

THE SUPER-EXPLOITED DON'T NEED OUR SYMPATHY; THEY NEED OUR HAND-GRENADES.

-LIBERATION SUPPORT MOVEMENT?

FIRST BANKER

This is horrible, this is horrible, it'll end badly.

f
x
p
in

January 17, 2010 is the date of the founding of the Congolese Communist Party. A date which marks the barbarity and bestial cruelty which will always be associated with Belgian and American imperialism, which are responsible for the assassination of our national hero, Patrice Emery Lumumba. It is also a date when Western imperialism assassinated democracy and independence, both political and economic, in the DRC. The birth of a political party was necessary which must continue with Lumumba's torch of struggle to dare for the real liberation of our country from the yoke of **savage imperialists**, hence the birth today of the Congolese communist party.

It is a vanguard party which openly fights imperialism and its local agents in the Congo. With the PCCO, the paternalism which degrades man and makes the Congolese politician look like an eternal helpless child must change in the minds of Congolese politicians.

Thus, this date teaches the Congolese people that no one in the world can trust imperialism. This monstrous system must disappear because it is responsible for numerous assassinations and wants to destroy the happiness of any people everywhere. American and European imperialism are the enemies of the happiness of the DRC. We must fight this system until victory.

As Lumumba was assassinated on the idyllic grounds that he was a communist, we the Congolese launched the communist party on the date of his assassination to show international imperialism that Lumumba after his assassination on January 17, 1961 became an idea of the oppressed against imperialism. It was a message that

As Lumumba was assassinated on the idyllic grounds that he was a communist, we the Congolese launched the communist party on the date of his assassination to show international imperialism that Lumumba after his assassination on January 17, 1961 became an idea of the oppressed against imperialism. It was a message that we wanted to launch as a challenge to American and European imperialism that they are wrong to assassinate Lumumba because he became a political philosophy focused on the emancipation of man and the main driving force of the people in our struggles against capitalism. Lumumba becomes a political movement, a school of combat against imperialism, a doctrine of our people to wrest our independence, both political and economic, away from the imperialists. Lumumba remains a project of hope. Faith in man, faith in the country, faith in Africa our motherland, faith in the universal. Lumumba is a global vision of humanity.

We teach Lumumbism as a national ideology to lead our people to free themselves from American and European imperialism. Communism is an authentic ideology for the establishment of socialism in Congo.

As Lumumba frightened imperialism, the PCCO must also frighten the imperialists and their African lackeys, slaves of the politics of domination. The petty bourgeois ideology that the capitalists teach in the Congo must find clear opposition in communism. Thus, an opportunistic upstart bourgeois cannot accept the existence of a communist party in the Congo, hence the visceral hatred of the politically blind against the existence of the PCCO. The party is fighting on several fronts for its confirmation. It is a political party for national destiny.

Westerners assassinated Lumumba because he was indomitable but Lumumbism is a political fact that is impossible to liquidate, which is why no one will be able to liquidate the Congolese communist party. Our vocation is to free the Congolese people from colonial servitude. We are driven by a sublime ideal of carrying Lumumba's torch of struggle to victory. We also aim to guarantee national independence by safeguarding the vital interests of the country against the harmful aims of imperialist nations.

We are a political party which must necessarily create a society of conscience. We have a mission to erase inequalities. Our members must become as a whole the holders of morality, truth, justice and must firmly embody efficiency. With the PCCO, no imperialist domination will be tolerated in the DRC. Long live communism.

In the Congo, the People's Republic of the Congo, headquartered at Stanleyville, fought a war for freedom against Tshombe, who is an agent for Western imperialism—and by Western imperialism I mean that which is headquartered in the United States, in the State Department.

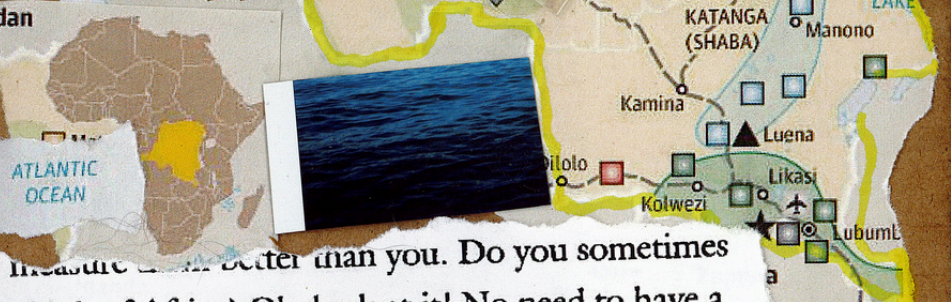
In 1964 this government, subsidizing Tshombe, the murderer of Lumumba, and Tshombe's mercenaries, hired killers from South Africa, along with the former colonial power, Belgium, dropped paratroopers on the people of the Congo, used Cubans, that they had trained, to drop bombs on the people of the Congo with American-made planes—to no avail. The struggle is still going on, and America's man, Tshombe, is still losing.



- | Minerals | Energy |
|------------------|-----------|
| ◆ Diamonds | ▲ Coal |
| ■ Gold | ★ Uranium |
| ■ Coltan | ⬆ Oil |
| ■ Copper, cobalt | |
| ■ Tin | |
| ■ Manganese | |
| ■ Lead and zinc | |
| ■ Tin region | |
| ■ Copper belt | |



The basic cause of most of the trouble in the Congo right now is the intervention of outsiders—the fighting that is going on over the mineral wealth of the Congo and over the strategic position that the Congo represents on the African continent. And in order to justify it, they are doing it at the expense of



treasure is better than you. Do you sometimes think of Africa? Ok, look at it! No need to have a pinned up map on the wall. It is engraved upon the palms of my hands.



... This process led to an unequal exchange, as value washes up on our shores while I do... This contradiction was a new form



The DRC is the victim of an assault which, all over the world, is being discussed as an unjust assault.

