

TRIKER

VOL. 1 ISSUE 1 MONTHLY

FIFTY PENCE

WHERE TO GO - WHAT TO DO and WHEN TO DO IT in and around **BLACK LONDON**

PLUS
Articles, cultural issues
leisure, amusement
sport, music etc.

SPECIAL
Black Film
Festival
1982

I want
a sound
to play
at my
party.
Where
can I
get one?

Where can I find
a good Black
story book for
my nephew's
birthday?

I'm going home
this year, I need
to sort out my
passport
Now what's
the address
of that High
Commission?

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and see!

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TRIBE

"The underlying concept of TRIBE evolves from the realization that, in spite of all the many differences in our lives and lifestyles, whether real, imaginary or manufactured, as a people, we all stand together and struggle as brothers and sisters in one and the same TRIBE".

It is a pleasure to report that TRIBE Magazine has been received with enthusiasm, by all sections of the black community, here in London and beyond.

"It's about time we had something like this" was said so often that it became a chorus.

"Look sis where can I get the next issue?" was another popular one.

"Why am I not in here?" popped up a few times too.

These words were like sweet music to our ears and helped to keep our spirits up as we ploughed our way through the December and January snow.

Some people wrote in to offer encouragement and the Black media in general echoed their support. To each and everyone we offer our thanks.

The level of criticism has been constructive, positive suggestions to help us improve the publications, and the usefulness of the information.

The aim of the Pilot issue was to see if a publication such as TRIBE was needed by Black people. We can now say the answer is definitely yes. What is more, people have been willing to stand up in the cold and talk about what they would like to see in future issues.

*In this issue of TRIBE, we have added to the range of events, and activities we list to make it more clear to our readers that there is **no charge** to them for the information we publish. People can't really believe that the Listings are free! The best answer we can give is — **send it to us and see for yourself!** On page 20 we spell out all the items that are listed free of charge. All you have to do is send in your event.*

*We have to pay the printers, the typesetter, artists, photographers, and other expenses — so we need advertisers to place adverts in TRIBE. As one reader puts it, "**there's a whole heap of Black man out there with business where are they?**"*

If you are thinking of advertising, check us out as a matter of priority, because you will find us at the very heart of the community —and what's more, our rates can't be beaten.

*Our mailing address is:— 13 Charteris Road, Finsbury Park, London N4 3AA.
And we have a 24-hour telephone answering service, the number is 01-348 0307.*

*Tell TRIBE and TRIBE will tell the others
ONE LOVE TRIBE.*

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Islington Town Hall, Upper Street, N1
1st, 2nd & 3rd April, 1982

The organisation of this Book Fair is intended to mark the new and expanding phase in the growth of radical ideas and concepts and their expression in literature, politics, music, art and social life.

It will be a meeting place of the continents, for writers, publishers, distributors, booksellers artists, musicians, film makers and the people who inspire and consume their creative productions.

It is being organised by Bogle-L'Ouverture Publications, New Beacon Books and Race Today Publications.

Publishers and Distributors needing application forms should contact:

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FILMS: BLOOD AH GO RUN
(about Newcross Massacre, Day of Action
And Year of Action 1981)

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**DUAKESI DANCERS
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Selection will be by written application and interview.

For full details write to:

**The Admissions Tutor (TR)
University of London Goldsmiths' College
School of Adult and Social Studies
Community and Youth Work Course
38 Lewisham Way, New Cross, London SE14 6MP**

NYAM CHOP an BELLY FULL

In response to the Pilot issue — A few people questioned the fact that TRIBE actually has a regular spot allotted to 'food'. Our reaction was to regard them as well a little peculiar. It seemed a strange thing to say, seeing that we all enjoy eating so much and spend so much of our time either buying, preparing or eating food — We explained to them, the main reason this section 'Nyam Chop an Belly Full' appears, is to try and help keep some of our traditional Caribbean cooking habits alive.

Formally this information was handed down through the family but here in England — Black parents now see and experience the erosion of the family structure day by day. And along with that goes many cultural habits. Another reason is to share the various cooking styles that we have developed wherever it is we now find ourselves — be it America, Britain, the Caribbean or in Africa.

P.S. Don't get the idea that this page is for women — TRIBE fully recognizes that the kitchen is for no particular person or group — so that means 'anybody with hand, mouth and belly' can goh deh.
Goh deh — Missa Brown!

Where to do it... RESTAURANTS

NIGHT MOVES

142 Shoreditch High Street, E1
01-739 7264

BUTTERS RESTAURANT

56 Clapham High Street, SW4
01-720 0425

RAMARA'S RESTAURANT

243 Finchley Road, NW3
01-794 5207

CALABASH

38 Kings Street, WC2
01-836 1973

PALM TREE

169-171 Fore Street
Edmonton, N18
01-803 2411

THE SILVER SANDS

West Indian Restaurant
1 Stroud Green Road, N4.
01-272 2573

TODDIES RESTAURANT

241 Old Brompton Road, SW5

THE CARIBBEAN SUNKISSED

49 Chippenham Road, W9
01-286 3741

BEEWEES WEST INDIAN

96 Stroud Green Road, N4.
01-263 4004

DOUGGIES HIDEAWAY

114 Junction Road, N19.
01-272 4009

THE DROPIN SOUL

37 Chamberlayne Road
Kensal Rise, NW10.
01-969 9267

The Restaurants mentioned here are merely listings. You make the recommendations. Please send them to NYAM CHOP & BELLY FULL.

How to do it.... AT HOME

by MAMMA



GROUNDNUT (PEANUT) STEW.

Made in most of Africa, this dish tastes delicious. Serve with plain rice.

Ingredients

1lb meat or chicken
2 medium onions
1 hot pepper
2 tomatoes
¼ pint groundnut oil
3 tablespoons groundnut paste (or smooth peanut butter)
Pepper and salt to taste

Method

First — Wash and cut up the meat into neat little pieces. Fry in hot oil until its slightly brown. Add enough cold water to just cover the meat, then simmer until meat is tender.

Allow the water to evaporate to half the original quantity.

Then — fry together the onion, pepper and tomatoes to make a gravy.

Next — Mix the groundnut paste with a little water to a thin paste, then add it to the gravy. Stir well and season.

Finally — Add your meat and about ¼ pint of water. Simmer gently until the consistency is thick. Stir occasionally so the groundnut does not stick to the bottom of the pan. (Y'Know why? — Because it's so delicious you'll want to nyam ahf' every little bit there is!)

Ital Brew

GINGER BEER

Ingredients

½ lb dried ginger (pounded)
1 gallon water
½ lime
a few cloves
3lbs sugar
¼ pt rice (white)

Method:

1. Put all ingredients into a clean container.
2. Stir until sugar is dissolved.
3. Cover jar and leave for two days.
4. On third day strain through on thin muslin and bottle.
5. Serve with cracked ice.

CAFES & SNACK BARS

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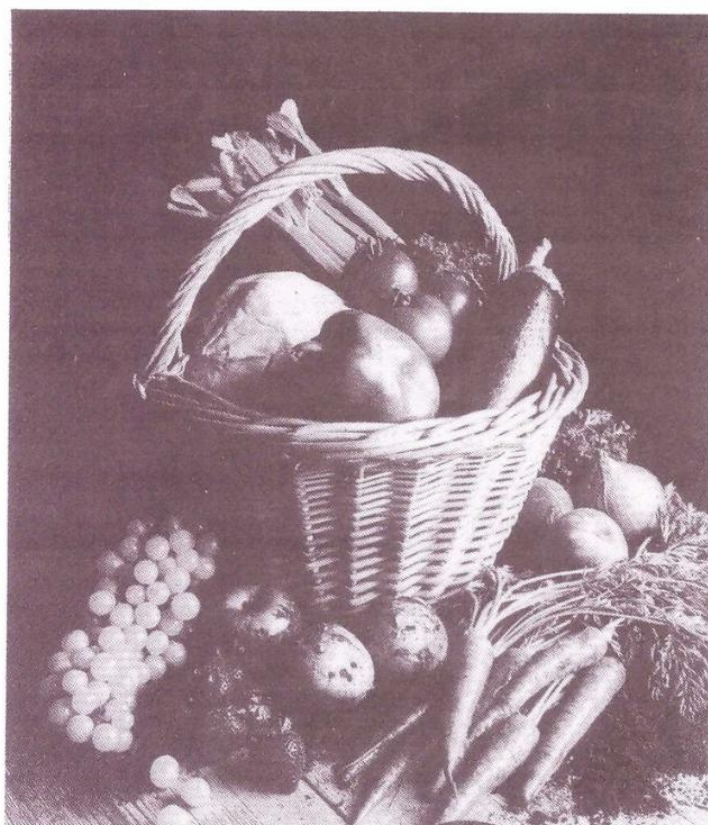
'How I Kicked The Meat Habit!'

It took a trip to Africa and the West Indies, tasting and eating delicious home cooking, sampling dishes cooked in aromatic herbs and spices, before I (really or fully) appreciated 'our' cooking. The fruits and vegetables were fresh and succulent — the fish and meat tasty, because they were so fresh — in fact, so fresh that I became conscious of what things really tasted like! I also became conscious of the full hot-blooded taste of meat — one minute running around your yard — the next minute on your plate!

Living in natural, healthy surroundings I felt the need to reflect this in my eating habits — eating food that grew naturally and abundantly. So I experimented with vegetables and beans, but still ate fish, occasionally, the odd meat dish — you know two steps forward, one step backwards! But by the time I arrived back in Britain 4 months later, I had managed to kick the meat — in the teeth!

Of course 'our' food is more expensive to buy in this country, but I had saved money by cutting out the meat, anyway. I continued to try out different fish and vegetable dishes and with a little help from my friends', I developed a style of cooking, nothing new mind you, but very delicious, healthy and exciting. Using recipes from Africa, Caribbean and Black America I tried to cook 'whole food' that is real 'soul food'.

I would describe 'whole food' as food that is free from additives. It is exactly what the name implies — an unrefined food to which nothing has been taken away and nothing has been added.



Fruit and vegetable are, of course, whole foods but it is difficult to find them unsprayed and unwaxed with chemical preservatives, especially since most come from abroad. However, these are available in some health food shops, but since organically — grown vegetables are more expensive, don't go overboard using up all your hard-earned money, try one new food at a time or use grains and pulses which are readily available in health food shops and are of high nutritional value.*

Take, for example, simple black-eye peas.

FACTS

Came originally from Africa where it is still an important staple food. Black-eye originally came to Europe via Egypt and Asia and explorers

took it with them to the West Indies and America in the seventeenth century. The plant is now cultivated all over the tropical world and America, plus many parts of southern Europe. There are several varieties with several names e.g. cow pea, yard-long bean, kaffin bean, hindu cowpea. In some parts of Africa the dried seeds are ground into a coffee substitute the young developing shoots are eaten like spinach, and the tender pod used as a green vegetable.

Nutritional content:

3½oz (100g) dried black-eye contains: 23.4g protein, 342 calories many trace elements and vitamins e.g. vitamin A, vitamin B1, riboflavin, niacin and vitamin C, also fibre. So you see how well we eat! Here is a simple, yet

delicious recipe — remember beans taste best when seasoned at the beginning, not at the end, they must have two main ingredients, onions and garlic — so don't leave them out, and remember to enjoy your cooking and your stomach will enjoy it too!

Black eye stew

6oz (175g) presoaked black-eye peas
1 large onion
½ green or red sweet pepper
1 clove garlic (crushed)
Hot pepper to taste
1 top parsley
1 sprig of thyme
1 tab sp. shoyu soya sauce
¼ tsp. cinnamon
1 bay leaf
2 tomatoes or 1 dst. sp. tomato puree
1" cube of creamed coconut
8oz (225g) pumpkin, cubed (optional) use cho-cho or whole skras, if desired.

1. Cover the presoaked beans with water and be prepared to add water as they cook. Cook rapidly for 10 mins then simmer gently.
2. Add all the herbs and spices, the onion, garlic and sheyue sauce or soya suace.
3. After another 10 minutes, add tomatoes or puree and creamed coconut.
4. Simmer gently until beans are nearly done, then add pumpkin and salt & more pepper, if necessary.
5. Cook until pumpkin and beans are done and the liquid is nice and thick.

Serves: A whole heap of people.

Serve with: yam, plantain, green bananas etc. or boiled natural rice.

Next month: more information about healthy eating and a spicy fish dish from Africa.

Black Film Festival

FESTIVAL OF BLACK INDEPENDENT FILM MAKERS PROGRAMME 1982

1-13 FEBRUARY

From: 7.00 pm.
Commonwealth Institute
Kensington High Street,
London, W.8.

Admission: £1.50 / £1 Students
Box office: 01-602 3252 Ex. 214

1-13 February, 1982

It is significant that the 1981 London Film Festival included three films about the Black experience in Britain, two of which were made by Black Independent film makers. In the past the Black presence in the media in Britain, apart from the Hollywood films, has been limited to the occasional television programme. It is clear that the Black community has seen these programmes as unsatisfactory representations of themselves — Till Death Us Do Part, Love Thy Neighbour, Empire Road, Walcott have all generated significant discussion and controversy. Others including documentaries and in particular the reports of the 1981 riots in Britain have focussed attention on the relationship between the media and the Black community.

The highly impressive programme of Black American films recently seen in Paris, Berlin and Amsterdam entitled "Black American Film Festival" highlighted many issues which are presently being confronted by the Black American Independent film makers and the American media. These issues are most definitely of relevance to the British scene. Judging from the response to the film programmes in Europe the value of these films being shown in Britain cannot be over emphasised. This is made even more urgent by the existence of the black community in Britain and the debates constantly raised by its interaction with the British society.

It is with this in mind that the Commonwealth Institute and the National Film Theatre are presenting a Black Film Festival featuring the works of Black Independent film makers from America and Britain from 1st-13th February 1982.

The programme at the Commonwealth Institute while based around the works of Black American film makers will also highlight the works of Black Independent film makers working in Britain. The programme will include seminars, discussions, slide tapes, video and lectures on themes which emerge from the films. The aim of the programme is to provide an opportunity for the exchange of ideas and to make a comparison with other independents of their relationship with the film industry, the community and their audience.

