read and think about music censorship as a general and global phenomenon. It is suggested that students be allowed to read this in their own time, making notes and answering questions along the way. The nature of student response depends on you. Some ideas are included on page nine of this manual.

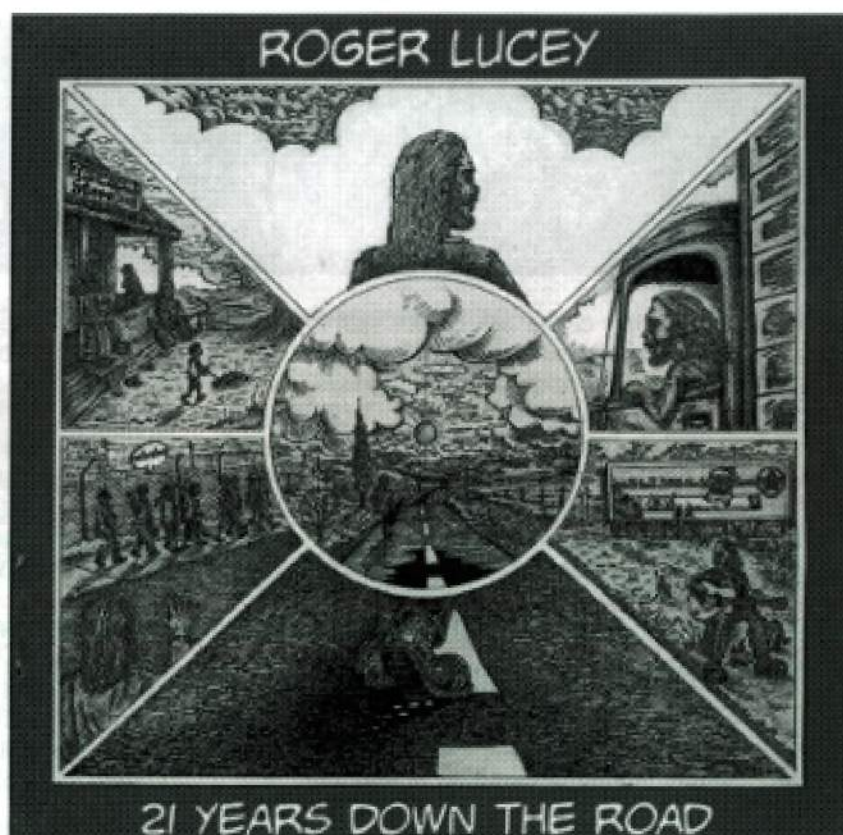
The '**Shoot the Singer**' book is a useful additional text which provides more information on case studies and issues raised in the ZAPP magazine.



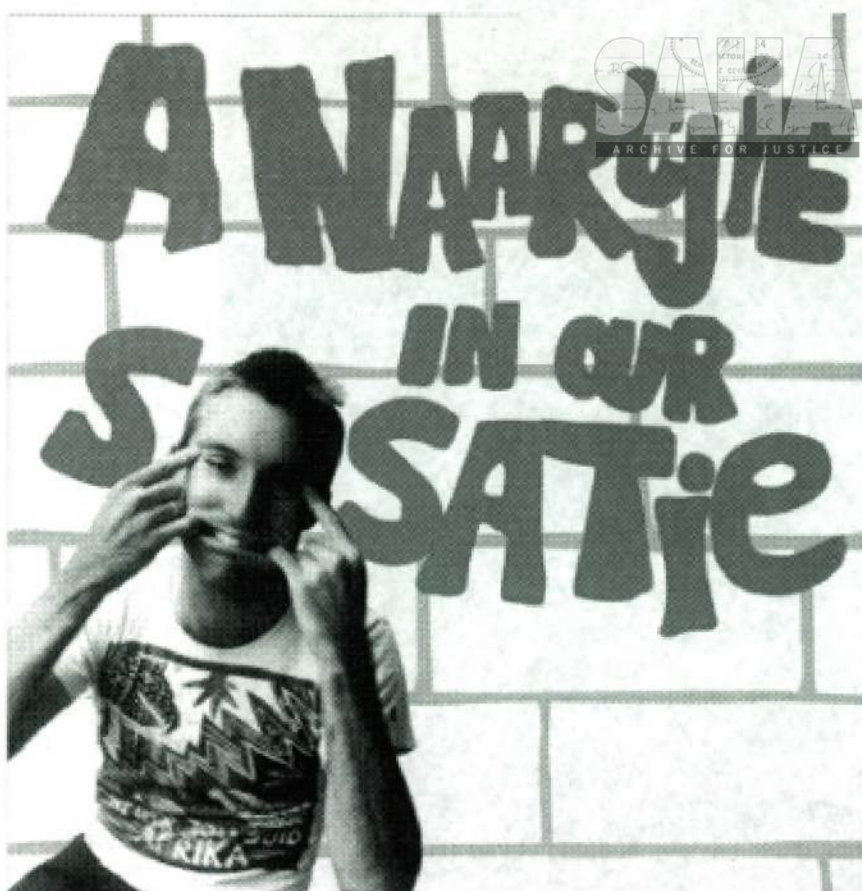
2 The Freemuse 'Shoot the Singer' book which provides accounts of music censorship around the world. It includes chapters by Roger Lucey and Paul Erasmus.