Miss Aline Ngoy League of Women of the Congolese Communist Party

Solidarity with the Congo

REVOLUTIONARY WAR IN THE CONGO



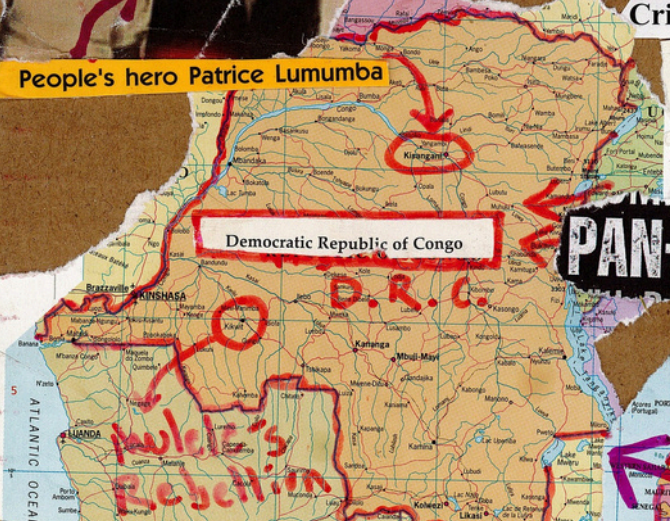
People's hero Patrice Lumumba

Crisis & Independence:



Area: 2,344,858 km²
Capital: Kinshasa
Population: 43.9m

Languages: Swahili, Lingala, French
Religion: Christian, local beliefs
Currency: Congolese franc



PAN-AFRICANISM

people of the Congo throw off the yoke of Western imperialism.

KING LEOPOLD 2
KILLED
15 MILLIONS
CONGOLESE
WE WANT JUSTICE
FOR CONGO



United States



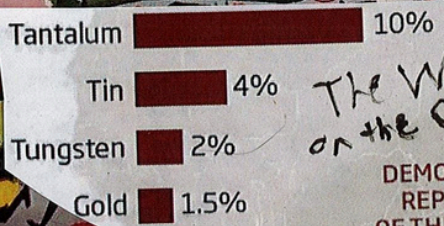
THE FBI & CIA

BELGIUM!!!!
HOW MUCH
DID YOU PAY
MOBUTU?
To Kill
LUMUMBA

Mining for war Will you accept?

The Democratic Republic of the Congo is rich in so-called 3TG minerals, which are widely used in electronics. Their sale has been used to fuel conflict in the country

Proportion of global 3TG minerals originating in DRC (estimated)



The World runs on the Congo

four bankers enter.

Wealth Area of war, death

DEMOCRATIC REPUBLIC OF THE CONGO



Mining area

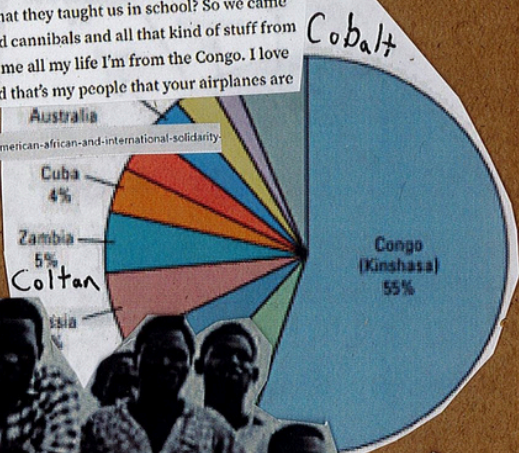
skull between the knob from a Gern training grenade

Do you know the response?

Why? Because they told you and me we came from the Congo. Isn't that what they told you? I mean, isn't that what they taught us in school? So we came from the Congo. We're savages and cannibals and all that kind of stuff from the Congo; they've been teaching me all my life I'm from the Congo. I love the Congo. That's my country. And that's my people that your airplanes are killing over there.

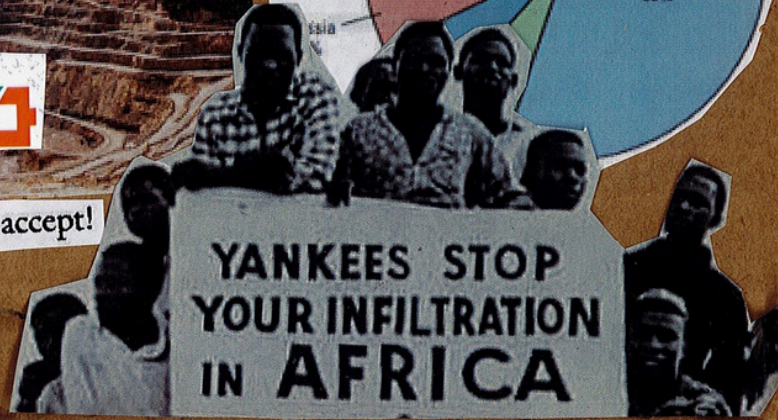
PATRICE LUMUMBA
Former Prime Minister, DRC

medium.com/umimah-wide/malcolm-x-on-afro-american-african-and-international-solidarity



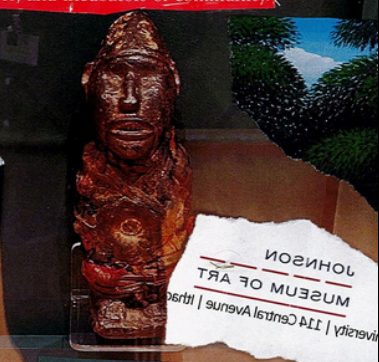
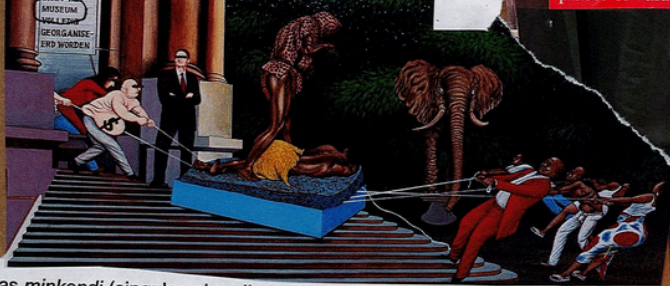
Kizola ko! I do not accept!

YANKES STOP YOUR INFILTRATION IN AFRICA



My brother, things that belong to you
Solidarity is something
You hold in your hand
If another wants to grab it

Without straying from our foundations,
Museums are becoming places of dialogue, advocates of incl-
places of values, and incubators of community.



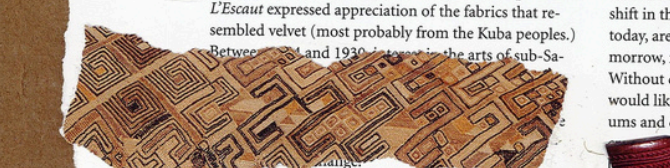
Yombe artist (Democratic Republic of Congo)
Power figure (nkisi nkondi), late-19th to mid-20th century
Wood, cloth, and mirror
Gift of William W. Brill
82.074.003

as *minkondi* (singular *nkondi* or *n'kondi*). It then delves into some features on this one, which use mutually reinforcing metaphors, metonymy, and synecdoche to hold both our attention and supernatural powers. Although the welter of hardware covering the statue might make it look like the epitome of disorder, the attachments actually form patterns that include a *bisinsu* or cosmogram (on the chest), which means "The hunter for justice."