MONDAY 1st:

Festival Opening (Reception)

Film: CLARENCE AND ANGEL USA (1980) Robert Gardner

TUESDAY 2nd:

Black History Programme

Films: MEN OF BRONZE USA (1977) William Miles
I REMEMBER HARLEM USA (1981) William Miles
RIOTS AND RUMOURS OF RIOTS GB (1981) Imruh Caesar

WEDNESDAY 3rd:

Films: KILLER OF SHEEP USA (1977) Charles Burnett
HOMECOMIN' USA Reginald Brown/Sati Jamal
TRANSMAGNIFICAN DAMBAMUALITY USA (1976) Ronald K. Gray

THURSDAY 4th:

Films: PASSING THROUGH USA (1977) Larry Clark
RAGGAE GB (1970) Horace Ove

FRIDAY 5th:

Films: BURNING AN ILLUSION GB (1981) Menelik Shabazz
COLOR USA (1981) Warrington Hudlin
DIARY OF AN AFRICAN NUN USA (1976) Julie Dash

SATURDAY 6th

The Art and Politics of Black Film Making (Study Weekend)

Day — Study Workshops and Seminars

Evening — Films: Black Spirituality Programme
I AND I USA (1977) Ben R. Caldwell
RASTA USA (1972) Clive Davidson
EPHESUS USA (1964) Fred Padula and Ed Spriggs
GODS IN EXILE USA Al Santana
RASTA IN—A BABYLON GB (1979) Howard Johnson
GROVE MUSIC GB (1981) Henry Martin

SUNDAY 7th:

Afternoon only — Study Weekend Programme continued
Film: PASS/FAIL USA (1978) Roy Campanelle
plus Study Workshop Discussions

MONDAY 8th:

Films: PRESSURE GB (1975) Horace Ove
MINOR ALTERCATION USA (1977) Jackie Shearer

TUESDAY 9th:

Films: YOUR CHILDREN COME TO YOU USA (1979) Sharon Larkin
RADIO USA (1981) Carl Clay
JEMIMA AND JOHNNIE GB (1960's) Lloyd Redcord
STEP FORWARD YOUTH GB (1977) Menelik Shabazz
SWEET CHARIOT GB (1981) Yugesh S. Walia

WEDNESDAY 10th:

Films: STREET CORNER STORIES USA (1977) Warrington Hudlin
GROVE CARNIVAL GB (1981) Henry Martin

THURSDAY 11th:

Films: ANGEL DUST USA (1979) N. Jeremiah Ben Israel
CAPOEIRA OF BRAZIL USA (1980) Warrington Hudlin
TUNDE'S FILM GB (1973) Tunde Ikoli

FRIDAY 12th:

Documentaries Made by Black Women Programme

Films: SYVILLA: THEY DANCE TO HER DRUM USA (1979) Ayoka Chenzira
VARNETTE'S WORLD USA (1979) Carol P. Blue
REMEMBERINGTHELMA USA (1981) Kathe Sandler
VALARIE USA (1975) Monica Freeman
BUT THEN SHE'S BETTY CARTER USA (1980) Michelle Parkinson
NO VIRGINITY? GB (1981) LIFS

SATURDAY 13th:

Films: Afternoon — Black Animation Programme USA
Evening — SWEET SWEETBACK'S BAADASSSSS SONG USA (1971)
GET A JOB USA (1978) Hugh Thompson Melvin Van Peebles

"Rocking time is here again
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Rocking time is here again
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Baker Street
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Tel: 720 9200
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SOCA & SOUL
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Sat.

LEGENDS

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THE BOUNCING BALL CLUB

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SE15
Tel: 703 3347

QUEENS HEAD CLUB

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WRITE TO:

SESSION TIME

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1 Hammersmith Broadway

SOUND AND VISION

Our actors and actresses who work in television, cinema and stage, are fed up with being treated as the "Reuta-Vice-Mob" by Drama Agencies, directors and producers. We the viewers no longer want to see black people playing the pimp and the hustler. We can always switch off our sets — but out there our actors still have to deal with it..... I bet you don't remember the bar-man in 'Walcott', that was played by Stephen Lawrence. We went to chat with him.

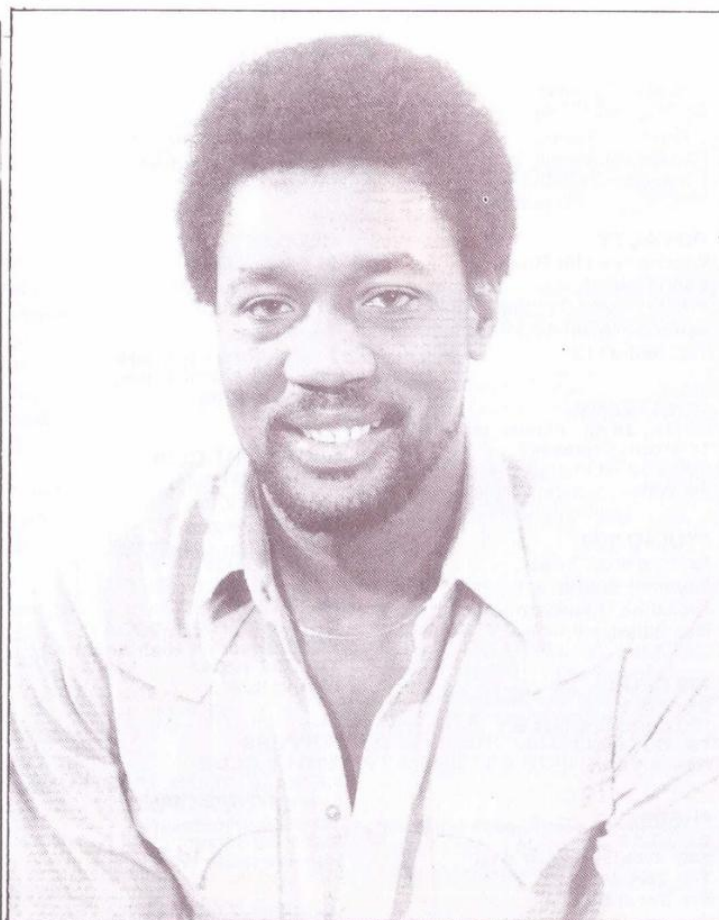
DRAMA & POETRY

Stephen Lawrence came over from Antigua in '61 and land in the Grove — West London. Moving around with friends at a Community Centre on Harrow Road, they became interested in the Black drama and poetry workshop run there.

"I enjoyed it at the Centre although at first I wasn't able to think of acting as a career. I couldn't imagine myself on stage in front of a large audience."

CHALLENGE

It became a challenge to him. After three years he decided to make a move with the idea of becoming a paid actor. He did a stint at the Post Office but his interest was in drama. He managed to get onto a three year full-time course at Mountview Theatre School, Crouch End. At the college he met drama students such as Jimi Rand and Trevor Thomas. After the course he joined the the Temba Theatre Company and stayed with them for several years. The group gave him a good chance to tour the land.



Why am I always the thug?.....asks STEVE LAWRENCE

BLACK THEATRE

In black theatre he was able to express himself with freedom. But when he eventually worked in television this changed. Remember 'The Professionals' with Lenny the psycho-knife man and crook, who knife up Bodie and put him in hospital? Remember the baddie who beat up 'Eddie Shoestring'? He played another 'bad boy' role in the 'Saint', him could hardly remember the role exactly. He feels 'a-way' about a white producer telling him how to act a black part.

But it could be worse. They could hire a black actor from the States or paint a white, black.

"There's always another ego to feed".

FATHER AND MOTHER

There is another side to Stephen Lawrence, he is father and mother to two daughters of school age and a boisterous young son. His wife died five months ago. He and the children had to cope with her illness and then her death. Stephen explained.

"I had to cope with a lot over the last five months on my own. I have now sorted things out, I'm ready to go out and work again. The kids surprised me, they knew what happened, took it in and from there calmly carried on living".

FUTURE

And that's what was happening as you stepped inside his North London home on New Year's Eve. It buzzed with activity as a turbo sports raced around the Scalextric track. Stephen was ready for work again — in what direction would he step?

WORK

"Finding work means ringing an agency at least three times weekly and moving in the right circles for contacts".

One of these meetings with a Director led to his recent work in 'Brittania Hospital' a movie, due to be released soon Steve plays the 'toughie' once again.

"I'm a 'minder' — an African President comes to Europe, I'm his body-guard".

WHITE WRITERS

White writers write about the black man from their narrow under-standing.

"When you're handed a script this comes out at you".

So how do we organise ourselves to make the change?

BLACK WRITERS

"We need more people especially the young involved with our writings, such as Jamal Ali, Imru Caesar, Menelik Shabazz. We have been

continued page 13

continued from 12

ignored and seldom considered by white writers for ordinary day to day parts in acting! They can't get away from it we are involved in all walks of life from shop-keeper, office-worker and as professional lawyers and politicians. White writers believe only a black actor can make the 'baddie' role more believable. We must not be brainwashed, I don't want my daughters seeing me on stage this way".

What type of work does Stephen like?

"A man like myself and other actors, prefer acting in a situation called 'dramatised documentaries. The B.B.C. 'Prisoner of Conscience' series on 'Nelson Mandela', was an all black cast. I was playing the 'heavy' again, I'm big and tall, so these are the parts I get. Still, it's more positive, the vibes were around a man significant to our struggle".

As we glanced towards the Christmas tree in the corner and its bright lights — we looked beyond and towards 1982.

"I have survived on acting over the years and am even more hopeful for 1982".

We cannot depend totally on white producers and directors. We must seek our own direction. To produce this our people especially the youth must study, everything about film-making and stage production.

For those interested or considering a career in 'behind the scenes' T.V. There is a 'brief outline' of the workings of the T.V. company on page 14

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CHECK OUT

BLACK FILM FESTIVAL

1-13 February

Commonwealth Institute

(See Page 10)

14th February

SPECIAL

St Valentines Day

Request Show

Reggae Rockers

Write to:

Tony Williams

PRISONERS OF HISTORY?

Lecture by Peter Fraser

16 February 2.00 - 3.30pm.

This lecture will historically survey the Caribbean, discussing the resistance, rebellion and emigration, which took place during the aftermath of the Slave Trade.

Apply in writing to:

Schools Liaison Officer
Reception Centre
Commonwealth Institute
London W8.

TRINIDAD CARNIVAL

Commonwealth Institute

19 Feb. 10.30am-12.30pm.

The Caribbean islands of Trinidad and Tobago celebrate this spectacular and colourful festival on Shrove Tuesday, but the Commonwealth Institute is getting in first! Children (aged between 7-11) from a number of schools have been invited to come along in carnival clothes which they have made themselves, and on 19 February the Exhibition Galleries should closely resemble a street in Trinidad!

The coveted Pat Solomon Trophy for the "Band of the Year" will be awarded to the school with the most attractive and original costumes, although competitiveness never takes precedent over

the exciting and happy atmosphere which make this carnival one of the most popular of events organised by the Ed Department.

Sat. 13th 2.30pm.
The Nguzo Saba Folklore Series
7 films for children.
Commonwealth Institute

27th February

at Cunard Hotel
Reggae Rockers
Music Awards
with Freddie Notes
Tickets from:
Radio London.

PROJECT FULLEMPLOY

A new course for over 19's train for the office of the future'. For Details:- Ask to speak to the Loure Co-ordinator on 720 9301/622 9508. or write to Project Fullemploy Lambeth 4 Edgeley Rd, Clapham SW4.

PRESS

At time of going to Press the following changes had been made:-

'COLOR' USA 1981
(Warrington Hudlin moved from Friday 5th to Sat. 13th.

'GROVE MUSIC' GB. 1981
(Henry Martin's first of two films) - moved to opening night 1st Feb.

'SWEET CHARIOT' GB 1981
Yugesh Singh Walia - moved to Wed. 10th. from Tues 9th.

ADDITIONS:

DEATH OF A PROPHET
(USA 1981) WOODY KING/
JNR.

For personal reasons USA
1972 Madubuko Diakite.

CANCELLED: ANGEL DUST
(USA 1979) Jeremiah ben Israel

unda age p

M Y S R O Q P W V U T X
 R A M N Z F I H B D G F
 P S N T M G J K L H E C
 O W U G L Y F R U I T Y
 M U T A O R Q S P W X V
 U Q T U N E P L U M B C
 L B A L J L I N O A Z E
 P K C C F P N M D E L E
 Y O K I G P E H F P D G
 E U F E K A A L P A M L
 L W R J I R P A E R I P
 O X U V H A P C R G A Q
 O Y I Z A T L S W O K R
 C B T X Y S E U T V W J

FRUITS

This 'ringer' contains names of 9 delicious fruits from the Caribbean (West Indies). We present the Caribbean as 'West Indies' is not a very accurate title. Can you find the 9 names hidden here.

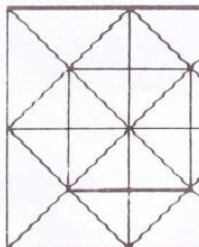
The answers are at the bottom of the page (Careful no cheating).

EMBASSIES COMPETITION

On the right — there is a list of Embassies & High Commissions. See if you can pick out which ones represent islands in the Caribbean. How many are there and what are their names? you know — and you are under 11 — Send it on a postcard or letter to Unda Age Tribe, 13 Charteris Road, London N4. * Surprise gifts to winners.

These addresses are very useful. Your parents might want to travel to any of these countries and so need to get the right visas. What is a visa? A visa is a paper which says that you are allowed to go to and stay in a country for a certain amount of time. You get one from an Embassy or High Commission of the country you want to go to.

Embassies and High Commissions are also good because when people go to foreign / other countries, if they have problems they can go to their Embassy to try and get help. If your mother and father come from Africa or the Caribbean and you don't know very much about that country — you can either get one of them to write for you or easier than that, you can do it yourself. Just write — and ask the Embassy to send you 'some information' about the country. They usually send you a nice parcel addressed to you — and inside it's full of 'information'. — things like maps, booklets and pictures.



None of you sent in a reason as to why these boys were laughing — So there was no winner to announce. For the other quiz the only person who got the correct number of Squares AND Triangles was Amenophis J. Wellington Lorraine Road, Holloway N7. It was 48 triangles and 11 squares.

So he gets the £2 from the 'What's so Funny?' competition. All you other losers will be getting TRIBE Badges and Stickers. See you next time.

The Hidden Words are: Starapple Pear, Mango, Jackfruit, Grape, Uglyfruit, Pineapple, Cooly, Plum

Different Style

HOW TO MAKE A BUBA AND IRO

The buba and iro (or lappa) are the traditional Yoruba woman's style for dress.