The second component of the project revolves around the 'Stopping the Music' film. Here students need to watch the film and make use of the scholars' guide provided to them. The scholars' guide includes some questions for scholars' to ponder, but you could also allow for class (or smaller group) discussion of issues raised in the film and the guide.

Useful additional background resources for students to use are the Roger Lucey compilation compact disc ('21 Years Down the Road') which includes the four songs banned the South African government. Lyrics to these songs can be discussed and analysed. See background notes on the songs on pages six and seven.



The Roger Lucey '21 Years Down the Road' compilation album.



Shifty Record's 'A Naartjie in Our Sosatie' of resistant music produced during the apartheid era.

The 'A naartjie in our Sosatie' cd includes one Roger Lucey song, but provides listeners with an interesting opportunity to hear the music of a cross section of anti apartheid musicians from the mid 1980s.

Roger and Paul also tell their stories in the 'Shoot the Singer' book, so students can be referred to that for additional reading.

Two **workshops** will be provided for learners. The first one will be provided by Michael Drewett of the Rhodes University Sociology Department. This will deal with contextualising music censorship world wide and in South Africa. A number of examples will be provided and discussed during this workshop. A second workshop will be offered towards the end of this process. This will be provided by Roger Lucey and Paul Erasmus and will take the form of a question and answer session for learners to find out more about the film and the struggle around apartheid. After the workshops Roger will perform in a special concert for the learners involved in this project.

Copies of all the resources will be donated to your school library.