Luba peoples in the Congo (8th–13th century) and the Kuba (5th–15th centuries), with their burial habit with so many wear...

...for the exhibition... and the World... comments made in Belgian newspapers concerning artifacts from the Congo Free State, later renamed Belgian Congo, during the 1894 and 1930 world fairs. The 1894 exhibition focused mainly on the display of a comprehensive collection of ethnographic objects of a "primitive and savage society in which the frightening and the grotesque alternate, and some objects seem to be the outcome of a childish imagination, while other creations seem to reflect a sophisticated taste and a refinement. If there are savages in the Congo then there are worse savages in New York City, and probably some in Washington, D.C., too."

— Malcolm X
The 'Congolese artistic crafts' received complimentary comments such as: "weapons that are forged with an ingenuity that amazes, fabrics that are woven with taste" (Het Handelsblad, January 11, 1894), while the anthropomorphic and zoomorphic objects were described unfavorably as "pipes with all kinds of funny figures; idols that observe you smirkingly" (Handelsblad, January 11, 1894). Similar comments were given in other newspapers such as *Le Précurseur* and *La Chronique* (same date of publication). The latter praised the knives as "the result of forging that our craftsmen, with their sophisticated tools, could not imitate." A reporter of *L'Escaut* expressed appreciation of the fabrics that resembled velvet (most probably from the Kuba peoples.) Between 1894 and 1930, interest in the arts of sub-Saharan Africa...



In the *Kongopaleis* (Congo Hall) of the 1930 world exhibition, a large collection of sculptures, masks and implements were assembled. A series of favorable articles on African art appeared in the magazine *Antwerpen* 1930 written by a journalist under the pseudonym of Muntu Mutoko. His article, entitled "Negerkunst in het..."

Congolese people, eyes in your eyes, and I repeat to them the words of our song Kikongo:

*Black
Congolese artist (Democratic Republic of Congo) began thus: "At the very title of this article many of our readers will perhaps shrug their shoulders in contempt. Negro art! Does it exist. Much has already been written and quarreled about this issue, and it is therefore not our intention to engage here in a new polemic for or against. We merely ask that those who still do not believe in it go to the Congo Hall of our World Exhibition. There, in the main hall, the objects on show in cases will be sufficient proof." Art, for Mutoko, is only art when it reveals itself in all the aspects of material culture. As an exceptional example, he cited the art of the Bushongo kingdom, mentioning the textiles and wood carvings ("seats, tom-toms, goblets, dishes and boxes for all purposes"). In their original context these objects were status symbols, made for the king and his entourage or for dignitaries. According to Mutoko, there was little difference between the decorative motifs and the artistic notions of the fabrics and sculptures. The author repeatedly expressed his admiration for African art including pottery-making which he thought only appeared after the development of woodcarving, and metal-working which he saw as the major industrial art, or quite simple industry.

These first paragraphs serve as a paradigm for the appreciation of African arts at the end of the nineteenth and the beginning of the twentieth century. This leads us to the following questions: What was the shift in the interest in African art? Why? What are we most in favor of today, now that we have... Without completely rejecting... would like to offer the... ums and collectors... res and... as be... conv... s... Unfort... interest... objects. A... ery day. M...

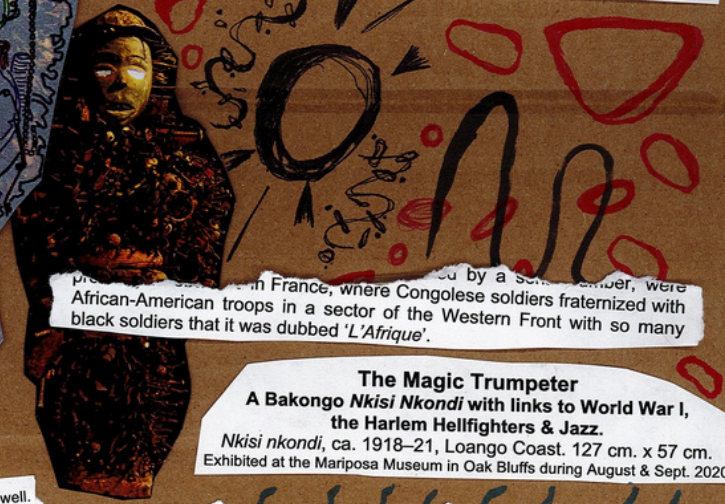
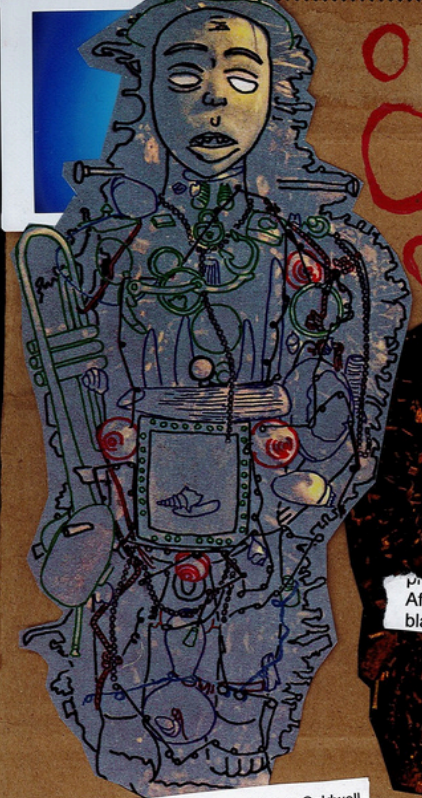
Kuba peoples, Democratic Republic of Congo
Wood. L. 16 in. (40.6 cm.)
Norman Hurst



FIG. 15 | Gunpowder bottle

COLOR KEY TO THE DRAWINGS:
Objects:

- **Green:** metal attachments other than the nails, blades, and canisters (trumpet, helmet, hoops, bracelets, horse bit, padlocks, lids, bells, bronze jugs, and a golden object under the skull).
- **Dark blue:** biological/organic attachments other than leather (fur/hair, gourds, a bone, a coconut, a monkey skull, a wooden antelope head, tusks, horns, teeth, and shells).
- **Red:** canisters (probable grenades and a trench mortar).
- **Solid dark brown bands:** leather straps around shoulders.