To work out the length of fabric you need:

- At least double your hip size for the lappa.
- Your bust size plus 15cm for the buba.

For example:

Hip size is 100cm.

Bust size is 90cm.

You will need (100×2) cm for the lappa plus $(90 + 15)$ cm for the bodice which is $200\text{m} + 1.05\text{m}$ so the length of the fabric you will buy is 3.05m of 115cm wide.

TO MAKE UP

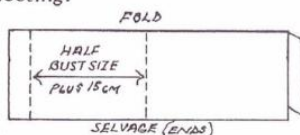
A. THE LAPPA

Cut the length you need, that is double your hip size. Neaten the ends.

B. THE BUBA

Body

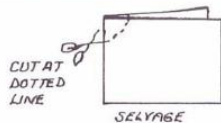
a) Fold the remaining fabric in half, right sides together, ends meeting:



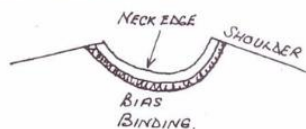
Mark out half your bust size plus 15cm (in our example this will be $45 + 15 = 60\text{cm}$).

Cut out the rectangle of fabric.

b) Fold the rectangle of fabric in half again and cut out a semi-circle for the neck.

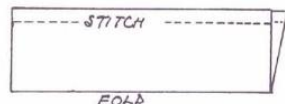


c) Neaten the edge of the neck at the back and front using bias binding. If the material is thick enough, you can fold the neck edge carefully and stitch:



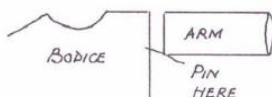
Arms

d) Cut the remaining fabric into two equal widths. You can vary the length as desired. Fold each arm piece in two lengthwise and stitch.



To attach arms to bodice

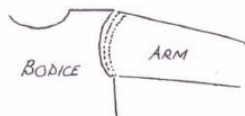
e) First, stitch the sides of the bodice, to find where stitching should stop, hold one arm against one side. Mark bottom end with a pin at the bodice:



Stitch the bodice from the bottom to the pin mark on both sides.

Attaching arms to bodice

f) With right sides together and garment wrong side out, pin arms to bodice carefully. Stitch and neaten edges:



Turn buba right side out. Iron neatly.

C. TO TIE THE LAPPA — see photographs.

NEXT ISSUE
MORE
+
HAIR



Place the lappa against your back from the waist down.



Lap the left side round your body, keeping the right side free.



Now lap the right over the left pulling tightly around the waist.



Tie the ends together with a knot and gradually fold the top over so it holds tight.

The Caribbean Sunkissed Restaurant

49 CHIPPENHAM ROAD LONDON W9 TELEPHONE: 286 3741



Proprietor
Denis Edmunds

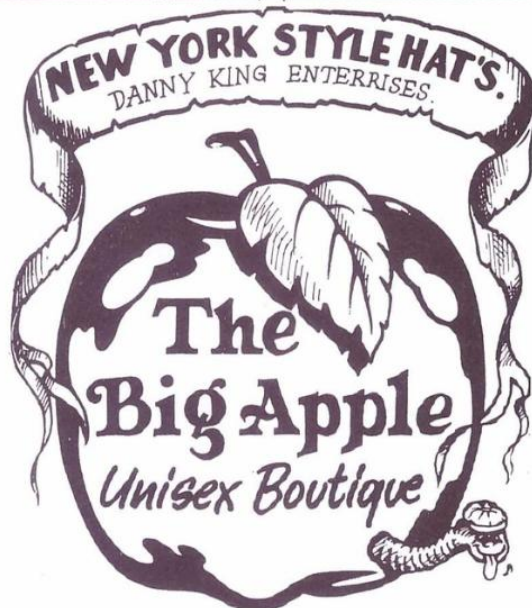
COME JUST ONCE... and you'll come again!

When you are recommended things in papers or books — they can often be misleading or inaccurate... The same thing goes for word of mouth ...agreed? So what's the sensible way to handle the problem? — If possible, *Check it out for yourself...*

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'UP AN CUMMIN'

'Up an Cummin' is a platform for new bands, groups or individuals who are just beginning the hard climb to the top of the music ladder — offering a unique opportunity to promote themselves.



One Force...

ONE FORCE is a newly formed, 9 membered band from South-East London.

No expense spared, **TRIBE** trod *all* the way to the South (!) to reason with the band

REASONING TIME

Although we have called them a band, One Force consider themselves to be more than *just* that — they think of themselves as an organisation of conscious Blacks using music as a way of promoting unity and hope that in the future they will be able to grow into an organisation hoding discussion groups, dances and trips to encourage our community to pull together and help ourselves.

The band want to use their sound to show that Black people could do more to support each other — as Bunny, the band's leader, explains

'We was doing a gig in New Cross an I go anna check a bredda an try fe sell him dis ticket . . . tree poun

fifty . . . an him seh to me . . . 'noh, is too much money' . . . so I sey . . . 'why?' . . . and him sey . . . 'New Cross?, — I can goh Wes' En' fe TWO pound' Chuh, by the time him put in petrol — pay to go in — buy a drink — him spend *TEN* pound — givin it to the white man when he could support his own people for tree poun fifty."

NUTTIN' BUT REGGAE

Most of the band's material is written by Bunny, who draws his inspiration from memories of growing up in Jamaica

"I can never forget back-a-yard, how the sun shine, the rock look, the people are and how the musicsound and that is what the music we play is based off — bands like UB40 and Madness are basing their music off Black people living *here* in this false environment, therefore you gettin a false music."

This is why the band play *strictly* reggae — using today's message but yesterday's style.

Although One Force have only been together for 3 months they have already composed 15 original songs and, (like all new bands), are looking to do some recording in the future. Also, (like all new bands!), finance is a problem but they are determined to struggle on their own and control their own business management as far as possible.

Yes, they would sign with a big company but only if the price is right

"If we don't get a good contract we're prepared to carry on, do our own recording and help other bands once we get strong. If we're offered enough — we will sign — but if they goin to penalise us money-wise it don mek sense cos we want to help *our* people and to help our people we have to accept only what's best for us so we can turn it back into the community."

If you want to contact to find out more about their organisation or book them for a show . . . or even offer them a contract! Then call — 732 5586 Bunny's your man.

Listings throughout
the magazine are
FREE



Listings throughout
the magazine are
FREE

IS AT YOUR SERVICE

TRIBE IS HERE TO KEEP US INFORMED. INFORMATION IS OUR THING. THROUGH THIS MAGAZINE WE CAN 'KEEP IN TOUCH' AND LET EACH OTHER KNOW 'WHAT'S HAPPENING' — UP AND DOWN THIS LITTLE TOWN.

SO WHERE DO I FIT IN? — Simple — If you are doing something you want people to know about then **LET US KNOW!** Our motto is Tell TRIBE and TRIBE will tell the others! The two easiest ways of doing that is by picking up a pencil and jotting it down on a postcard or by picking up a phone and talking to our 24 hour Ansaphone service. The number is 348 0307. If you already have leaflets or posters printed for the event or the occasion then even easier — just post them to this address: Tribe Magazine: 13 Charteris Road, London, N4.

All we ask is that it reaches us by the 21st of the month and clearly states:

WHERE	— your thing is happening
WHEN	— the DATE and TIME is
WHAT	— it's all about
HOW MUCH	— it costs
HOW	— to get there

FREE . FREE . FREE . FREE . FREE . FREE . FREE

COMMUNITY:

Centres, youth clubs, employment projects, alternative education, Saturday schools, home tutors, play groups, community advisory centres, workshops, courses, accommodation/hostels, fund-raising.

WRITINGS:

Books, booksellers, publications, magazines, writers, scribblers — All events and activities associated with these.

PLACES TO EAT:

Restaurants, cafes, take-away services.

SPORT:

Matches, leagues and meetings, competitions, clubs, socials, leisure centres, gymnasium — classes.

RELIGION:

Gatherings, church events, trips abroad, rallies, conventions, services, special religious festivals, funerals, births, christenings, marriages.

FILM:

Cinema programme, film events, film festivals or seasons, community project activities, video shows.

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BOOKS:

Send your new publications for preview, reviews and general publicity.

DANCE:

In Nutcase we list dance groups, shows, dance centres, classes.

EDUCATION:

Schools, courses, home tutors, galleries, museums, city farms, places of special interest.

MUSIC:

Clubs, bands, when and where they are playing, record releases, tapes, concerts, studios, Who is coming to London, D.J's, sound systems, festivals, classes, musicians wanted, radio and T.V. shows. Features on new bands in 'Up and Cummin'.

DRAMA:

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Send your informations to:

TRIBE MAGAZINE
13 Charteris Road, London N4 3AA.
Phone: 348 0307 (24 hours)

joy mack

Joy Mack started singing gospel at an early age back in church back home (Jamaica) with no desire to take up singing as a career — it was just something she enjoyed doing.

Joy kept up her singing when she came to England and was encouraged by Benny Stick, of a band called 'The Variations', to think more seriously about it.

"Yes," said Joy, "I thought I could just go out and 'start' — well it wasn't as easy as that — one of the hardest things was to get a band together."

ADVICE

Joy admits that although things were not easy for her, she was fortunate enough to know a few people in the business who supported her and guided her through the early stages of her career.

What advice, then, has joy for any young girls wanting to start out in music?

You've probably heard it all before but that makes it no less valid — **EDUCATION** — Joy insists that education is vital and would advise anyone to make sure they completed school and were able to support themselves outside of music before going into it.

Joy's own parents saw the importance of her having a good basic education but didn't push her to pursue further studies. Nevertheless, Joy saw the advantage of having a skill and, after leaving school, went to night school to learn shorthand and typing.

Joy warns that entertainment is a serious business and that any girl going into it for 'kicks' would be disappointed as the bright lights are only a small part of it.

BACK TO JOY

After 3 years the band Joy first sang with broke up and she decided to go solo.

Initially Joy concentrated on Jazz and Blues, being influenced by singers like Ella Fitzgerald and Nina Simone, later on, though as Joy says, "Aretha Franklin got me on a soul thing."

Today, Joy still sings that type of music reggae features much more now — "Roots has got a hold on me!"

Joy began by doing live shows and it wasn't until five years later that she cut her first single — an old Diana Washington & Brook Benton number "I Do".

Now in 1982, some 13 years after forming her first band, Joy is planning on recording her first album which she hopes will be ready around May or June.

I asked Joy whether she was disappointed that things had taken so long, she smiled —

"Being a Black woman in music is a wonderful thing, I think that alone is an achievement. I used to feel disappointed at not being successful before but now I realise that if I had

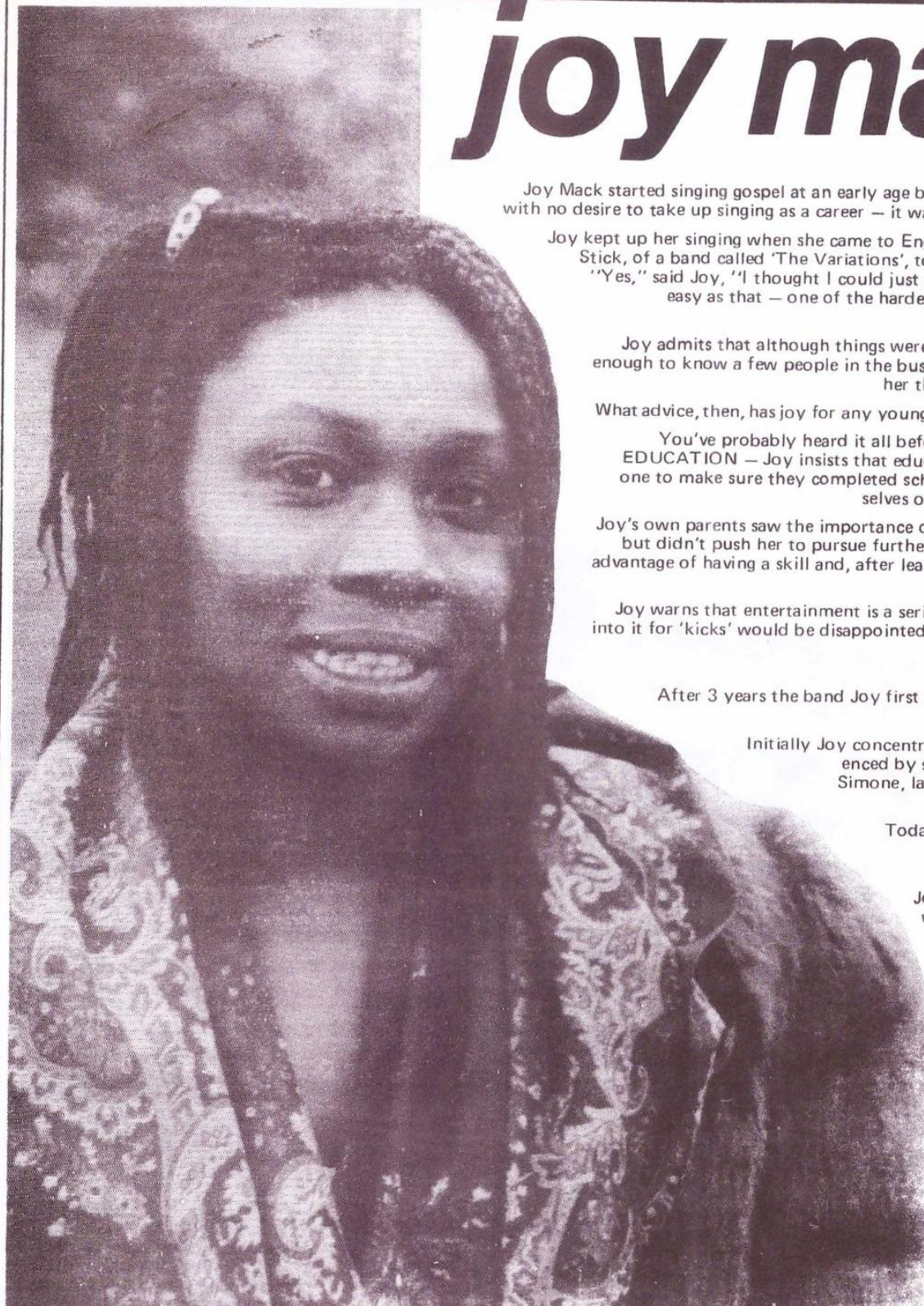
made it early on I wouldn't have been able to handle it because I didn't have the experience. But now, through the experience I've had, I'm now much more prepared for it.