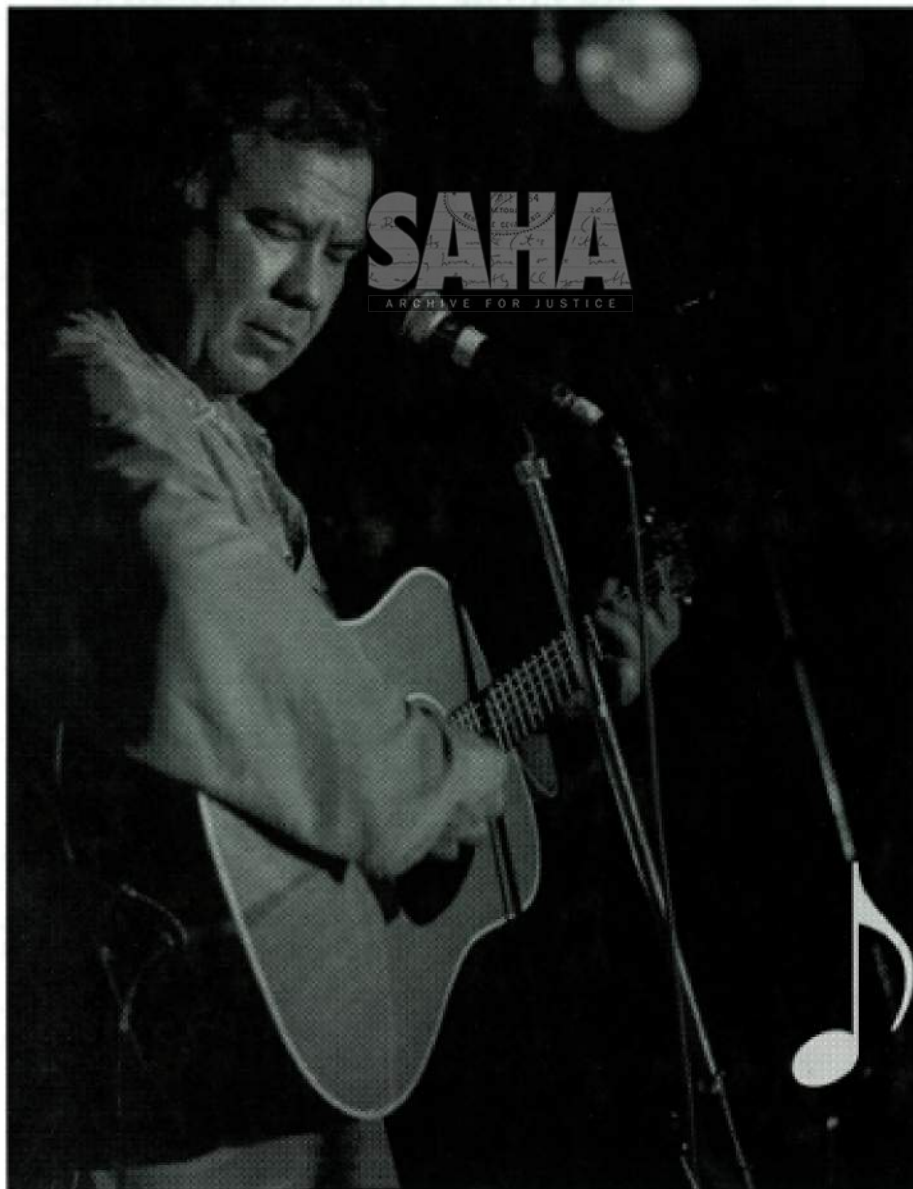
BACKGROUND TO STOPPING THE MUSIC: THE STORY OF ROGER AND PAUL

The idea for the film came out of Michael Drewett's research into the censorship of popular music during the apartheid era. In working on his research for his doctorate Michael initially interviewed Roger Lucey who told of his harrowing story of music censorship. Michael had first come across the story of Paul's attempts to silence Roger's music in a Mail and Guardian newspaper article in 1995, and after interviewing Roger he desperately wanted to interview Paul to hear his side of the story.

When Michael eventually traced Paul Erasmus, he was impressed with Paul's willingness to be interviewed about his role in the South African Police. After interviewing both Roger and Paul, Michael was struck by the powerful story which they had told him, especially when Paul revealed that he had become a

fan of Roger's music. He decided to approach Freemuse about making a film, and was delighted when Freemuse expressed interest in the project. Working with Douglas Mitchell of the Rhodes University Department of Journalism and Media Studies, Michael went ahead with turning his academic research into a film which could get the story across to South Africans and others interested in popular music, censorship and apartheid.

The film premiered at the Danish Film Institute in Copenhagen in October 2002 and in its South African premier took place Grahamstown later the same month. The film has since been shown at festivals in the United States of America, Zanzibar, Turkey, the Czech Republic and in Durban.