The Magic Trumpeter
A Bakongo Nkisi Nkondi with links to World War I, the Harlem Hellfighters & Jazz.
Nkisi nkondi, ca. 1918–21, Loango Coast. 127 cm. x 57 cm.
Exhibited at the Mariposa Museum in Oak Bluffs during August & Sept. 2020

© 2018. Photos, drawings & text. Duncan Caldwell.

Claude McKay's 1928 bestselling novel *Home to Harlem* also evoked a sense of transnational belonging through his celebration of the Congo Club in Harlem, which it describes as "a real throbbing little Africa in New York" (1965: 29).

"The Congo was African in spirit and color: no white persons were admitted there" (ibid: 30), McKay writes, and he adds adjectives to his description that were very commonly applied at the time:

"The Congo was thick, dark, colorful, and fascinating. Drum and saxophone were fighting out the wonderful drag 'blues' that was the favorite of all the low-down dance halls. In all the better places it was banned. Rumor said it was a police ban."

Musicians from African American regimental bands like the Harlem Hellfighters called instruments that got bent while their owners were fighting at the front "casualties," damaged in battle the most significant, since its attachments link it to the 27 African American brass bands that accompanied the US Army to Europe during Bakongo believed that whites were a class of the dead.

- The mirrors of the eyes represent the watery divide between the living and the dead, so you are meant to feel as if you were looking into another dimension when you meet this being's gaze.

prolonged exposure to cataclysmic shocks. Tens of thousands of Bakongo fought for France and Belgium in Cameroon, Tanganyika, and Europe in World War I, thousands of whom were killed. Although most of these troops survived, many of them were wounded and returned home with inoperable bullets and shrapnel still lodged in their bodies, much like the blades in *minkondi*. Some of these veterans, who had truly been to the land of the dead if they had fought on the Western Front, suffered from PTSD. These men were effectively *nkita*, the word used to describe initiates in Kimpasi secret societies, which literally means a person who has come back from the Other World. So it

assemblage (which forms a portal between worlds)



Networks:

"AS LONG AS WE THINK ... THAT WE SHOULD GET MISSISSIPPI STRAIGHTENED OUT BEFORE WE WORRY ABOUT THE CONGO, YOU'LL NEVER GET MISSISSIPPI STRAIGHTENED OUT. NOT UNTIL YOU START REALIZING YOUR CONNECTION WITH THE CONGO."
 - MALCOLM X, 1964

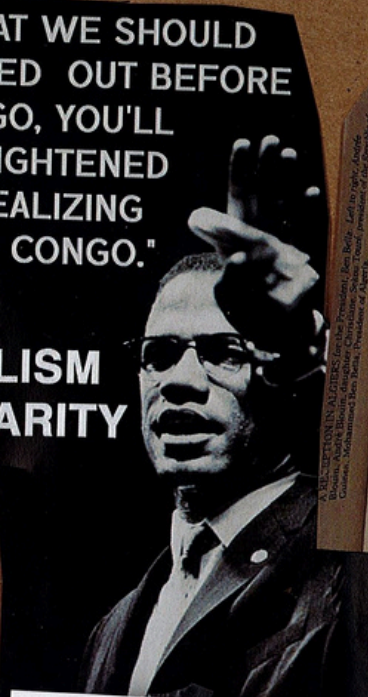
BLACK INTERNATIONALISM & PAN-AFRICAN SOLIDARITY

SMASH THE FBI & CIA: ENEMIES OF THE AFRICAN REVOLUTION



These four leaders of the African People's Revolutionary Party (APRP) are the most powerful and effective in the world. They are the only ones who have the courage to speak the truth to power. They are the only ones who have the courage to speak the truth to the people. They are the only ones who have the courage to speak the truth to the world.

APRP
 All African Peoples Revolutionary Party



THE ANTI-IMPERIALIST

SOUTHSIDE COMMUNITY CENTER EVERY SUNDAY 2:30 PM

WITH THE CONGO STUDY GROUP HOSTED BY THE

CONGOLESE LIBERATION COLLECTIVE

Malcolm X on Lumumba

By Malcolm X, 28 June and 28 November 1964

[From] *Speeches by Malcolm X*. The first part was given at a rally of the Organization of Afro-American Unity (a movement he founded) held on June 28, 1964, at the Audubon Ballroom in New York. The second is from a radio broadcast on New York station WMCA on Nov. 28, 1964.

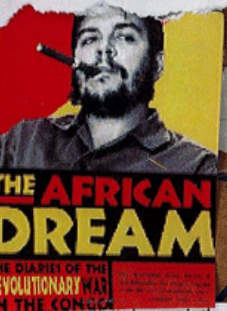
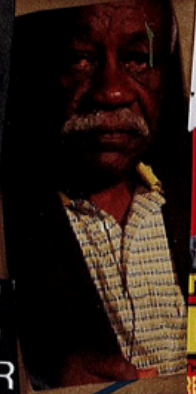
Lumumba [is] the greatest black man who ever walked the African continent. He didn't fear anybody. He had those people so scared they had to kill him. They couldn't buy him, they couldn't frighten him, they couldn't reach him. Why, he told the king of Belgium, "Man, you may let us free, you may have given us our independence, but we can never forget these scars." The greatest speech—you should take that speech and tack it up over your door. This is what Lumumba said: "You aren't giving us anything. Why, can you take back these scars that you put on our bodies? Can you give us back the limbs that you cut off while you were here?"

Suddenly, red lights light up an immense map of the Congo.

Above, on a balcony and in half-darkness, two shadows:



ANDRÉE, CHIEF OF PROTOCOL for Lumumba's government, 1960, at the reception for the United Nations Secretary General.