Thirteen years in music, when would Joy call it a day and give it up? "Oh no, I'll never give up on music, every day I get something out of it!"

NO PLANS?

Although Joy claims not to plan her life she is able to weigh up a situation for its good and bad points and she takes care in making her decisions. Being an independant thinking woman she's got her priorities all worked out too — "My kids come first, my music second and the man comes after that!"

. Yes, that sounds about right to me, forward Sister Joy!



GLC

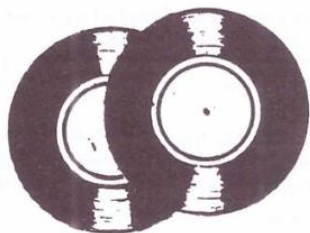
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BLACK & ETHNIC
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BLACK WAX



Welcome to Black Wax, yet *another* section in TRIBE... (will it ever end?!!).

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we will grow.

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We Belong Together
By: Philip and Gail
out on the Guiding Music label

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mellow sounding backing track — yeah, an listen out for
the string section... well
sweet.

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137 Blenheim Cres. W11
221 1100

and in your local record shops
soon.

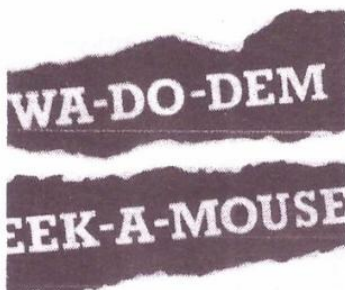
So what happen? Yuh a screw
cos wha? Yoh cut noh di deh?
DO somtin' bout it den noh?
— Sen' it to TRIBE — mek we
listen to it an' put it right ere
soh, true?

WA-DO-DEM by EEK A MOUSE

Ooooh!, swinging sounds
from Eek a Mouse. LP called
'Wa Do Dem' on the turn-
table.

Recorded and mixed at
Channel One and King
Tubby's, this disc is a must
for all lovers of serious toast-
ing. Rocking backing provided
by the Roots Radics Band
with mixing by Scientist
Prince Jammy and Barnabas.
'Wa Do Dem' is still my fa-
vourite track but 'Long Time
Ago' and 'Lonesome Journey'
come in close behind.

Find 'Wa Do Dem' by
Eek a Mouse in your local
records shops on the Green-
sleeves label, no. GREL31.



WALL TO WALL by Rene & Angela

A disco LP from the States
released on the Capital label.
All the tracks sound exactly
the same, with that incess-
ant, demented, hand clapping
machine on every track.
Repetative lyrics blend per-
fectly with monotonous
backing tracks.

Not recommended for
listening to at home, but
probably OK for the disco.

'Wall To Wall' by Rene
& Angela is released by
Capital, no. ST12161.



TRYING TO BE FREE (EKA MOUSE) ON LOVE LINCH MUSIC



"MIXED SPICE"

Mixed Spice was started by
Gillian St. Aubyn, in late 1977,
with a group of just four women.
Three original members are in
the current line up of eight,
which now includes three men.

This dance group have a
unique style which they class
as "their own". On seeing their
act over the years there has been
a transgression from a "pop"
image to their now rather varied
moods of a jazz/pop/contem-
porary style which appeals to
audiences of all types and age
groups. This has been proven
the acclaim and re-bookings
Mixed Spice has received over
the years.

They have travelled the
north of England, Scotland,
Belgium, France and are
currently under negotiation to
appear in Lagos, Nigeria. The
Nigerian trip came about
through four videos Mixed Spice
have, so far, done with two top
Nigerian singers and musicians,
Sonny Okusun and Chris Okote.

From left to right: Dawn,
Carlton, Tish, Patrick, Gillian,
Maureen.

In fore front: Curtis and Linda.

Mixed Spice's London
venues include such hot spots as
The Venue, The Embassy,
Wedgies, Tokyo Joe's, Hammer-
smith Palais, Maximus (Leicester
Square) and a host of other
local night spots.

In between cabaret appear-
ance Mixed Spice make a point
of staging their own annual
theatre production, usually held
at The Nettlefold Theatre, West
Norwood. These shows give an
opportunity for children and
adults, who do not frequent
night clubs, to see the group "in
action".

For further information
regarding the group, please
contact Gillian (choreographer
and manager) on 01-679 2300.

'POEMZ.....an ting'

Today, as Black people come to 'know themselves' better they become more and more aware of their position, in what is not only an alien but also a racist society. The need and desire to give expression to our innermost feelings takes whatever forms the individual or collective group finds best suited to do so. This positive move for greater expression of identity shows itself in all areas of Art Painting, Sculpture, Music, etc., Prose writing and Poetry are therefore no exception.

BRIXTON by Youth Age 11

The Brixton riots which occurred during April and June last year could have been prevented. However, it is too late to say that; What the people should be talking about now is how to prevent it from happening again. What spoiled the riots was the looting, for what was looted was innocent people's goods. There were many reasons as to why the riots occurred and many solutions.

I think that the police raids on the home of the elderly black people was unnecessary. The police did it for fun, they chose the elder people because the reaction might have been different if they had chosen the younger people. The people which the damage was done to must have a real hatred for the police. What I am now writing about the police raids is what I saw for myself, with my own eyes. I was taken up the 'Front-Line' one Friday evening by my dad to see what the police had done to black people and their properties. In one of the houses that we went in, it was completely destroyed, the stairs and floor boards were pulled up and the wiring was bare. There were big chunks out of the walls. In another room you could see right through to the next room where the wall had been smashed in.

To read about the riots and see the damage seems bad but to see it with my own eyes was disgusting and I was shocked.

The police and black people don't care about each other. Even the Government talk about everyone is equal but they don't practice it.

In this country it seems you are judged by the colour of your skin !!!!

The intention of this section is to give voice to some of those mainly young unpublished and so far, unrecognized poets and writers who speak their thoughts on paper and who are both serious about what they are saying and about the way they are trying to say it.

WHERE AM I

*Locked away in a cell of darkness,
A room just big enough to breach,
No sound,
No air,
Nothing.*

*A Floor of stone too cold to touch,
A bed of nails to sleep on,
The light from the ceiling swings,
to and fro, time means nothing
in here.*

*I can feel my mind just drifting
away,
I can't think of anything or anyone.
All I see is blackness through and
through.*

*The walls are grey and gloomy to
make us feel more down.
The bars on the black window are
thick and heavy.
There's no escape for you I hear
them repeating as they remain
firmly on the window sill.*

*I hate this place,
But I'm here for good,
I won't be seeing the outside again,
except maybe in my dreams.*

*As I lie here,
Each second an hour,
I feel the world circling around me,
But I'll never be part of it again.*

*An old man once told me, God
works in many a strange way,
But I'll never understand why I
can't see my children again.*

*But perhaps on the other side I
might find the answer.
Every door is closed to me,
Daytime is darkened,
Nighttime is tortured by dreams
of happiness.
Please somebody let me out of
HELL!*

**This poem was sent in by a young
TRIBE reader who imagined what
it would be like to be in prison.**

WE WANT IT

What's that you have there — can I use it to live?
Instead of everything I have you want I to give.
Soon Soon I will stand up above the crowd
And with anguished voice cry out aloud —
Whatever you have we want it.

Have you no school my children can attend?
And learn some of your wisdom my human friend.
No I won't cry and don't want to fight
But I'll shout aloud with all I might —
Whatever you have we want it.

Have you no hospital where I can be cured for?
I wish not I sores to bleed anymore
No I'll never give up lest the battle be lost
But I'll demand what's mine whatever the cost —
So whatever you have we want it.

Have you no roof under which I can rest?
To house my family better than this shack I detest?
No I'll never let oppression get the better of me
All I wish is for you to see —
That whatever you have we want.

Have you no job where I can work I bread?
Starvation has left my belly and gone to I head.
It truly is sad that in this modern time
I have to demand what is rightfully mine —
What little you have I want it.

Have you no clothes I can put on I back?
The diapers and milk that I children lack
Have you no pity on the youth of the poor
Don't worry we won't keep coming back for more —
Whatever you have we want it.

Have you no places where we can gather and pray?
Where the children can go and safely play?
You'll hear this cry in country or town
Why is the poor always kept down —
Whatever you have we want it.

Have you no love that I can share?
The Good Lord knows that it's extremely unfair
I back is against the wall that's why I feel this way
And I'll always be asking from day to day —
For whatever you have we want it.

Those things you have and thrown away
It could help us to live just one more day
Don't wait until the need is come upon us
So that finally we have to make a fuss —
No matter how small, how trivial, we want it.

1981 K.W. SKERRITT

Your 'Poemz . . . an ting' are all welcomed.

Poemz not published will not be returned — so its best to send photocopies of your work.

Any material sent in should be clearly marked with the authors name and address.

Events Events Events Events

MONDAY 1st FEB

FESTIVAL OF BLACK INDEPENDENT FILM MAKERS - OPENING
At: Commonwealth Institute
Kensington High St. W.8.
From: 7.00p.m.
Tickets from: Box Office,
(10.30 - 6.00pm)
Price: £1.50 Adults
£1.00 children
Tel: 602 3253 ext. 288
Info: Jim Pine 267 1533

AFRICAN LIBERATION WEEK
— Speaker from African National Congress.
At: London School of Economics, Houghton Street, Aldwych, WC2.
From: 1.00p.m. — 2.00pm.
Tickets: Free

BRENT BLACK MUSIC CO-OP
At: The Albany Empire, Deptford, SE London.
From: 7.00p.m.
Tickets: at door £1.
Info: "A Celebration of Roots Reggae and Poetry".

TUESDAY 2nd FEB

"THE BLACK THEATRE MOVEMENT"
From a Raisin in the Sun to the Present'
Documentary about the rise of 'Black' Theatre in America. Contains some rare seen pieces of film.
Tuesday 6.45pm at the NFTI
Tickets from: National Film Theatre, Southbank, London SE1.
Info: Tel: 928 3232

TROJANS'
Play by Black Theatre Co-Operative at:
Riverside Studios, Crisp Road, Hammersmith, W.6.
Price: £1.50
Students & UB40
Others £2.75

SAHARA ACTION COMMITTEE SPEAK ON
"Self Determination for Western Sahara"
At: London School of Economics, Houghton Street, Aldwych, WC2,
1.00 — 2.00p.m.
Admission: Free

'TREE OF LIFE'
Dress Conference,
At: Africa Centre, 38 King St, London WC2
2.00pm — 4.00pm.
Admission: Free

WEDNESDAY 3rd FEB



CLINT EASTWOOD & GENERAL SAINT with INITY ROCKERS
At: Dingswalls, Rhythm Shack Camden Lock, Chalk Farm, N.W.1.
Tel: 267 4967
8pm — 2am (11pm on stage)
Tickets: £3.75

BREAKFAST BAND
Cricketers
At: The OVAL, Kennington, SE11.
Evening.

SPEAKERS FROM PAN AFRICAN CONGRESS & BLACK CONSCIOUSNESS MOVEMENT
At: London School of Economics, Houghton St. Aldwych, WC2
1.00pm — 2.00pm.
Admission: FREE

KILLER OF SHEEP (US) + 2 FILMS
At: Commonwealth Institute
7.00p.m.
Tickets from: Box Office
Price: £1.50 & £1.00
Info: 602 3253 ext. 214/221

SANCTIONS IV - LECTURE
At: Africa Centre,
38 King Street, WC2.

BLACK WOMEN IN THE ARTS - FILM
At: National Film Theatre, South Bank, SE1.
6.30pm
Tickets: Box Office
Price: £1.80
Info: Box Office 928 3232/33

THURSDAY 4th FEB

BLACK HISTORY & BLACK EDUCATION IN WHITE AMERICA (FILMS)
At: National Film Theatre South Bank SE1.
6.15pm and 8.30pm.
Tickets: £1.80
Info: 928 3232/33

SPEAKERS FROM SWAPO & NAMIBIA SUPPORT COMMITTEE
At: London School of Economics, Houghton Street, Aldwych, WC2.
Time: Mid-day
Admission: Free

PLAY: WHERE THERE IS DARKNESS by Caryl Philips
At: Lyric Studio, King Street, Hammersmith,
Tel: 741 2311
Info: Running until 6th March.

BUCHI EMECHETA
Talk on New Novel "Destination Biafra (Allison and Busby £7.95).
The Africa Centre,
38 King Street, London, WC2.
6.30pm.

TEDDY PENDER GRASS BUZZZ
At: Hammersmith Odeon
8.00p.m.
Tickets from: Box Office
Price: £6.00, £5.50; £5.00

UNITY & ORIGINAL CREATORS
At: 100 Club
100 Oxford Street, W.1.

CLUB 82 (OPENING NIGHT)
Each & Every Friday
Soul Disc Jockey
At: The Podium, Market Towers, 1 Nine Elms, New Covent Gardens, SW8.
Girls Free.
8—2.00 p.m.
Tickets from: VLM Regal Co Ltd., 4 Odeon Parade, 3 Coldharbour Lane, SE5

FILM: PASSING THROUGH USA (1977 REGGAE GB (1970)
At: Commonwealth Institute Kensington High St. W.8.
7.00p.m.
Tickets from: Box Office
Price: £1.50 adults, Students: £1.00
Tel: 602 3252
Info: Jim Pines 267 1533

BREAKFAST BAND
At: London Embassy Club, Old Bond St, W.1.

FRIDAY 5th FEB

CLINT EASTWOOD & GENERAL SAINT
At: Malet Street, W.C.1.
Tel: 01-580 0916.
Price: £3.00
Info: S.O.AS Rockers Presents

THE BREAKFAST BAND
At Seven-Dials
Covent Gardens, WC2.
Time: Night.

Travelling On...



Sierra Leone

This is an account by a teacher from London and St. Kitts who taught in Sierra Leone during the seventies.

Dem pickin dey learn book O':
Schooling in Sierra Leone

Sierra Leone in West Africa — once called the 'white man's grave' due to the high death rate — from Malaria. This country's coastline is on the Atlantic Ocean and is bordered by Guinea and Liberia on its other sides.

I was sent to teach there by the V.S.O. (Voluntary Services Overseas) in a small town in Sierra Leone where a secondary school had just started. The people had built the secondary school themselves, when they saw that the primary schools were graduating enough pupils to form a secondary school. This also meant that their children would not have to leave home to attend another school in another town. The town's people were encouraged to contribute money, time and labour and by so doing added to the speed at which it was completed — and also to their own self esteem.