NOTES ON THE LYRICS



Lungile Thabalaza

This song recounts an incident which is fairly straightforward for scholars to follow. However, they might need a little explanation about Bantu Education as an inferior form of education, hence Lucey's question as to whether or not it actually is education. Scholars also might not understand the reference to falling out of windows and slipping on bars of soap. Here Lucey refers to deaths of anti-apartheid political activists. The South African Police did not want to admit that they had tortured prisoners to death, so would claim that the deaths had been caused by accidents, such as prisoners slipping on bars of soap in showers or falling out of windows in high buildings. This is very cleverly criticised in a poem by Chris Van Wyk:

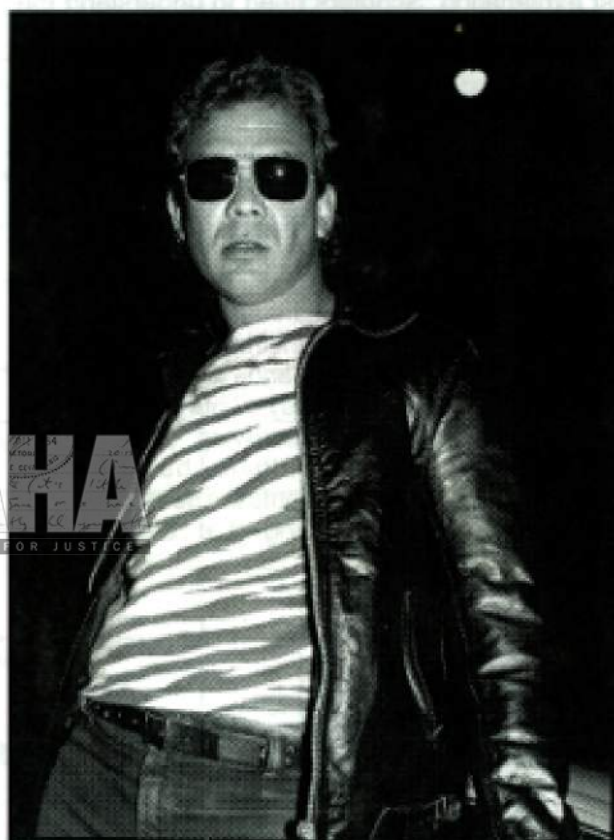
In detention

He fell from the ninth floor
He hanged himself
He slipped on a piece of soap while washing
He hanged himself
He slipped on a piece of soap while washing
He fell from the ninth floor
He hanged himself while washing
He slipped from the ninth floor
He hung from the ninth floor
He slipped on the ninth floor while washing
He fell from a piece of soap while slipping
He hung from the ninth floor
He washed from the ninth floor while slipping
He hung from a piece of soap while washing

It is useful for scholars to contextualise Lucey's song within a broader wave of protest art against deaths in detention. Van Wyk's poem is a good starting point, and can lead to further discussion.

You only need say nothing

This song is a powerful critique of people who simply kept quiet in the face of injustices in South African society during the apartheid era. It lists a number of injustices in society at that time. Most of these are fairly clear, although scholars might not understand the reference to Peter Jones being banned. When the



Roger Lucey in the mid 1980s

government banned someone, restrictions were placed on that person. This usually meant that they could not attend public meetings, were not allowed outside of their local municipal district and were not allowed to meet with more than two people at once. They also had to report to a local police station on a regular basis, as though on parole.

Thabane

Thabane is the name of Roger Lucey's son. This song is written for Thabane as a young and innocent child, warning him about South African society and expressing Lucey's desire for a better future. Once again (as in the previous two songs) Lucey uses the song format to document injustices in South African society. These are fairly easy to follow. It is interesting to note the prophetic nature of the song, when Lucey express the desire that when Thabane is an adult this will all be history. This indeed came to pass, and Lucey went on to meet his nemesis (Paul Erasmus).

Crossroads

Of all the banned songs, this one might need the most explanation. Scholars need to understand the homeland system as a backdrop to the song (see insert). They need to know that Crossroads was a large illegal squatter settlement on the outskirts of Cape Town. People would come to Cape Town from the homelands to find work, forced to do so because of the extreme impoverishment in the homelands. The South African government wanted to reverse this influx of black South Africans into white urban areas (because they wanted to uphold the group areas act which prohibited black South Africans from living permanently in 'white South Africa'). Hence Lucey refers to 'one foot in the homelands and one toe in the town'. At the time when Lucey wrote the song the government was forcibly removing people from Crossroads and sending them back to the homelands. The song documents the sense of fear of Crossroads residents, fearing that their shacks

would be torn down and they would be sent away from Cape Town. Lucey is scathing of the government's policy and also of those wealthy white South African who did nothing to stop the system. Scholars might need to be told that Constantia and Houghton are wealthy suburbs in Cape Town and Johannesburg respectively.