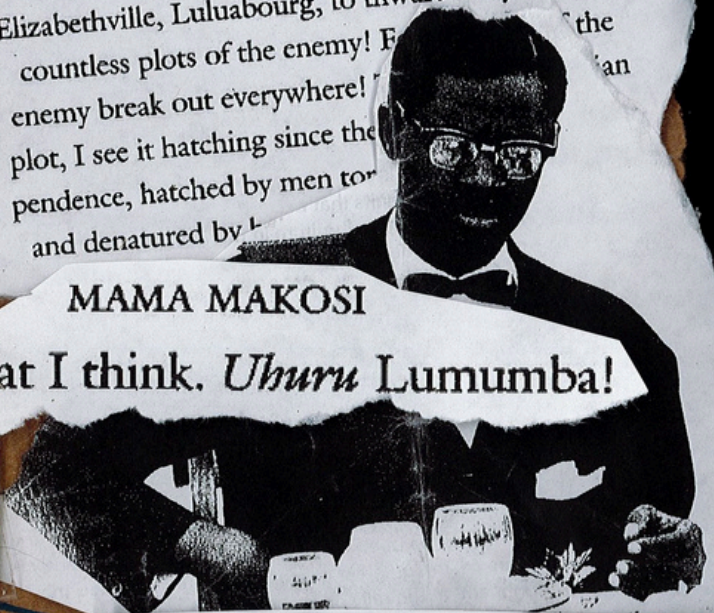


example of what the press can do with its images is the Congo, the area of Africa that our guest, that's on his way, is going to talk to us about tonight. Right now, in the Congo, defenseless villages are being bombed, black women and children and babies are being blown to bits by airplanes. Where do these airplanes come from? The United States, the U-n-i-t-e-d S-t-a-t-e-s. Yes, and you won't write that. You won't write that American planes are blowing the flesh from the bodies of black women and black babies and children. Why? Because they're American planes. As long as they're American planes, that's humanitarian. As long as they're being piloted by

LUMUMBA
 And I, let me assure you, gentlemen, that we do not travel enough. Ah! As for me, I'd have liked to multiply myself, divide myself, become countless myselfs to be present everywhere at once. Matadi, Boma, Elizabethville, Luluabourg, to thwart everywhere the countless plots of the enemy! For the enemy break out everywhere! For the enemy plot, I see it hatching since the independence, hatched by men too and denatured by

MAMA MAKOSI

I say what I think. *Uhuru Lumumba!*



Africa! Do you remember just that day, Patrice? Father poured the palm wine, you took the glass, took a swallow, gave it to me, I took a swallow, and we drank jointly, swallow after swallow. I don't have the name of a country or a river! But a woman's name! Pauline! That's all! I will add no more than this: would you like to see me one day, my head shaved, following a funeral cortege? And will you orphan the children?

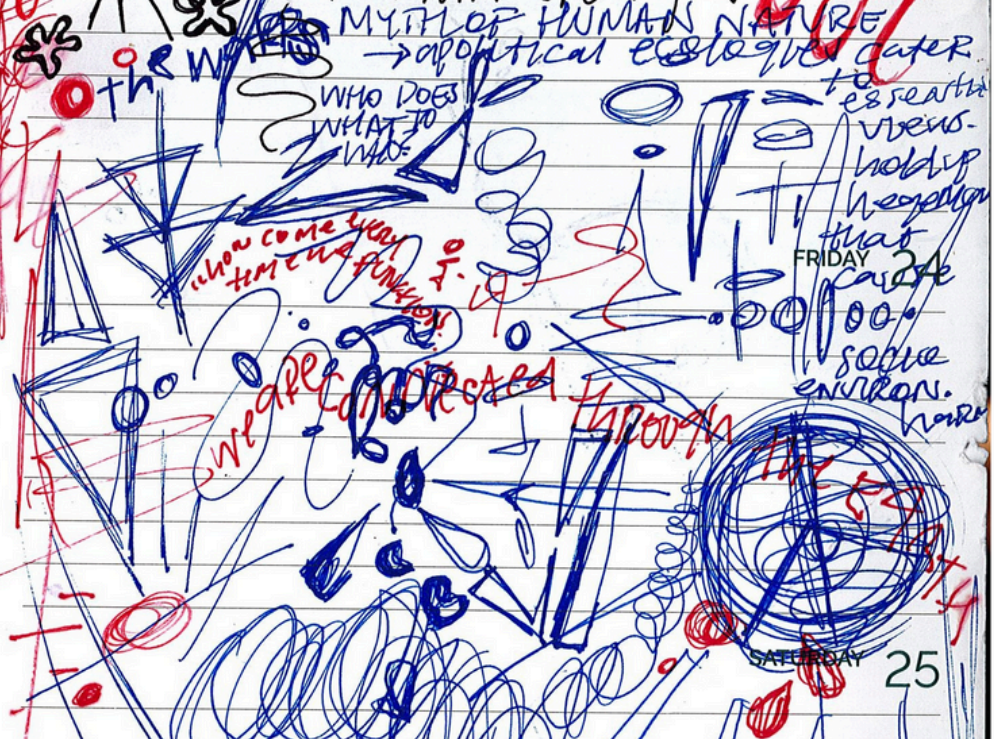
justice." The cross-shaped and centered *bisinsu* is a variation on the *dikenga* (or "four moments of the sun"), whose nadir is associated with the south, eventual rebirth, midnight, femaleness, the "yellow sun of perfection," and the highest point of a person's otherworldly strength -

No, you should never forget what that man did to you. And you bear the scars of the same kind of colonization and oppression not on your body, but in your brain, in your heart, in your soul, right now.

We are anti or against what America is doing

... as well as here. And what she did in the Congo ... in other parts of the world as ... in 1964 is wrong. It's criminal, criminal.

human ecology? **HOW IS THE TIME FOR A BLACK QUEER FEMALIST THURSDAY 23**
 ASTROcartography
 WHERE ARE WE? WHAT HAPPENS TO WHO WHERE WE ARE?
 HUMAN DESIGN