THE EDUCATION SYSTEM

Promotion to secondary school was by the Selective Entrance Exam. Once in school, the child pays 15 Leones (£7.50) a term and has to buy his own books and uniform. Some bright students are given government grants but this is left to the discretion of the head. Those who failed had to repeat the year, and students could still be in form 2 at the age of sixteen.

There are no Local Education Authorities and the Ministry of Education runs the whole education system without delegating responsibility. Local governing bodies deal with any local problems in school. There are



Country Life — Child 'Devils' Dancing. An aspect of traditional culture which continues to be a source of entertainment, especially at Festival Times.

many unqualified teachers in the provinces because qualified teachers want to work in the capital (Freetown) where they are less accountable to the government.

GETTING TO KNOW MY STUDENTS

On my first day at school there were not many students present as some had not got their school fees together. I took form 2 register. The students laughed as I mispronounced their names and mimicked my accent. When I came across a certain student, I looked up to match the face with the voice I had heard. I asked him how old he was. That was my first mistake. He laughed and said that was one question which I should not ask. Max was the man in my class who later became my friend. He was proud that he had reached that far and wore his misfortunes like medals for persistence and patience. He said to me "I'm old but I'm not stupid, I have had a hard struggle to get to form 2".

"A WEALTHY VISITOR"

It was only a matter of time before some of my students came to ask if I could sponsor them or adopt one or two to live with me. I was seen as a wealthy person from Britain who could afford to give up all the 'luxury' of life to go over to Africa to help. In the end, I adopted two boys who came to live with me. The boys' presence made me more acceptable to the people especially the women and children. Women had a habit of stopping by to chat in Krio. It

was not uncommon for mothers as they passed by the house to shout, "Missus Cushey O. How de bodie. How dem pickin?" And I would answer "O, Cushey. De bodie fine. Dem pickin fine. Thank e".

The friendship of the women and children was a very valuable thing. In Sierra Leone, if the women accept you, then you are practically part of the community.

SHAKESPEARE VERSUS ACHEBE

In many cases, 'failure' was not through lack of intelligence but from learning about things which were outside their environment. 'That is to say, most of what the children were expected to learn did not relate to them and their everyday lives. Also it does little to educate the African child as an African in his or her own land'. There are four main languages in Sierra Leone — Mende, Temne, Limba and Krio, which meant that many students were multilingual. They found it very difficult to learn in English as it was not spoken at home. For example, the theme of Shakespeare's "Merchant of Venice" — that of greed and vengeance — is not foreign in content. However Shakespearean English is steps removed from modern English, and even the English have difficulty in mastering it. A move has been made to change the subject to "Literature in English". This means that more African novels would be read.

Continued on Page 38

COMMUNITY

Is your group listed on this page? Do people know where you are? Are you difficult to contact? TRIBE aims to make it easy! Listings throughout the magazine are FREE - only Advertising PAYS.

Womens Groups

WEST INDIAN WOMEN'S PROJECT

Meets Monday evenings
Vauxhall Manor School
7.00pm - 9.00pm weekly

Open to all women interested in the West Indian immigration experience of the 1950's and 60's.

Anyone who would like to tell their story to a group of young women (who will be working towards a theatre performance on the same theme in July 1982).

Please contact either:
Lynn Gadd, Elyse Dodgson
Marcia Smith or Ros Gilham
on 735 5963
or Ros Price on 735 2786



**NORTH PADDINGTON
BLACK WOMEN'S GROUP**
115 Portnall Road
London W9 960 7939
The group's activities include classes for women to learn to play musical instruments. They are looking for three more women to join the musical band as singers so if you can ring and would like to know more please contact Celia or Velma on 960 7939.

**BLACK WOMEN'S GROUP
BRIXTON**
41a Stockwell Green,
London SW9 01-274 9220

**O.W.A.A.D.
Organisation of Women of
African & Asian Descent**
41a Stockwell Green
London SW9 01-274 9220

**WEST INDIAN WOMENS
ASSOCIATION**
71 Pound Lane
Willesden
London N10 01-451 4827

Information, Services etc..

**CARIBBEAN TEACHERS
ASSOCIATION**
44 Waller Road
London SE14 639 6579

**CAMPAIGN AGAINST
RACISM IN THE MEDIA**
8 Camberwell Green
London SE5 708 1293

PECKHAM SETTLEMENT
Dressmaking Classes . . . week-
days only . . . qualified tute . . .
lessons are free. The
atmosphere is friendly. Please
phone 639 3823 for more
information.

**BRIXTON WEST INDIAN
SOCIETY**
57 Trelwne Road 01-274 5442
Singing lessons for children
free. Concert. Promotions.

**BLACK PEOPLES
INFORMATION CENTRE**
301/303 Portobello Road
London W10 969 4123

**ASSOCIATION FOR THE
TEACHING OF CARIBBEAN
& AFRICAN LITERATURE**
c/o Commonwealth Institute
Kensington High Street, W8.

ELIMN CENTRE
470 Harrow Road
London W9 289 0151/7320

**NORTH LEWISHAM
PROJECT**
206 Evelyn Street
London SE8 01-692 7568

**MOZAMBIQUE, ANGOLA,
& GUINEA INFORMATION
CENTRE**
34 Percy Street
London W1P 9FG 01-636 7108

**MULTI-CULTURAL
RESOURCES CENTRE**
Institute of Education
Bedford Way
London WC1

**RASTA COMMUNICATIONS
WORKSHOP**
38 Cromer Park Road
Harlesden
London NW10 01-961 4100

**BARBADOS OVERSEAS
COMMUNITY & FRIENDS
ASSOCIATION**
296 Devonshire Road
London SE23

HARAMBEE
An attempt at juveniles, Police
- Parent Co-operation,
Methodist Church
Archway Central Hall
London N19 837 0041
359 8378

Events Events Events Events

FRIDAY 5th FEB

Continued from page 24

ICARUS

At: Africa Centre,
38 King Street, WC2.
8 till 3am.
£3 or £3.50 at door
Info: Ring Sammy 603 8403
or Leon 743 7131

VALENTINE DANCE

At: Dick Shepherd Youth
Club, Brixton, Tulse Hill, SW4
7pm - 11pm.
Info from: Stereograph
and Sir Lloyd.

SPEAKER FROM ERITREAN POPULAR NATIONAL FRONT

At: London School of
Economics, Houghton St.
WC2
1.00pm - 2.00 pm
Admission: Free
Info: In New Theatre

THE CIVIL RIGHTS MOVEMENT & ANGEL DUST - FILMS

At: National Film Theatre,
South Bank, SE1.
6.30pm & 8.30pm.
Tickets from: Box Office
Price: £1.80
Info: 928 3232/33

TEDDY PENDERGRASS & BUZZZ

At: Hammersmith Odeon
Tickets from: Box Office,
Price: £6.50, £5.50, £5.00

'BLACK RODS' REGGAE BAND

At: Rock Garden, London.

CLINT WASTWOOD & GENERAL SAINT S.O.A.S.

Price: £3.00
Info: Bar-food,
Tube: Russell Sq.
Tel: 01-580 0916



BURNING AN ILLUSION (1981) Shabazz

+ Diary of an African Nun
At: Commonwealth Institute
Kensington High St. W.8.
7.00p.m.
Tickets from: Box Office
Price: £1.50 adults
£1.00 Student
Tel: 602 3252

XALA (Ousmane Sembene)

At: Goldsmith's College,
Lewisham Way,
New Cross, SE14
6.30 - 9.30
Info: 692 0211
692 4398

AFRICAN DRUMMIN & DANCE

At: Harmond Community
Centre, 1 Forge Place,
London, NW1
7.30 - 9.30
Info: 485 9850 for details.

SATURDAY 6th FEB

TRINIDAD & TABAGO NURSES ASSOCIATION (UK) CARNIVAL DANCE RAFFLE DRAW

At: Grosvenor Rooms, NW2
Raffle: 1st Prize: Plane ticket
to Trinidad.
7 p.m. - 2.30 a.m.
Tickets from: 352 4141/
807 9985
Price: £3.50 (£4.00 at door)
Music: Ebony Steel Band



THE ART & POLITICS OF BLACK FILMAKING (Study Weekend)

At: Commonwealth Institute
Kensington High Street, W8
From: 10.00 a.m. (start)
Tickets from: 602 3252 or
267 1533 (Jim Pines)

GUYANA REPUBLIC ANNIVERSARY CELE- BRATION DANCE

At: New Ambassador Hotel,
Upper Woburn Place, WC1
Includes: Raffle
From: 7 p.m. - 2 a.m.
Tickets from: 733 0211 or
735 2412
Price: £5.50
Music: (Band: Come Natural
(Sound: Stereograph)



Spirituality Programme at 7.00pm.

Rasta in Babylon by Howard
Johnson (GB) 1978 I and I by Ben
Caldwell (USA 1977) Ephesus by
Fred Padula and Ed Spriggs (USA
1964) And Rasta by Clive Davidson
(USA 1972)

Commonwealth Institute, ...

SHAKATAK

At: The Venue, Victoria
London SW1
01-589 7379 or 584 6453

THE SEVEN ELEVEN BOYS NEW YEARS DANCE

At: Dome Hotel, 51-53
Camberwell Green, SE5
From: 8 p.m. - 3 a.m.
Tickets from: 733 0484 or
291 3237
Price: £3.00 (£3.50 at door)
Music: 'Skylark' & 'Sound'

SUNDAY 7th FEB

'SOUTH AFRICA BELONGS TO US'

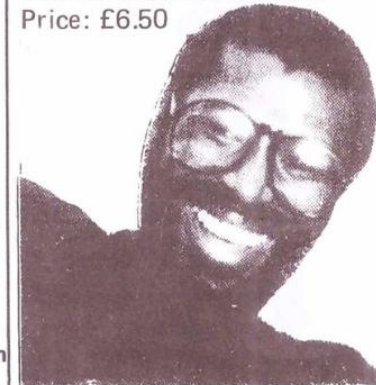
Documentary Film about
S. African women. PLUS -
'YOU HAVE STRUCK A
ROCK' a history of the
struggle against apartheid.
At: Ritzy, Brixton Oval,
Coldharbour Lane, SW2
From: 12.30
Price: £1.50
(unemployed) £1.00

PASSING THROUGH DREAMLAND - FILM

At: National Film Theatre
South Bank SE1
From: 6.15 p.m. & 8.30
p.m.
Tickets from: Box Office
928 3232/33
Price: £1.80

TEDDY PENDERGRASS

At: Croydon Fairfields Hall
Tickets from: Box Office
Price: £6.50



Are you ready for Teddy?



Az I Wud Seh...

Greetins Peepel! Wan an All! Welcum to dis firs ischu of TRIBE. Az I wud seh — ah owhp di peepel dem liyhk it an kontinu fe support it, see-in? Kauz roun about now ah lickel paypa liyhk dis iz well an trulee needid. Yes, i seh it iz needid — kauz nuff awi ah wahk street an doan noh wat iz goin aan! — Iz only afta di show dun gaan awreddi — wi raiz hed an tek notis — nuh tru?

Ow much tiym dat apn to yuh?

Soh riyt now — az I wud seh — Blak Peepel buzzin an nah wayse soh much tiym agen — Peepel doin all kiyn-a-ting. Fram Afrikan dancin, riytin poemz, akkin play tuh mekkin flim an startin bizniz — (sum even ah mek too penni!) Soh iz all dem moov deh wi waan CAPCHA — an den free dem up inna TRIBE den moor ah wi cyan deel wid dem.

Soh, inna dis lickel peece whey dem gi I — evry mont de I, ah goh deel wid a lickel reesnin — see-in? Yuh siyt de lickel sekshan de bradda an sista dem gi I — heer dem noh — “De peepel nah overstan fe yuh riytin” Whey kynna ting dat? It seemz dem tek unoo fi fool — whey mek unoo caan overstan ah tradishanal tung?

Riyt now — az I wud seh — Ah feel seh di peepel dem well kool an well no di runnins out deh. Soh peepel, until nex tiym — peece an luv an doan forgot — sen in all yuh infahmayshan dem SEE-IN?

P.S. If youh caan overstan diz — den riyht in an tell I (smile)



Sounds... Nice

All you soun' man gadder roun' as I wud seh, section call “Sounds for hire on de wire” cumin your weh.

Me seh dat,

Dis yere listing is a free listing (Bo!)

Dis yere listing is a free listing (Bo!)

Dis yah listin is a rankin' listing'

(Ah weh yuh seh!)

Dis yah listin, it noh wort missin'.

If yuh dread — use yuh head.

Tek out youh scribe an write to TRIBE.

(Sping, sping, spung, sping, spung spiddle, sping spung)

Dont feel shame jussa tell I yuh name

Dont do no rumba jussa forward wid

yuh number (telephone I mean — an I know yuh well'keen)

Dont feel no way jussa tell wi-weh yeh play.

Yuh miss out dis time but there will be a next time. YOW!

If yuh want to hire a sound for your party or boogie, check out some of these-

BLACK HAWK	691 1239
KING TUBBYS	582 4819
STUDIOFONIC	778 8280 (Errol)
PRINCE JUDA	692 9231
YOUNG ROCKERS	692 5493
HEAVY WEIGHT	801 9602
BLACK PATCH	969 4454
STEREO PHONIC	359 3732 (Anthony)

SOON' AROUN' TOWN

Every Thursday —

MELLOW ENCHANTER STUDIO H1 F1

At: The Podium

Market Towers, 1 Nine Elms Lane SW8

Every Friday —FATMAN H1 F1

At: The Queens Head, Green Lanes, N8.

Every Thursday —

SIR GEORGE AND SIR LLOYD

At: Wessex House,

1a St John's Hall, SW11.

Every Friday —

ADDIS ABABA AND NASTY ROCKER

At: Green Lanes, Methodist Church

Sound Called 'YOUNG ROCKERS' playing out on 27th January

At: Belmont Park Road Youth Club

Bellmont Park Road,

Lee High Road, SE13.

and 2nd February,

At: Turnham Youth Club,

St Norberts Road, Brockley, SE4.

This listing is FREE, just send details of the name of your sound, a phone number where the sound can be reached AND, most important, information on where your sound will be playing out.