The homeland system

In attempting to give credence to its policy of separate development, the South African government established separate homelands for South Africa's African ethnic groups. The plan was for these to be granted independence, so that Africans could gain full citizenship in these 'independent states' only, allowing South Africa to remain 'white'. In a perpetuation of the notion of African as 'other' they were then treated as foreigners within 'white' South Africa (which constituted 87% of the land). In the face of resistance, just four of the nine homelands were ever granted 'independence'. These were Transkei (1976), Bophutatswana (1977), Ciskei (1980) and Venda (1981). With the granting of this independence by the South African government (not recognized internationally), puppet governments were allowed to practice self-rule, but under the scrutiny of the South African government who controlled the purse strings in the form of 'foreign aid'.



Banned in South Africa reasons for bannings

In the scholars' guide a list of banned music was included. It was suggested that scholars work out why the music was banned. It would be a good idea for scholars to try doing searches on the internet to find out why they think the songs or albums were banned. They could look up album titles at sites like Amazon and cduniverse. Lyrics can be found in general lyric searches in google. The reasons, in short, appear below.

Artist	Title	Reason
Artists United Against Apartheid	Sun City	Political. The album and title track advocated boycotting performances at the Sun City Hotel resort in Bophutabwana because the homeland system was an integral part of the apartheid system.
Harry Belafonte and Miriam Makeba	Evening with	Political. Some songs were anti-apartheid. In particular the song 'Beware 'Verwoerd' (Nidodemnyama) which warned the government that blacks would fight against apartheid.
Chuck Berry	The London Chuck Berry Sessions	Sexual. The song 'My ding-a-ling' was regarded as being too crude.
Dollar Brand	Africa tears and laughter	Blasphemy. Muslims objected to the song 'Ishmael' which put words of the Koran to music. This is not supposed to be done.
Jimmy Cliff	Give the people what they want	Political. The album includes songs which call for equal political rights. In particular the song 'Majority Rule' calls for majority rule in all of Africa, including South Africa.
Crossroads Children	Songs from Crossroads	Political. Children from Crossroads squatter camp sang anti-apartheid protest songs.
Culture	International herb	Drugs. The album cover depicts marijuana usage.
Peter Gabriel	Biko	Political. The song protests the death in detention of anti-apartheid activist, Steve Biko. It warns that the people will rise to overthrow the system.
Diamanda Galas	Litanies of Satan	Religious. The album includes prayers to satan.
Eddie Grant	Give me hope Je'anna! Say hello to Fidel	Political. The song refers to Johannesburg, and protests the apartheid system.
Abdullah Ibrahim	South African Liberation Freedom Songs	Political. The album includes protest songs in opposition to the apartheid system.
Kalahari Surfers	Bigger than Jesus	Religious. As explained in the scholars' guide, the title of the album was regarded as blasphemous.
Glenda Kemp	Both sides of Glenda Kemp	Nudity and sexual. The album cover includes fairly revealing pictures of stripper Glenda Kemp. The song lyrics are fairly sexual and raunchy.
Roger Lucey	The road is much longer	Political. As explained in the scholars' guide, four of the songs were regarded as being too revolutionary.
Miriam Makeba	African convention	Political. Makeba sings anti-apartheid songs.
Miriam Makeba	Live in Africa	Political. Makeba sings anti-apartheid songs.
Miriam Makeba	Pata Pata	Political. One song 'Piece of Ground' is a protest song about the lack of political rights for black South Africans.
Bob Marley and the Wailers	Survival	Political. The song 'Zimbabwe' celebrates majority rule in Zimbabwe.
Mzwakhe Mubi	Change is Pain	Political. The album includes many songs which protest the apartheid system.
George Michael	I want your sex	Sexual. Censors objected to the overtly sexual lyrics of the song.
Pink Floyd	Another brick in the wall	Political. The song protested uncritical education ('thought control') and abuse practiced by teachers.
Pink Floyd	The Wall	Political. The whole album was banned because of the single (discussed above).
Special AKA	(Free) Nelson Mandela	Political. Calling for the release of Mandela was illegal at the time.
Peter Tooh	Equal rights	Political. The song 'Apartheid' protested the apartheid system.
Peter Tooh	Legalize it	Drugs. The title track called for the legalization of marijuana usage.