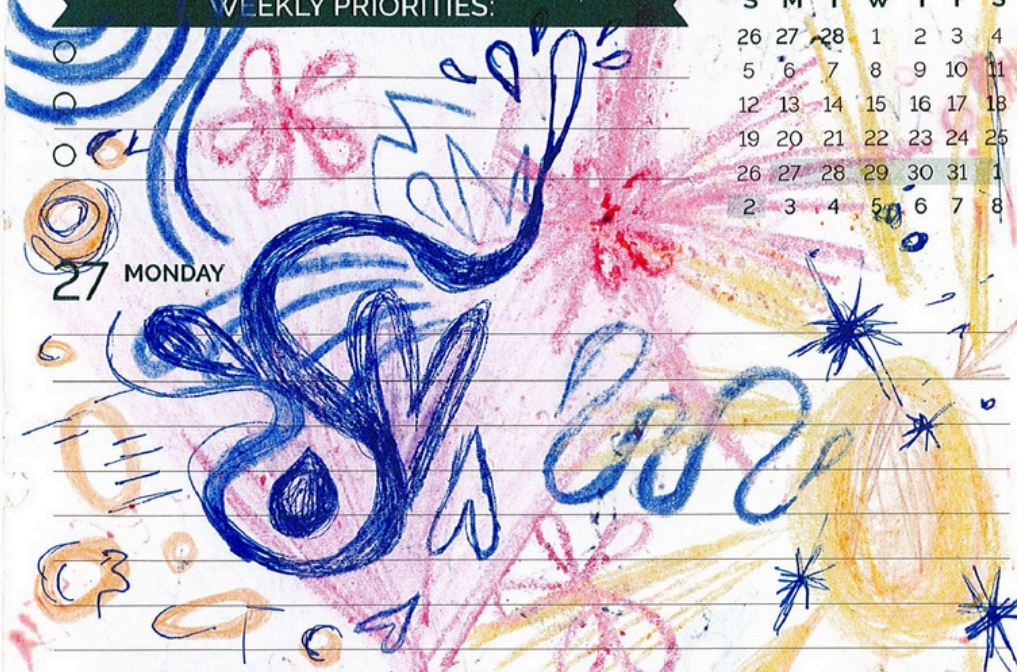
INSIDE ITS DRIVING ME CRAZY
 OUTSIDE I'M CUCUMBER COOL
 = FREE RADICALS?
 THERE'S NO CHEMISTRY

THIS IS NOT ROMANTIC SHOWS HOW SYSTEMS OF AND BLACKNESS / IMPERIALISM / PUT US AGAINST EACH OTHER SOUNDTRACKS WITH NO NAME

IT HURTS THE EARTH WE EAT POISON THE WATER WE DRINK ERASES THE LAND, WE ...
 APRIL DIARY

March 2023
 SOUNDTRACK TO A COUPE d'ETAT
 WEEKLY PRIORITIES:

S	M	T	W	T	F	S
26	27	28	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	1
2	3	4	5	6	7	8



27 MONDAY
 28 TUESDAY
 if you wanna full dissent - full / it's art.
 afro cuban influence
 boomerang

29 WEDNESDAY
 MUSIC IS POLITICAL!
 REPORTING - MOVING THE CAPITALIST TRANSITION OF SOCIETY
 USING love songs to powerful people
 ... FOR MONEY
 SATCHO BLOWS UP THE WORLD

not only a political dispute, but a competition on all fields of human activity, on economy, politics as well as arts—so also in music.

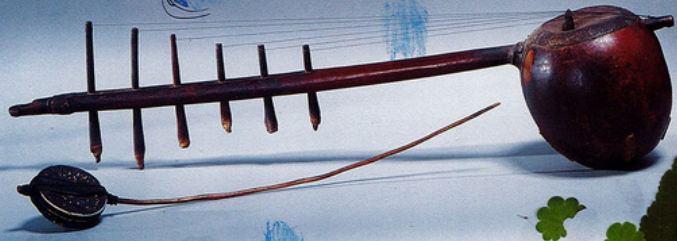


“Africa is shaped like a gun, and the Congo is its trigger. If that explosive trigger bursts, the whole of Africa will explode.” - Fanon

Freedom the agenda, Patrice Lumumba, Mandela
We are regal as a people no sleeping until uhuru

Munjeza

FIG. 22 | String instrument: zeze with bow
Tanzania
Gourd, wood, metal, fiber. L. in instrument: 36 1/2 in. (92.7 cm.), bow: 24 1/2 in. (62.9 cm.)
Amyas Naegle



“THE ROLE OF THE ARTIST IS TO LOAD THE GUN”

This war of cultural claimant



To gain a better understanding of Black landowners it is first important to listen to their own words.

No Time

owners in owning and testimonials identify ownership and stewardship. opportunity

WHERE ARE WE?

It is a utopia to believe that total and real decolonization can be achieved without disruption.

I MADE THIS.
YOU MADE IT
YOURS

I DON'T WANT TO SEE
STOLEN ART IN MUSEUMS.
I DON'T WANT THE THIEVES
TO DESCRIBE YOUR STATUES
IN THEIR ENTITLED TONGUE...
THEY SAY "OF COURSE WE
KNOW WHAT THIS MEANS,
& THEIR TRUTH IS SO FAR AWAY FROM
THE TRUTH.

WITHOUT
MY
PERMISSION
YOU LIED
DIRECTLY
IN MY
EAR.

DISRUPT!
I MADE
THIS, IT
IS MINE

CREATION IS AN
INTENTIONAL ACTION

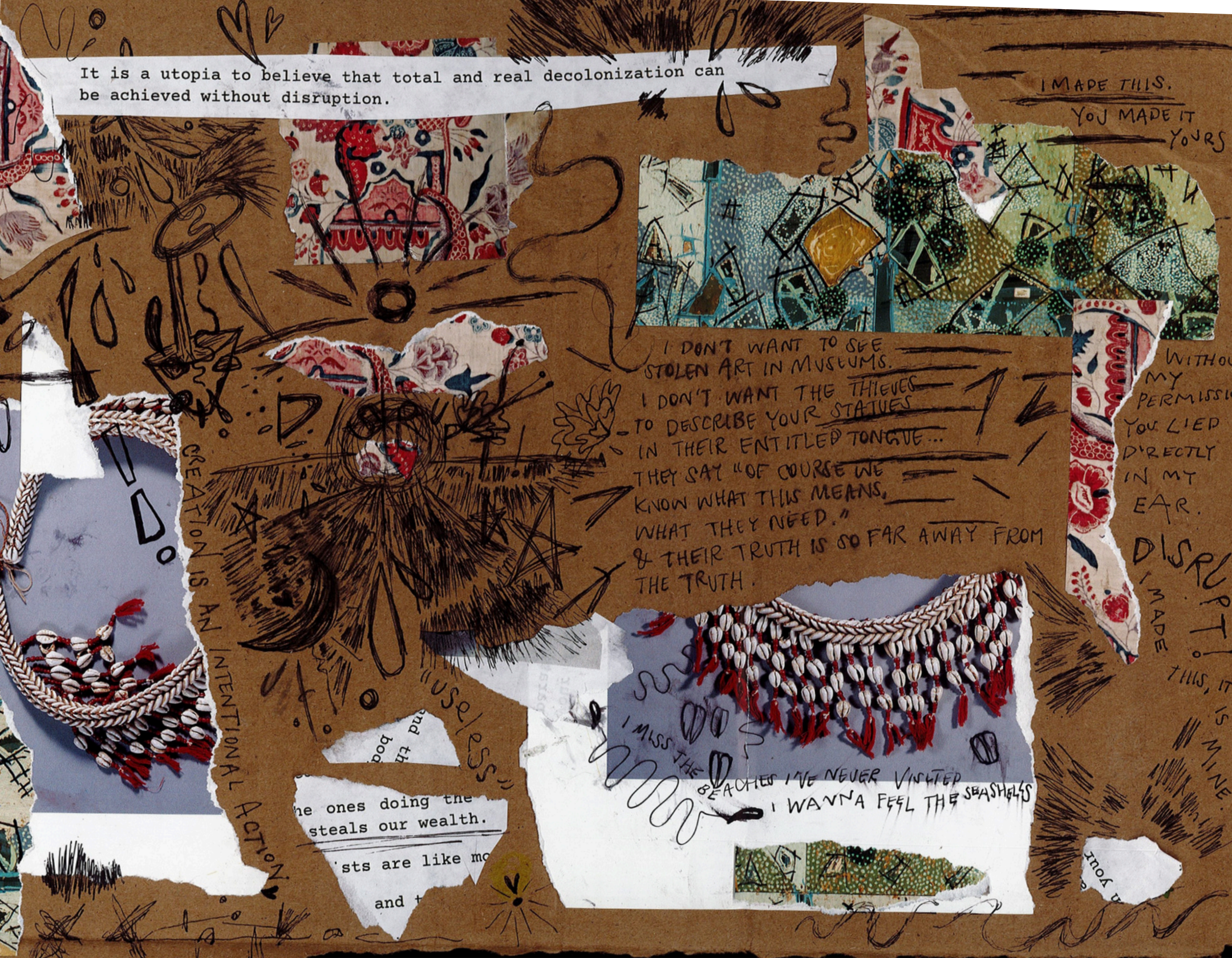
the ones doing the
steals our wealth.