Calling All Footballers

Calling all Black football teams in the London area!

Tribe intends to form a Summer Football League for all teams officially affiliated to County Associations.

Divisions of the League will be decided according to the number of applications received.

Unfortunately details of subscriptions and entrance fees, pitches and prizes, etc. cannot, at present time be ascertained but initially what we need is the response of the actual clubs.

If you are the Secretary of a team, a player or you know of such a side, let us know your opinions now!

Once we have an idea of the number of interested sides the necessary plans can be formulated and all parties notified.

Note that it is intended that the League starts in the Summer 1982, therefore your urgent attention is requested.

Please write to:

Tribe

79 North View road, London N8.

giving details of the name of the side, County affiliated to (and number), Secretary's name and address and whether the side has its own pitch available in the summer or not.

DON'T HESITATE — ACT NOW!

NO RESPONSE — NO SUMMER LEAGUE!



Events Events Events Events



MONDAY 8th FEB

PRESSURE (1975) Horace Ove — FILM

At: Commonwealth Institute, Kensington High St, W8

From: 7.00 p.m.

Tickets from: Box Office

Price: £1.50 adults

£1.00 students

Tel: 602 3252

Info: 267 1533 (Jim Pines)

BLACK FICTION & BLACK SPIRITUALITY — FILMS

At: National Film Theatre South Bank, SE1

From: 6.15 p.m. & 8.30 p.m.

Tickets from: Box Office

Price: £1.80

Info: 928 3232/33

TUESDAY 9th FEB

STEP FORWARD YOUTH

— Shabazz + 4 other films

At: Commonwealth Institute Kensington High Street, W8

From: 7.00 p.m.

Tickets from: Box Office

Price: £1.50 adults

£1.00 students

Tel: 602 3252

Info: 267 1533 (Jim Pines)

ART WORKSHOP

At: Africa Centre, 38 King Street, WC2

All Day

Info: Ben Notanda

WEDNESDAY 10th FEB

ABORIGINAL

RESISTANCE in Australia

Slides & Talk by Helen Ross

At: 7/15 Archway Level, Education Centre, 173

Arway Road, N6

Price: 80p UB40 50p

Tel: 341 4403

SEVEN DIALS

At: The Cricketers,

Kennington, SE11

From: Pub times — night

BLACK ANIMATION & BLACK YOUTH FILMS

At: National Film Theatre South Bank, SE1

From: 6.15 & 8.30 p.m.

Tickets from: Box Office

Tel: 928 3232/33



GROVE CARNIVAL (1981)

— Henry Martin

At: Commonwealth Institute Kensington High St, W1

From: 7.00 p.m.

Tickets from: Box Office

Tel: 602 3252

THURSDAY 11th FEB

Black Film Festival

'COLOR' USA

Madubuko Diakite's

FOR PERSONAL REASONS

USA (1972) Plus —

DEATH OF A PROPHET

& TUNDE'S FILM

FRIDAY 12th FEB

RUBADUB CONFERENCE

At: Dominion Theatre, King Street, Southall.

On stage: Oshama & Enchater.

From: 9.00 p.m. till dawn

Sounds: Sir Coxson &

Frontline International

VALENTINES DANCE

At: Hackney Town Hall, Mare Street, E8

Music by: Imperial Zion

From: 7.30 — 11.30 p.m.

Tickets from: West Indian Restaurant, 36 Dalston

Lane.

Price: £2.00

AKLOWA DANCERS & DRUMMERS

At: Fairfield Hall, Croydon

Tel: 688 9291

DICKSHEPARD SCHOOL DANCE

At: Africa Centre, 38 King Street, WC2

DAVID RODIGAN —

FRONTLINE INTERNATIONAL.

From: 8.30 p.m.

Info: Ben Nganda —

DOCUMENTARIES MADE BY BLACK WOMEN PROGRAMME

At: Commonwealth Institute Kensington High Street, W8

Tickets from: Box Office

Tel: 602 3252

Price: Adults £1.50

Students £ .00

Info: 267 1533 (Jim Pines)

AFRICAN LIBERATION STRUGGLES — FILM

At: National Film Theatre South Bank, SE1

From: 6.15 p.m.

Tickets From: Box Office

Price: £1.80

Tel: 928 3232/33

AN EVENING OF HOME GROWN JAZZ-FUNK-GOSPEL

At: Thames Polytechnic Afro-Caribbean Society

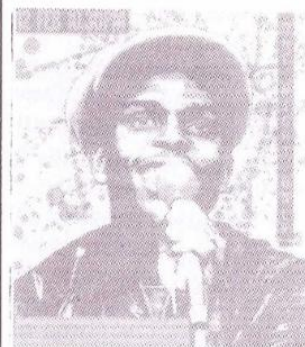
Main Hall, Calderwood St, Woolwich, SE18

Buses: 53, 177, 54, 75, 180, 161, 96 and 122

From: 7.30 p.m.

Tickets from: Thames Poly.

Price: £2.00 at door



EXPLOSIVES DANCE

GROUP — Late night concert with VICTOR ROMERO EVANS and the I-TALIANS

At: Riverside Studios

ALL NIGHT SESSION

At: Dominion Theatre, King Street, Southall.

Featuring OSHAMA

Sounds by Coxson & Frontline International

Tickets at door.

HOT GOSSIP

At: The Venue, 160-162

Victoria Street, SW1E 5LB (opp. Victoria tube station)

RED HOT NITE of LOVE & MUSIC — PAPA DENZIL and HOT PROPERTY

At: People's Club

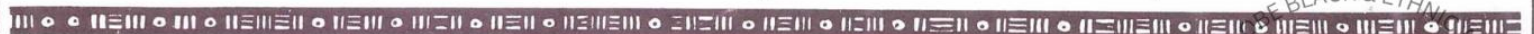
Inc: Hand clapping, Jazz, Funking, Foot stamping, Reggae Rocking, Finger snapping.

From: 10 till late

Tickets from: Lloyd —

874 9601 or Clive —

736 3613 / 870 1105



COMMUNITY

Is your group listed on this page? Do people know where you are? Are you difficult to contact? TRIBE aims to make it easy! Listings throughout the magazine are FREE - only Advertising PAYS.

**BLACK PEOPLE'S
INFORMATION CENTRE**
301-303 PORTOBELLO ROAD
LONDON W10 5UE
PHONE: 01-969 4123 / 9825

OPENS:
MONDAY through SATURDAY
9.30am to 6.00pm

The Centre offers a range of services to the community. Despite its name it does not store information on all and any topic which can be immediately sent out on request. Rather, its focus is problem solving and the presentation of specialist positions (political) on issues affecting the black community. It employs a lawyer full time, works in close tandem with a solicitor's firm and has a range of relationships with other lawyers (both solicitors and barristers). It provides free legal advice in such areas as immigration, unfair dismissal, landlord and tenant. It is really prepared to tackle any specific problem brought to it and to strive for a solution in the interest of the client. It organises defences for those charged in criminal cases.

The Centre also has an educational advisor and information service. The resources of this service include a full-time educational community worker and a library of books and other materials on the history and culture of the black community (Africa, Caribbean, United States and United Kingdom) which can be consulted at the Centre. There is no loan facility. It offers lectures on black history and politics to schools, community groups and other institutions. Support work to parents includes representation for youngsters facing suspension/expulsion/head shrinking or other problems with schools.

The Centre is also generally involved in local community politics from the Carnival through housing and employment provision.

Phone or Call In

SERVICES

**AFRO-CARIBBEAN
EDUCATION RESOURCE
CENTRE**
275 Kennington Lane SE11
Tel: 582 2771

SICKLE CELL CENTRE
Willesden General Hos.
Harlesden Road NW10.

**UJIMA
HOUSING ASSOCIATION**
773 Harrow Road NW10
Tel: 960 5141

**BLACK PRISONERS
WELFARE SCHEME**
Tel: 969 0687
For information

**MARTIN LUTHER
MEMORIAL TRUST**
1-3 Hildreth Street
Balham SW12
Tel: 673 6511

CAMPAIGN AGAINST 'SUS'
c/o 206 Evelyn Street
Deptford, SE8

**PAN AFRICAN PEOPLES
ORGANISATION**
213 Alfred House
Kingsmead Estate
Homerton Road, E7

**ST HILDA'S
COMMUNITY CENTRE**
18 Club Row, E2
Tel: 739 8066

**MARTIN LUTHER KING
MEMORIAL TRUST**
1-3 Hildreth Street
Balham SW12
Tel: 673 6511

WRITERS

BLAKHART POETS
*New Group - Planning
Monthly Publication
Writers write to:
90 Henfield Close
Archway N19.

BLACK INK COLLECTIVE
258 Coldharbour Lane
Brixton
Tel: 733 0746

**BLACK WRITERS
WORKSHOP**
The Factory
Chippenham Mews W9
Tel: 286 1656

PLACES

AFRICA CENTRE
38 Kings Street
Covent Garden WC2

KESKIDEE CENTRE
12 Gifford St
Islington N1

THE FACTORY
1 Chippenham Mews
Marylands Road W9

**COMMONWEALTH
ARTS CENTRE**
Kensington High St W8

RIVERSIDE STUDIOS
Crisp Road
Hammersmith W6.

**BATTERSEA ARTS
CENTRE**
Old Town Hall
Lavender Hill SW11

OUR Story....

Festivals in Traditional African Culture

'Our Story' last issue brought you a potted history of the Cameroon in West Africa. This time we shall talk a little about one of many aspects of our rich and varied cultural heritage, and the part this particular aspect plays in peoples' daily lives.

AFTER THE HARVEST

Festivals in most parts of Africa take place after the harvest. This is a period of plenty, when everybody has enough to eat and the streams and wells of the rural villages and provincial towns where these festivals take place are full of fresh water. Relieved of the heavy strain of the starvation of the dry months, and the planting and harvesting, men, women and children begin to relax. They begin to look for another means of filling their days and nights. This does not mean that people, now as it were, on holiday would spend long periods getting into mind boggling escapades swishing down gallons of the local brew. Of course a lot of that happens as would be expected anywhere you find thirsty men!

Men take new wives, the young are initiated into the practices of the adult community and so on. These activities are supported by merrymaking that more or less involves the whole community. This is the time for new dance steps, the best wrestlers and of course the 'masquerades'. In traditional African life, the coming of the Masquerade is important because to the African the world is made up of three related levels:

THREE LEVELS

The level of living, the dead and the unborn. These three levels are in constant interaction. When a person dies tears are mingled with wine and dancing, because the person has gone back to the world of the ancestors from where he/she will look after the affairs of the living. It is also believed that the dead ancestors pay periodical visits to the

living, to learn of their problems and bring them favour from the world of spirits. Hence, children are always likely to throw the first morsel of ground rice, fou fou, farina or consous out of the door to the ancestors who must also eat!



The Masquerades appear in a group of drummers and attendants. Traditionally, some of them are believed to be so powerful that women, traditionally regarded as weak and non-initiates are not supposed to see them. Many of these Masquerades are to be found in Yorubaland, Nigeria — a few of them are Oro, Sonponno, Ololu. Others like the Eyo Adinmu, Ekpo from Lagos and Calabar perform in daylight for the delight of the whole community. They usually wear masks that represent the spiritual essence they stand for. The mask of a gentle or female masquerade for instance might include such objects as two full female breasts while a male mask of the secret 'men only' cults would have stiff lines and a generally frightening appearance. The main masquerader is dressed in a long robe made from many coloured strips of cloth,

other masqueraders are dressed in multi-coloured raffia skirts. The male masqueraders who appear at dusk or late at night usually move through a village sometimes at dizzying speeds accompanied by whip wielding assistants. The function of this Masquerade is to cleanse the community of evil spirits and avert any calamities like famine, epidemics and the death of infants. They chant secret incantations (charm-words), and pour livations (secret potions) and sometimes visit the homes of recently departed elders and so what are really 'impersonations' of the dead elders, who have words of advice and consolation for their kith and kin.

ENTERTAINMENT

The other type of masqueraders usually appear in the daytime and are usually accompanied by groups of young drummers and dancers. Their major function is entertainment and often one finds a serious contest in progress between two rival groups, calling for the use of whips and charms. This group of masqueraders is usually made up of young people in their late teens and early twenties, hence their feats of physical prowess and knowledge of traditional lore.

CONTINUING CULTURE

In conclusion, the appearance of the masquerades in most African societies is one of the ways in which the traditional arts of carving, weaving, musical compositions, drumming and so on, are utilised in the culture. It is also more importantly an occasion of renewal of the ties within the community. All the positive moral and social values of the community are re-affirmed. So if a man is thinking of paying a visit to the banks of the village brook under cover of night with his friend's wife, he is assured the spirits are watching and usually thinks twice before doing so.

FUNNY BIZNIZ!

How often do we find that after spending money on something we did not get quite what we paid for? Every month Tribe will highlight some of the ways in which we are conned, fooled, skanked, robbed, ripped off etc. At the same time Tribe invites readers to write and explain how it happened to them and how to avoid it! "Tell TRIBE . . . and TRIBE will tell the others"

Assurance Surrender Or Not?

Many people take out life assurance policies, thinking of them as a good form of investment, without really examining the terms of these policies as carefully as they should.

One particular point that should always be investigated, *before* a policy is taken out, is what happens when an investor wants to end the contract before it matures. This is known as 'surrendering' the policy, to many people's surprise, this may mean the amount of money returned, the 'surrender value', is far less than the total of premiums paid.

Before you get involved with life assurance policies — *read* this article and make sure you know the facts *first*.

THE FACTS

Although every assurance policy is different, it would normally be either a 'Whole Life' or an Endowment' policy.

The main difference between these two is the length of time they run for, *whole life policies mature when the person assured dies*, but endowment policies run for a specific number of years, normally 10, 15, 20 or 25.

Both of these assurances give a form of 'cover' over a person's life and the 'sum assured' is paid out when the policy matures or, in the case of an endowment policy, if the investor dies before the date of maturity yes, you're right, as we said, a whole life policy matures when the investor dies, this means that the investors next of kin benefit from this type of assurance, so really, its best of for a family man or woman who wants to provide for the family after they die.

SURRENDERING EARLY

Tax relief is given against premiums paid

on most assurance policies that last for 10 years or more if the policy is surrendered before this time, some or all of this tax relief can be claimed back by the Inland Revenue.