EXERCISES FOR SCHOLARS

Tasks for scholars

Scholars could be instructed to think of issues they would like to discuss in class, write down questions they would like to have answered or they could answer specific questions which are set for them. They could be set a general question like "What does the ZAPP magazine teach you about music censorship?" or "Does the ZAPP magazine raise any issues which you had not previously thought about?" Other general questions could explore their ability to apply what they have read to broader issues. For example, they could be asked whether or not music should ever be censored, giving reasons for their answers and with reference to material from the ZAPP magazine. You could also set them a more specific set of comprehension questions to which they can find answers in the magazine.

On a more creative level, scholars could be paired up and they could interview each other, asking each other the questions listed on page 37. They could then type out the answers and these could be presented to the class to read (or put up on a notice board). They could even take photographs of each other as has been done in the article mentioned.

Primary questions to be answered:

What is censorship?
What is music censorship?
What is the difference between censorship and radio station play listing?
How is censorship able to support particular forms of government?

Stopping the Music

The scholars can be guided into thinking about the social and political context of the film. In many ways Roger and Paul had similar experiences growing up. They had similar types of families and both grew up in middle class circumstances. Yet they ended up on different sides of the apartheid struggle. Why do they think this was the case? What were the most significant factors?

Scholars should also be encouraged to think critically about the film. What criticisms can they think of? What would they have added? What could have been done more effectively?

Additional questions:

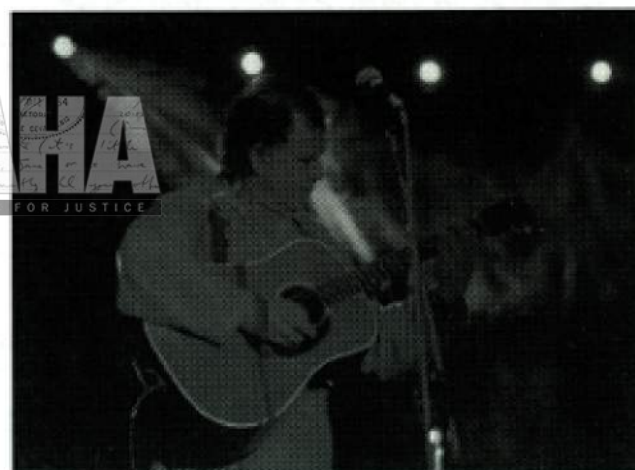
Roger's first album was called 'The Road is Much

Longer'. It is a song about hitchhiking but it is also provides an analogy about South African society. Scholars could explore the analogy.

The idea of the road being much longer is also used in the film to think back on the different roads taken by Paul and Roger, and how time has moved on and they can only look back on that time and reflect. Scholars can be asked to think about images of lost time and passing time captured in the film. Does this teach us anything about the choices we make in life and how we ought to live our lives?

The power of music

The power of music is an important focus of this censorship of music project. Why do some people want to stop others from hearing certain music or lyrics, or from seeing particular images on album covers? How many reasons can the scholars list?



An exercise could be performed around lyrical analysis of the four songs which were banned. Scholars can be asked to explain the songs and to think about why the government wanted to ban them. They can use the censor's letter to Roger Lucey to help with this (reproduced in the scholars' guide).

Further questions:

How does music relate to human rights? Can censorship of music ever be used to support certain human rights? Explain why you think so.

Conversely, it might be argued that all forms of censorship are an abuse of human rights. Provide reasons in support or against this contention.