

Leader offers friendship Africans cheer Zulu

Associated Press
JOHANNESBURG, South Africa — They defied the sticky heat of a Sunday afternoon to jam Jabulani Stadium in the sprawling African township of Soweto, roaring "power is ours."

They came on foot, in cars, buses and trucks. Black Africans from all over Johannesburg — to form a crowd of some 10,000 cheering people.

They came to cheer Chief Gatsha Buthelezi, leader of South Africa's 4 million Zulus, who spoke of oppression, racial discrimination and black liberation of white governed South Africa.

He called for moves towards "majority" rule in this nation of 18 million blacks governed by a minority of 4 million whites, declaring, "I am a kaffir nigger who has forgotten his place."

The Zulu prince, leader of the Kwa Zulu homeland or tribal reserve, also called on blacks of all tribes in South Africa to join his Inkatha National Cultural Liberation Movement.

While the Inkatha movement is essentially of Zulu origin it appears that Buthelezi was seeking to speak for all black South Africans.

There has been widespread speculation he is attempting to create a national black political movement to replace the long banned African National Congress led by the late Albert Luthuli in the 1950s.

Buthelezi said he was offering a black hand of friendship to South Africa's whites, but he added: "In this eleventh hour, in this last hour, some things need to be said in this country. They need to be said by blacks and they need to be said very clearly and in unequivocal terms."

"We blacks are concerned first and foremost with liberation. We want to be free from the stigma of being unworthy of full citizenship or of being only worthy of fourth class citizenship and unworthy of having a real vote in the country of our birth."

"We want to be free to be equal to all other men. We want to be free to participate in majority decisions about the future of our country and our common destiny with other South Africans."

"We disdain the political role into which the white minority has relegated us. The white minority has foisted on us political circumstances which make a mockery of our dignity and our responsibility."

South Africa, he said, must move towards majority rule. "It is this single principle that is central to any question to do with Southern Africa's politics. This is the

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burning question in Namibia South-West Africa. This is the burning question in Zimbabwe Rhodesia as much as it has been the burning question in Mozambique and Angola," he declared.

Buthelezi, long one of the most vocal black politicians in South Africa, also flatly rejected the government's policy of granting independence to African homelands or reserves carved out of South African territory.

Buthelezi referred to the homelands, the ultimate end of the policy

of separate racial development, as "Balkanisation which can only give white domination a breathing space and further prolong our peoples' suffering."

There were loud cheers as Buthelezi, his fist clenched in a black power salute, said: "In spite of these words, I repeat that I still believe that it is still not too late to call for a white change of heart. I believe this not because I think that whites are going to have a sudden spasm of benevolence towards blacks."

"I believe that now the whites can see the writing on the wall and that surely they can now realize that the country must move towards majority rule."

He said those trying to divide South Africa into white areas and black tribal homelands are "mistaken men" who are "fighting against the force of history."

Buthelezi called for all Africans to join his movement to "produce a groundswell which will bring about change in South Africa."

There has been no official comment from the government, but Dieburger of Cape Town, official organ of the ruling National Party in the Cape Province, castigated Buthelezi sharply in an editorial last week.

It accused him of mobilizing and working up "radical expectations and feelings" among blacks.

The American farmer has often been the subject of praise and promises of support on the floor of Congress.

But Congress has done more than just talk about supporting farmers: federal law allows price-fixing and strict limits on competition in the production and sale of many agricultural products, mainly milk, fruit, nuts and vegetables.

In the harsh years of the Dust Bowl and the Depression, when farmers were at the mercy of plunging prices and middlemen, Congress opened loopholes in federal antitrust laws to allow farmers to band together in cooperatives. Without the exemption, such co-ops would be illegal.

But now many co-ops are big businesses that work closely with arms of government called "marketing orders," which commonly control production, quality, the flow of produce to the market and sometimes even prices.

Associate Milk Producers Inc., which controls up to 90 per cent of the market in some Midwestern



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The coming of spring has once again brought Aggies looking for ways to relax.

Star is born in crowded club

Associated Press

NEW YORK — Her voice filled the small West Side night club, piercing the air with a dramatic shrill and then falling to an incredibly husky whisper, as she sang the Quincey Jones song, "Everything Must Change."

The audience responded in kind, thumping feet, clapping hands and shouting "yes, yes." They loved her. They stood by the square wooden cocktail tables applauding even louder as she left the platform stage to chat with a few friends in the crowded, standing-room-only club.

Her name is Phyllis Hyman. She's a 26-year-old Pittsburgh, Pa., native who was virtually unknown in New York until her first club appearance in December. Since then, she has attracted an avid and loyal following among patrons of Manhattan's West Side night clubs as some of the nation's top recording stars. Many musical observers say Miss Hyman's fame will go a bit further than 96th Street.

"She has all the ingredients of becoming a star," said Barbara Harris at Atlantic Records. "There's a good stage presence and an excellent singing range."

Her style is diversified. Jazz. Bossa nova. Soul. Pop. She can wail with a romantic ballad or skat-sing a Duke Ellington classic.

Like many talented new artists, Phyllis is attracting interest and gliding toward recognition partially on the strength of word-of-mouth and also through the support of other artists, such as singers Roberta Flack and John Lucien.

Phyllis also sings with Lucien on his latest, but not yet released, album. She has not yet been signed by a record company.

Miss Hyman spoke of her fledgling career one recent afternoon after rehearsing a new pianist and drummer in her brother-in-law's tiny midtown apartment.

Already a star

"It really hasn't been hard, because I work all the time," she said about her stab at success. "I don't know what it is I'm supposed to be looking for. People tell me: 'You're going to be a star in two or three years,'" she continued. "Well, I'm already a star — I have a job and a husband who has helped mold my career. What I have now is enough to sustain myself. What else comes, will be added on."

Phyllis spent her childhood in an integrated Pittsburgh neighborhood as the oldest of seven children. "We were poor, but I don't remember being poor because we always ate, we always had shoes and my family was very close."

She sang in grade school with the All-City Choir and eventually won the first voice scholarship to Robert Morse Junior College, a business school.

"I didn't really think about being a singer," she said. "I knew I could sing, but I didn't seriously think about it."

After touring the country for six months with New Direction, she returned to Pittsburgh in 1972, out of work and unsure of her future. "I was in limbo. The city needed registrars for a voting drive, so I joined up."

At the end of the year, she started singing with a group called "All the People" and headed south for Miami. Last year, she started her own act and played many of the clubs and hotels in that Florida resort city.

She married songwriter Larry Alexander two years ago. He also is her manager.

"My career, since I first started, is at the right speed. I'm not rushing," Phyllis said, leaning to her feet in a grand gesture and twirling around barefoot before answering the ringing telephone by singing "hello" into the mouthpiece.

"I've always been a woman first," she said, returning to the sofa. "My career, femininity, independence and self-worth are very important to me, and I guess this shows on stage because women relate to me very well."

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Congress supports farm competition

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