sts are like mo

and +

"useless"

I MISS THE
BEACHES I'VE NEVER VISITED
I WANNA FEEL THE SEASHELLS





the Congo is Mulele: Former minister under Lumumba; the first to take up arms; fought on in Kasai area.

Kuba peoples, Democratic Republic of Congo
Raffia. 13 1/2 x 18 in.
(34.3 x 45.7 cm.)
Katherine D. Cline

The soldier who killed all his life will have his pension and will return to the village.

Will he continue to exterminate his own parents?

No, the soldier must also learn why his parents are fighting. When he understands, he will join our fight.

why ... ?

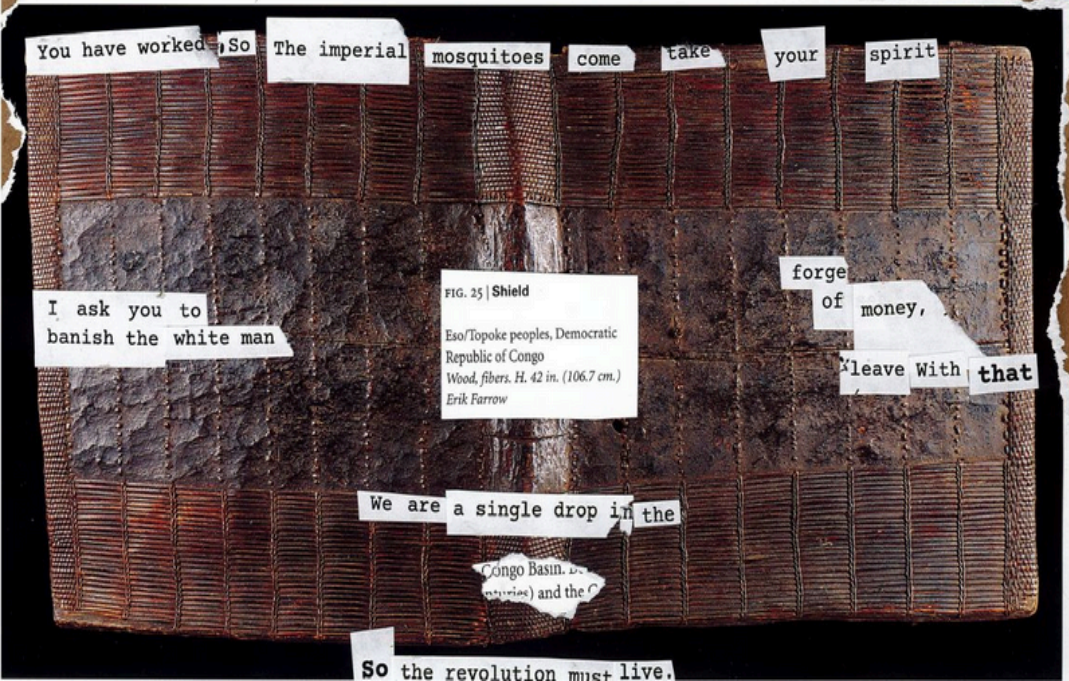


FIG. 25 | Shield
Eso/Topoke peoples, Democratic Republic of Congo
Wood, fibers. H. 42 in. (106.7 cm.)
Erik Farrow

You have worked, So The imperial mosquitoes come take your spirit

I ask you to banish the white man

forge of money, leave with that

We are a single drop in the Congo Basin... and the C

So the revolution must live.

Mulele's Words

Congolese people, the country is dying because of colonialist maneuvers.

revolutionary awakening. revolutionary political orientation ... for human dignity and

We are going to have a revolution to drive out the white people and take care of our country ourselves.

We are the ones doing the work, but we get almost nothing. The white man steals our wealth.

The imperialists are like mosquitoes.

You have worked and toiled all day.

With your money, you eat to obtain blood which is necessary to live. the life-blood of (r)evolution.

So the mosquitoes come and they suck your blood, and they don't leave a single drop in your body.

the parasitic relationship we observe in the global economy.

I ask you to forget your fruitless quarrels of the past, to banish the spirit of separatism and to build the future.

NATIONAL LIBERATION

Why must the revolution take place in our country?

So that the Congo is freed from slavery. survive, but also

It is a utopia to believe that total and real decolonization can be achieved without disruption.