Another point to watch is that a lot of contracts are 'Front-End' loaded, which means that in the first 6 months to 2 years, premiums paid are used to cover administration expenses, sales commission and stamp duty, if the policy is surrendered during *this* period, the surrender value is £NIL — NO CASH RETURNED!!

Take the experiences of Brother T and Mr and Mrs P. for example.

Brother T started his whole life policy in 1975, paying a premium of £11.81 a month. In 1980 he needed some money to send home and so he decided to surrender his policy. He had paid in a total of £708.60 in premiums and, guess what he was only entitled to £90 of it.

Mr. and Mrs P. invested in an assurance policy for 5 years and then decided to buy a house. When they surrendered their policy they only received 60% of the premiums paid for the previous three years — yes, they had a 'front end' loaded policy which meant NO CASH RETURNED for the first two years' premiums.

So our advice is:—

1. Decide whether you want to invest your money for a short period, or a long period or for life. If you only want to save for a short period a building society account, a bank account or even a partner is best.
2. Check out the different options available to you and *ask questions* about any clauses you don't understand.
3. Remember to get the full benefit from an assurance policy, you should not surrender it before it matures.

Dis an dat

Mummy, Daddy, Auntie, Uncle, EVERYONE! you are invited to send in your contribution to

'DIS AN DAT'. The kind of things we are looking for are those good old sayings and stories we don't hear much any more — you know the kind of thing —

"Finga seh look deh-it neva seh look yahl!"

Share your jokes, sayings, stories, cartoons and 'Dis an Dat' with TRIBE.

HINTS & TIPS

Ashtrays, vases and ornaments can be prevented from scratching dresses and tables by sticking a small piece of corn plaster on the bottom of each article.

If you use a solution of baking soda to wash glassware, this will make them glisten. (You hear dat glissen! Not even shine but glissen.

If you only use a portion of an onion, put the remainder in a jar and keep the jar in the fridge for a long time, and it won't make the fridge smelly. (Well did you ever?)

Dirty shirt collars will clean more easily if ordinary hair shampoo is rubbed in before washing. Shampoo removes rings easily since it is made to dissolve body oils. (Eh-Eh!)

To give a soup or stew a very special flavour, add a dimentu leaf or pimento seeds crushed with black pepper. (Can't be beat!)

Events Events Events Events



EXODUS: Written by Jamal Ali, Alton Kumalo and Ian Giles

MONDAY 15th FEB

EXODUS — PLAY

At: Southwark College,
The Cut, SE1
From: 7.00 p.m.
Tel: 928 9561

TUESDAY 16th FEB

EXODUS

At: Africa Centre, 38 King
Street, WC2
From: 7.00 p.m.
Tel: 836 1973

NATIONALISM AND INDEPENDENCE

At: School of Oriental and
African Studies
Malet Street, WC1 7HP
From: 10 a.m. — 3.30 p.m.
Tel: 637 2388 x 583

PRISONERS OF HISTORY — LECTURE

At: Commonwealth Institute
Kensington High Street, W8
From: 2 p.m. — 3.30 p.m.
Tickets from: Schools
Liaison Officer, Reception

WEDNESDAY 17th FEB

MASKS — by Edward Braithwaite

On: Radio 4 VHF
From: 11 — 11.30 p.m.

FRIDAY 19th FEB

TRINIDAD CARNIVAL

At: Commonwealth Institute
Kensington High Street, W8
From: 10.30am — 12.30pm
Tickets: FREE

EXCLUSIVE SHOW AND DANCE

At: Acton Town Hall
Uxbridge Road, Acton W3
From: 7 p.m. — 1 a.m.
Inc: Sir Coxone — Fat Man,
On Stage: Donna Rhoden /
Trevor Walters.
Fashion Show.
Tickets from: 993 4865/
Price: £5.00

HARMONY IN UNITY CULTURAL EXTRA- GANZA — MESSAGE 82

At: The Abeng Centre,
7 Gresham Road, SW9
From: Midday — 10.30pm
Inc: Art & Crafts, Poetry,
Songs, Drums & Film Show,
Cultural Fashion Show by
Charles Small, Live Groups,
Sounds: Aba Salam

SATURDAY 20th FEB

TRINBAGO DANCE

At: Africa Centre, 38 King
Atreet, WC2
From: 8.00 p.m.
Info: Ben Nganda — Africa
Centre



TWELVE TRIBE — A NIGHT OF BLESSING IN THE LAND

At: Ashanti West Indian
Community Trust, Stanley
Grove, Longsight,
Manchester 12.
From: 6 p.m. till late
Price: £1.00
Inc: Fruitful drinks and
drink on sale — order in the
dance — no vendors.

HARMONY IN UNITY CULTURAL EXTRA- GANZA — MESSAGE 82

At: The abeng Centre,
7 Gresham Road, SW9
Zabadis-HO2-1 Benjamin
From: Midday — 10.30pm
Sounds: Aba Salam, Nasty
Rocker

SATURDAY 13th FEB

EXODUS — PLAY

At: Croydon Warehouse
Theatre, 62 Dingwall Road
Croydon, Surrey
From: 7.45 p.m.
Tickets from: Theatre
Tel: 680 4060

SWEET SWEETBACKS BAADASS SONG — Melvin Van Peebles

This film closes the Festival
and still remains 'one helluva
movie!' Or az I wud seh —
'wan dred peesah flim!'

VALENTINE'S DISCO (STRICTLY MAFIA STYLES)

At: Michael Sobell Centre,
Hornsey Road, N17
Nr. Station (Finsbury Pk)
From: 7.00 till late
Price: £2.00
Sounds: Harmony Soul
Sound HiFi.
Tel: 607 1632 / 800 3901
889 1156

BLACK ANIMATED FILMS from USA

At: Commonwealth Institute
Kensington High Street, W8
From: 2.30 p.m.
Tickets from: Box Office
Price: £1.50 adults
£1.00 students

ALPHA NETBALL CLUB — DANCE

At: Africa Centre, 38 King
St. WC2
From: 8.30 p.m.
Info: Ben Nganda — Africa
Centre

ST. VALENTINE'S DANCE

At: Podium Banqueting
Suite, Market Towers, New
Covent Garden, 9 Elms
Lane, Vauxhall, London
SW8

From: 9p.m. — 3a.m.
Price: £4.50 (£4.50 at door)
Tickets from: 274 3354
672 3220 / 223 1741 /
834 1701

Sounds: Sanatone HiFi —
The Cool Charm Rocker

SUNDAY 14th FEB

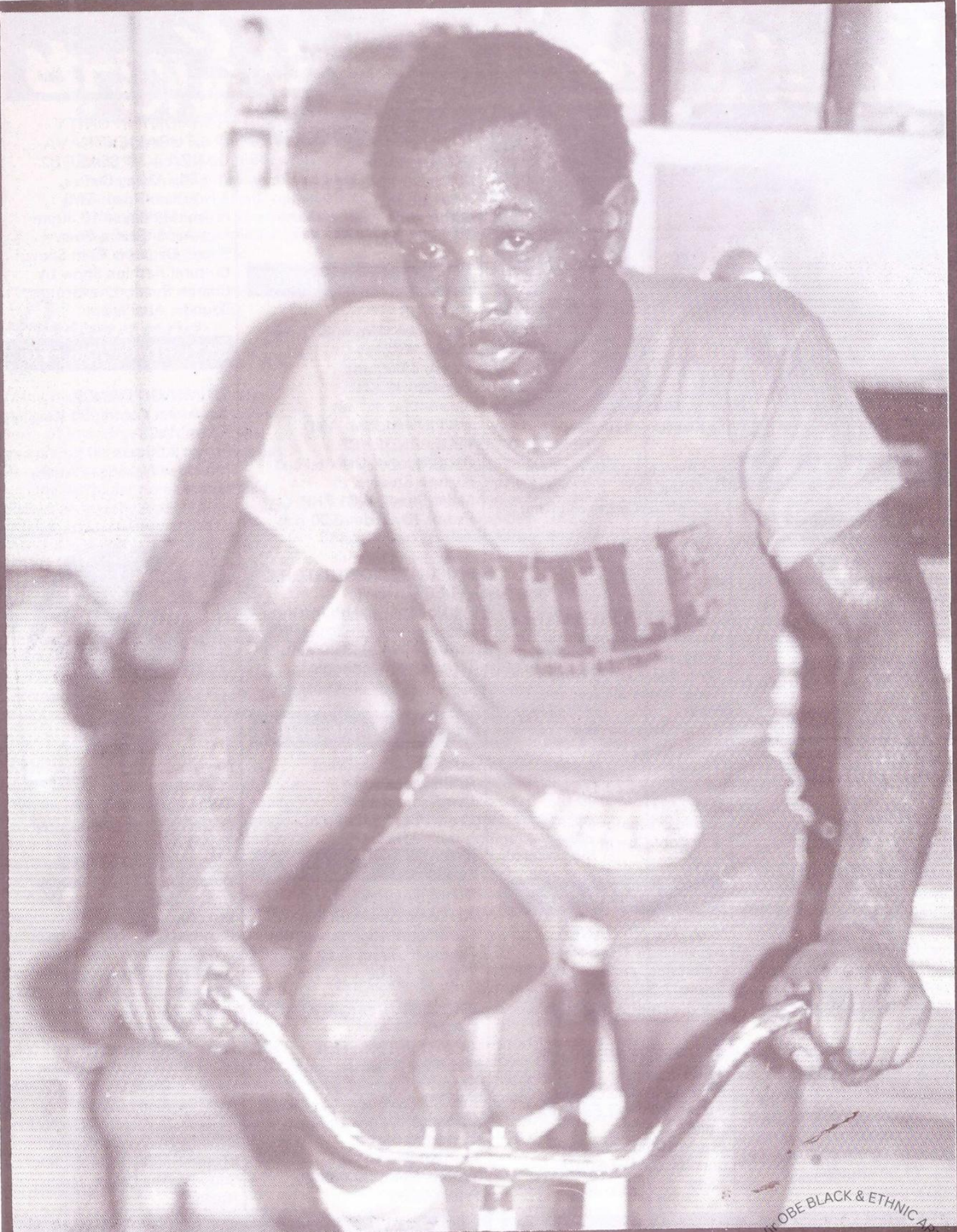
VALENTINE DANCE

At: Brixton Town Hall
Acre Lane, London SW9
From: 7.00 p.m.
Jah Shaka plus Stereograph

ST VALENTINE NIGHT PARTY

At: Peoples Club, 5a Praed
Atreet, W2, (off Edgware
Road)
From: 10.00 — late a.m.
Sounds: Sir Coxson &
I Spy

BLACK & WHITE ARCHIVE



Playtime

athletics, sports, games, wrestling etc. . .

Close friends call him 'the champ'. His wife says he is very intelligent, and quick-thinking. Maurice himself has the look of a man who is quite contented with his lot, but who also knows that his fame and material betterment could slip away all too quickly.

He points to a carefully hand-written cardboard poster when I asked him to explain boxing and how he came to feel at home taking blows.

SERIOUS

It's a serious thing when a man is in front of you trying to do — you know — to do things to you. When I'm fighting I can't even hear the noise. I cut off. You have to concentrate when you are in the ring — although Black people are physically stronger and have better skin — it don't make a lot of difference."

Maurice points to the poster to further illustrate the character of the boxer:

"Boxing is a science, the study of a lifetime; In which you may exhaust yourself but never your subject; It is a contest, a duel, calling for skill and self control; It is a test of temper, a trial of honour, a revealer of character; It affords the chance to play the man, and act the gentleman; It provides not only physical health, but a natural force; It includes companionship with friends, and opportunities to excel, In your chosen sport. So go to it — you would be champions and may you enjoy every moment of your chosen sport. But remember we cannot all be champions."

"It explains everything about boxing," says Pat, Maurice Hope's wife. Now how can anybody enjoy pain, or even choose to take up a sport like boxing? Maurice laugh —

"To tell you the truth — ah never really choose it — it's mi bigger bredda. You know, like how you respect your bigger bredda, well was like dat. He kinda lead me by the hand,

HALF HEARTED

At first when I started, it was half-hearted. I was 11 years old at the time. We used to live in Dalston and this amateur club I used to go to was in Bethnal Green."

This is how it worked for Maurice Hope. From the amateur club, he found himself beating other boys until he was the best in the club. He kep on winning until he entered the Amateur Boxing Association (ABA) championships — "The ABA", says Maurice, "this is where they separate the men from the boys. But like a misfortune happen to mi. First ah

TRIBE—'IN THE RING' WITH

Maurice Hope



"One thing a boxer needs is support" — Pat Hope

broke mi finger then mi shoulder — so I didn't fight in the ABA — although everybody said I was favourite." He beat the ABA champion in a special match and represented Britain in the Munich Olympics. "I didn't want to work till I'm 65 years old so I decided to turn professional. You see boxing involves sacrifices. And you must remember I've been doing it for 19 years.

PAIN

What about the pain you must feel? "When your blood hot up you don't feel pain — until the next day. Mi really fit — so you tense up if you win you don't really feel it at all."

ENTER PAT

Pat Hope is sitting through the conversation chipping in comments now and again. "He can asses the situation," she says. Maurice interrupts, "She gwaan like she know bout boxing — but she *does* know a lot. She surprise me sometimes with some of the things she says."

"I'm interested in Maurice, and once I decided I was going to be with him I made myself learn the game, so that I can do the right thing," says Pat,

Continued Overleaf



Maurice Hope

CONTINUED

"When he is preparing for a fight he is very tensed up, and he needs to concentrate. He's got to go to bed early, and eat food he doesn't like . . . and like how he's got a fight coming up now? Well he's got to go off with his manager —" Maurice takes over again. "The gym is where I learn to control my feelings. I spend 2 hours per day — 2 hours of what I do down there is equivalent to 8 hours or more of what other people would do in their work. The gym is like my second home. That's where I learn, you start off slowly. Get a sweat on." What's a sweat on?

"That's like — like pulling the choke out from your car — you get ready. You must come down to the gym if you really want to see — to understand the energy I put out." So that's what we did next day. — I . . . I . . . understand. Maurice's regular low level training involves a twice per day running routine — Monday to Sunday — eight miles at a time — when he is preparing for a fight the routine changes, and his diet becomes strictly 'business eating.' After the jaunt round Victoria Park, Hackney — then lunch (breakfast to you and me). Menu: Steak, 2 boiled eggs, vegetables, orange juice, lemon tea. "I like fizzy drinks but not when I'm fighting. I cut out fizzy drinks and potatoes. I'm used to soul food, rice, peas and meat, but it's too rich — I cut out the soul food."

CONCENTRATION

"Part of my job," says Pat "is to help him to keep concentrating on the fight — he must have no distractions. Even if it's things that he should know about, I cannot tell him — not till after the fight."

One of the frustrations Maurice Hope has to endure is the lack of Black supporters at his fights.

"Black people don't realise how hard I work — some of them are even envious — but they don't realise the mental strain I have to endure. Imagine how Hope & Black world champion class boxer feels — having to compromise the feelings and opinions he wishes to express — because at any time, white society can turn to him and say 'where are those Black people you are always talking about? When you fight, they don't even come and support you. You've got where you are because of white people they are the ones who pay money to come and see you.'



"Yes" says Maurice "boxing is a lot of pressure". Support is essential. Lets face it — boxing is about selling tickets and if our people don't buy tickets to see me fight then that kind of statement would be true. Some people, rather than spend five pounds and see me fight, they'd rather go to the bookie-shop and lose it. 'Y'know, a two-way thing." And in agreement I said — 'That seems fair enough to me.'

Also scheduled for March is his next contest when his opponent will be Luigi Munchillo. "I want my world title back — an this year ya now, I gonna have a real go at it — it's not the money so much I defending, it's my responsibility and it's my pride".

Roller Skating

GREENWICH BATHS

Trafalgar Road
London SE10
Tel: 858 0159/9570

ELECTRIC BALLROOM

184 Camden High Street
London NW1
Tel: 485 9006

EMPIRE BALLROOM

Leicester Square
London WC2
Tel: 437 1446

STARLIGHT ROLLER DISCO

208 Shepherds Bush Road
London W6
Tel: 603 2901

GEORGE SYLVESTER SPORTS CENTRE

Wilton Way
London E8
Tel: 985 2105

CORNET ROLLER BOOGIE PALACE

49 Lavender Gardens
London SW11
Tel: 228 3744

WALTHAM FOREST CLUB

Leyton Baths
Leyton High Road
London E10

CAMERON ATLAN CLUB

119/121 Grove Road
London E10.
Tel: 250 2181

CINDERELLAS

Sayers Common
Sussex
Tel: 0273 833795



JUBILEE HALL RECREATION CENTRE

Central Market Square
Covent Garden
London WC2
Tel: 836 2799

PICKETTS LOCK SPORTS CENTRE

Picketts Lock Lane,
Edmonton
London N9.
Tel: 803 4756

FINSBURY LEISURE CENTRE

Norman Street
London EC1.
Tel: 253 4490

HARROW LEISURE CENTRE

Christchurch Avenue
Harrow
Middx.

PLACES TO SKATE

Battersea Park, Hyde Park, The Mall (Rundays), Oxford St (night time), The Embankment, High St Kensington, Exhibition Road, Atkins Road, (Streatham) and Central Sq (Golders Green). Meanwhile Gardens, Great Western Road, W11.

DANCE

Help us to present a comprehensive list of dance groups, shows and performances by sending in information from your area to:— **TRIBE**

YAA ASANTEWA GROUP
The Arts Centre
Redvers Road
Wood Green
London N22 01-881 1564 eve.

BATTERSEA ARTS CENTRE
Afrikan Dance
Sun. 4.00 — 6.00 70p.
Lavender Hill. 223 8413

R.U.Z. ETHIOPIAN WORLD FEDERATION INCO.
Local No. 2 Dance Group
40 Clyde Road
London N1 808 9807

AKLOWA
Jakeley House
Brewers End
Takeley
Bishops Stortford
Herts
CN22 6QR 0279-871062

FUSION
Inter-Action Centre
15 Wilkin Street
Kentish Town
London NW5 267 9421

DIALOGUE
75 Ridge Road
Hornsey
London N8 340 9851

STEEL & SKIN
143 Abbey Road
London NW6 328 5733

LEGBA
World End
c/o 9 Lonsdale Avenue
Chelsea London
(Jenny Bynde) 472 0143

AFRO INTERNATIONAL THEATRE PRODUCTION
4 St Michael's Terrace
Wood Green
London N22

JAZIRA DANCE GROUP
45 Sara Lane Court
Stanway Street
London N1

JENAKO MULTI-CULTURAL CENTRE
49 Balls Pond Road
London N1
Afrikan Dancing,
Jazz — Contemporary
DUAKESI
c/o Yvette Thomas
Tottenham Green
Education Centre
Town Hall Approach Road
London
N15 4RY 01- 808 9330

ANGELL CENTRE
Every Saturday 12—2pm.
Join the L'Ouverture
Dance Class and become
a member of the
Angell Centre,
St. Johns Church,
Wiltshire Road,
Angell Town, SW9 7NF.
937 2472



Tribe will sound the traditional talking drum for you to send distinct messages to the readership of Tribe. Announce free of charge in **not more than six words plus your telephone number** your personal skill you want to sell —Your sound system, musical bands, dance groups and the like. Only positive efforts will be listed. No illegal activities or material offensive to our readers will be printed. Tell Tribe and Tribe will get "The Talking Drum" to **tell the others!**

Bam!	Catering . . . Eg Pone, Gingerbread, Ital Muaby.	639 0950
Bam!	Hair . . . Cane row, Beading, Appointments	761 4830
Ba!	Typing and shorthand classes time arranged	732 3565
Tung!	Babysitting and child help, weekdays, weekends	639 0950
Bam!	Beauty Care, natural substances . . . (weekdays)	880 2057
Bam!	Electrical Installations . . . Competitive prices . . .	205 5878
Ba!	Plasterer (Pepper)	801 5970
Dam!	Wanted, Vacuum cleaner & Ironing board	288 0558
Ba!	Hair . . . Plaiting, Canerow, Beading	288 0558
Bam!	Players of African Drums Richard	254 4254
Bam!	Ivory Coasters need Drummer/Percussionist	986 2022
Bam!	Jazz Funk Disco for Hire D.J. Killer Joe	272 3729
Tung!	TV Hi Fi repairs — Charles	720 8534
Dam!	AKAI Reel to Reel for sale	263 3799
Dam!	King Tubby Sound for Hire	582 4819
Tung!	Mobile sounds for hire	471 2104
Tung!	Auto Electrical Services plus	888 2911
Bam!	Photographs taken in your own home	993 4055
Dam!	Wanted distributors and street sellers	TRIBE
Dam!	Crown berets, tams order now!	221 5108
Bam!	T-shirts for sale	263 4802
Bam!	Supertone sounds for hire	274 8686
Bam!	Esso Steel Band contact Pat Leeds	0532 784243
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Events Events

SUNDAY 21st FEB

THE BREAKFAST BAND
At: The Pegasus
Stoke Newington, N16
From: (Evening) pub time

TUESDAY 23rd FEB

AKLOWA DANCERS & DRUMMERS
At: Fairfield Hall, Croydon
Tel: 688 9291

STUDIO 200
At: 200 Balham High Road,
Balham, SW12
JAH SHAKA
& **SIR COXSONE**
8pm-2am
Tickets at Door

THURSDAY 25th FEB

THE BREAKFAST BAND
At: Putney Half Moon
Putney SW15
From: Evening Pub Time

FRIDAY 26th FEB

WEEK-END
IN AMSTERDAM —
Sounds by Frontline Int.
Coaches leave Railton Road,
(Brixton) 8 p.m. sharp
Tickets from: Natty, 56
Railton Road, Brixton,
Price: £57.00
Inc: Coach & Ferry crossing
to Amsterdam; Saturday
night raving with Frontline,
Posse Hotel with Dutch
breakfast.

EXODUS — PLAY
At: Commonwealth Institute
Kensington High Street, W8
From: 7.30 p.m.
Tel: 602 3252

SATURDAY 27th FEB

ORIGINAL CREATORS
At: Palm Tree, 169-171
Fore Street, Edmonton N18

A GRAND CARIBBEAN —
Carnival Dance — Caribbean
style.

Dave and the Nightingales
Plus Disco by Lord Boca
At: The Grosvenor Rooms,
— Latest Solas, 92 Walm
Lane.
From: 8 p.m. — 3 a.m.
Tickets from: 840 4185
Price: £4.00 (£4.50 at door)

CHILEAN SOLIDARITY CAMPAIGN MEETING

At: Africa Centre, 38 King
Street, London WC2
From: 10 a.m. — 5 p.m.
Info: Ben Nganda — Africa
Centre

FREE BRADFORD DANCE

At: Africa Centre, 38 King
Street, London WC2
From: 8.00 p.m.

SUNDAY 28th FEB

DAY OF ACTION —
YEAR OF ACTION —
REMEMBER 1981
At: Zig Zag Club, Great
Western Road, W9
From: 5.00 p.m.
Tickets from: Box Office,
Zig Zag Club — 969 4123
Price £3.50
Inc: Jah Shaka, Musical
Youth, Ras Angels, Films,
Poetry Recital

FOUR TOPS
At: Croydon Fairfield Hall
Tickets from: Box Office

WEDNESDAY 3rd MARCH

EXODUS
Moonshine Arts Workshop
Victor Road, NW10
From: 8.00 p.m.
Tel: 969 7959

SIERRA LEONE — continued from page 25

When we did read an African novel, they tackled it with great ability because it was what they understood. Chinua Achebe's 'Things Fall Apart' is a very popular one in schools and it gave me great pleasure to listen to the children discuss the implication of the missionaries running down their culture whilst trying to spread Christianity.

WHEN BOTH CULTURES MEET

The school life was kept very separate from the culture of the home. The time when both cultures came together was during the annual graduation ceremony. When a student completes form 5 of school, he has reached a milestone in his life. His family feels compensated for all their efforts. Friends and relatives come. Food is prepared, new clothes are bought and a bottle of rum. There is dancing and anyone who does not dance is not happy. Many speeches are made in honour of the parents who have been given new status by their child's success.

The formal graduating ceremony is organised by the school. This took the form of a thanksgiving service in the church. Camara Leye in 'The African Child' explains this in proper context. The children wore white and the teachers wore their gowns. Songs were sung and players well read.

School is kept separate from home because it has not really been taken completely into the culture. It is still 'white'. Education is not compulsory in S.L. and I believe that when it is, the government will insist that it becomes more Africanised. The missionaries who started the schools are reluctant to hand over complete control to the government because, once again, the foreigners still see education as something they brought into the country.

ANYTHING CAN HAPPEN

My students saw their education as an investment for the future. Max told me that in Africa anything can happen. He hopes to be president of the country someday. Booker T. Washington who wrote the autobiography 'Up From Slavery' was once a slave, but he built America's first Black College and brought education to his people.

The President of Sierra Leone, Max pointed out, he left school in form three!

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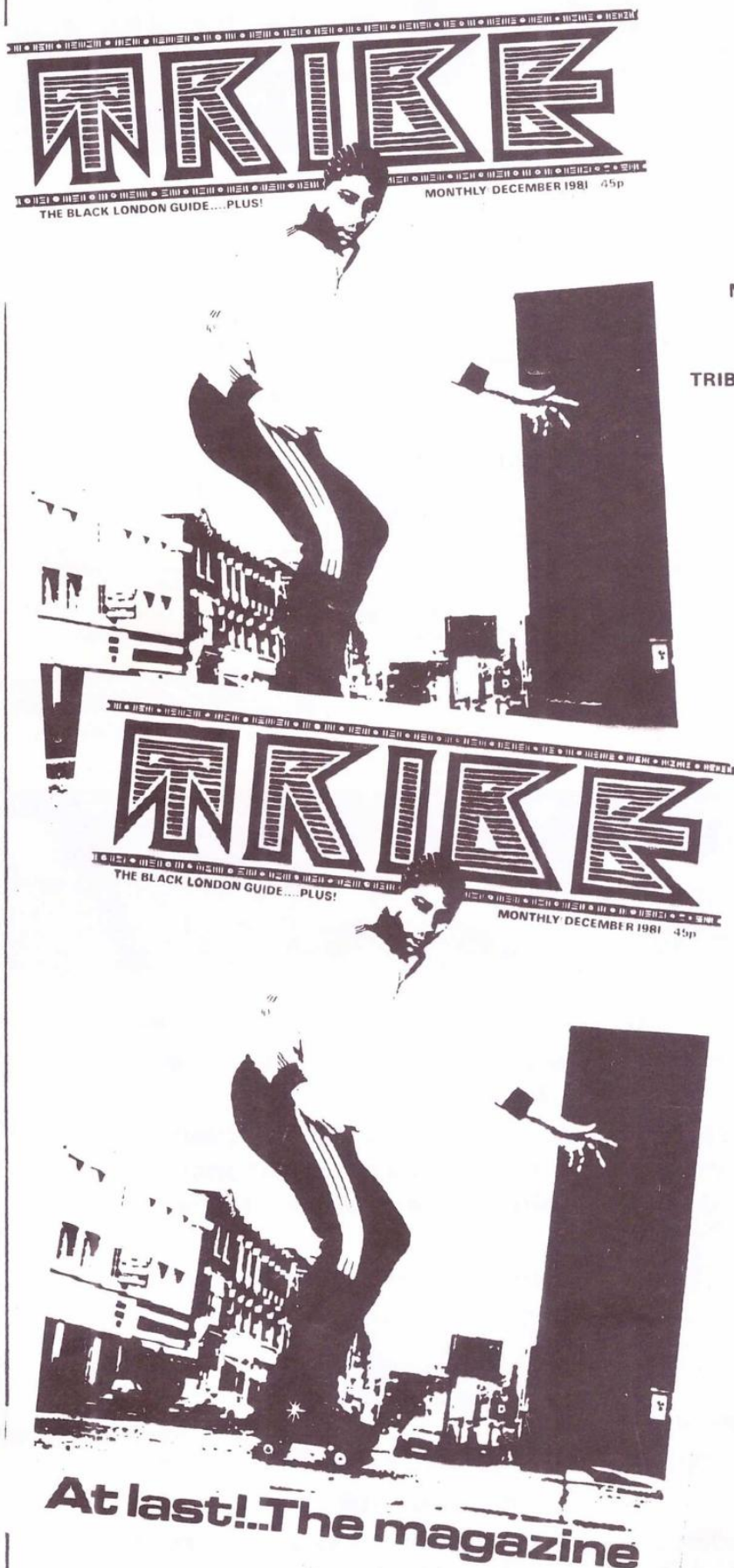
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