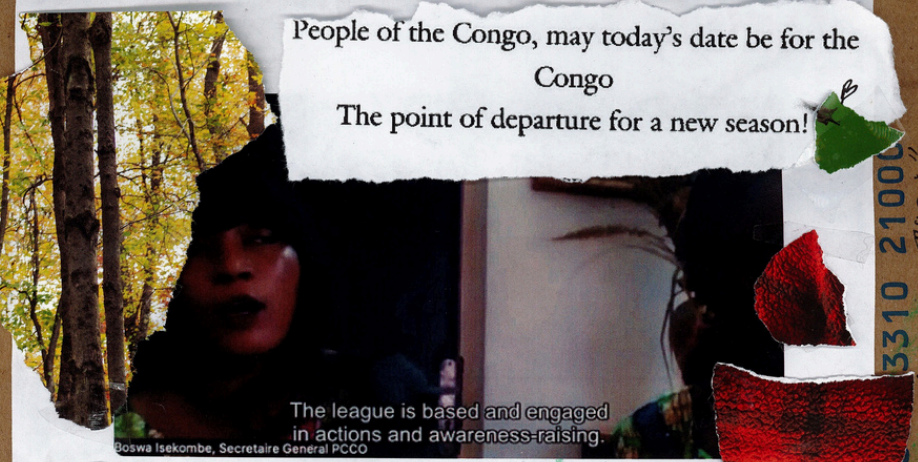
The American strategy in the Congo is based on our divisions, our quarrels, our tribal struggles, provoked and maintained by American sociologists and psychologists who are everywhere in the country.

We must deal with this threatening situation. DECOLONIZATION

Internally, our efforts must aim to sweep away all traces of colonialism.

A LUTA CONTINUA.

People of the Congo, may today's date be for the Congo
 The point of departure for a new season!



The league is based and engaged in actions and awareness-raising.

Boswa Isekombe, Secrétaire General PCCO

3310 21000
 KNOW IT'S MORE THAN THIS



FIG. 9 | Hairpin
 Azande peoples, Democratic Republic of Congo and Sudan
 Ivory, L. 8 1/2 in. (21.3 cm.)
 Katherine D. Cline

Moment of ecstasy.
 Congo! Great times!

And we, having burnt the years of rags and castoffs, proceed in my singleminded jubilant steps into the new times! On the solstice!



Uhuru Lumumba

FIG. 1 | Shield
 Azande peoples, Democratic Republic of Congo and Sudan
 Wicker, wood, H. 49 in. (124.5 cm.)
 Bill and Gale Simons

- The *mooyo*, which is the box full of activating ingredients under a glass cover. The glass is meant to imitate the surface of water, which cover. The glass is meant to imitate the surface of water, which cover. The glass is meant to imitate the surface of water, which cover. The glass is meant to imitate the surface of water, which cover.

WOMEN'S STRUGGLE IN THE CONGO

This film is a follow-up to Peck's earlier examination of Lumumba in the 1991 documentary entitled *Lumumba: Death of a Prophet*. The feature film, whose screenplay went through more than eight drafts, was written by Pascal Bonitzer, Dan Edelstein and Peck, and shot on location in Zimbabwe, Mozambique and Belgium because civil war prevented filming in Congo. *Lumumba* leaves viewers with a feeling of outrage that a man so visionary could have been undermined before he had an opportunity to fulfill his mission and his great

Lumumba

Countries of Origin:

- France
- Belgium
- Mozambique

Languages:

- French
- Lingala, with English subtitles

Studio:

IBA Production

Directory of World Cinema

Director:

Raoul Peck

Producer:

Jacques Bidou

Screenwriters:

Pascal Bonitzer
 Dan Edelstein

Cinematographer:

Bernard Lutic

Art Director:

André Fonsny (Production Designer)

Music:

Jean-Claude Petit

Editor:

Jacques Comets

Duration:

115 minutes

Genres:

Biopic
 Historical drama

Cast:

- Eriq Ebouaney
- Alex Descas
- Théophile Sowié
- Maka Kotto
- Dieudonné Kabongo
- Pascal N'Zonzi
- Cheik Doukouré
- Makena Diop
- André Debaar
- Mariam Kaba
- Rudi Delhem

Year:

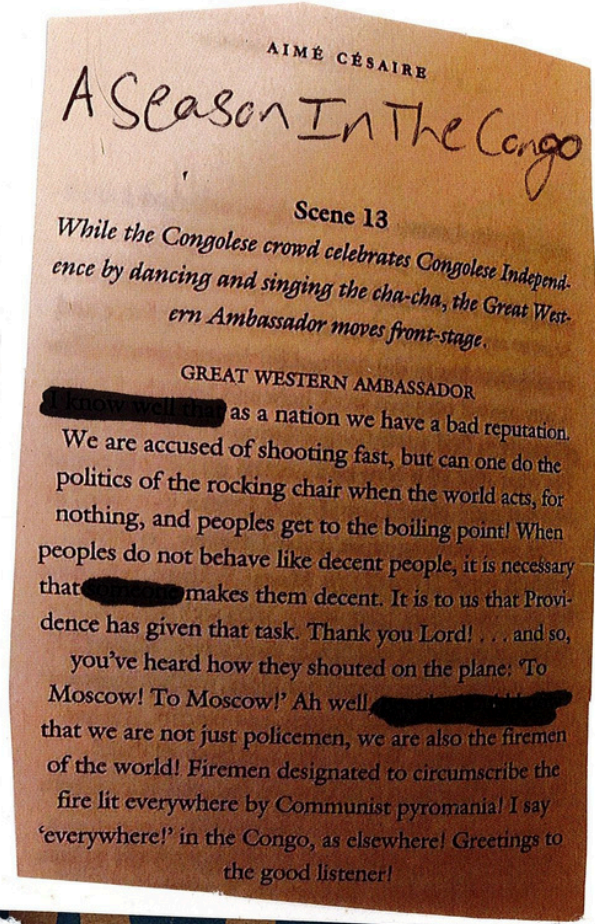
2000

Synopsis

The Haitian film-maker Raoul Peck offers a compelling portrayal of iconic leader Patrice Lumumba's life and legacy, dramatizing the rise, fall and eventual assassination of this leader (portrayed by Eriq Ebouaney). *Lumumba* highlights the time period of transition to Congolese Independence in the early 1960s. The film is circular in narrative structure, and takes the artistic liberty to foreground Lumumba's point of view as omniscient in taking viewers on a journey back to examine the series of events that has culminated in his own death and horrible desecration. The film foregrounds an overlay of historical photography showing scenes from the era of Belgian colonial domination, which adds to its realist aura

Riché Richardson

Act II



AIMÉ CÉSAIRE

A Season In The Congo

Scene 13

While the Congolese crowd celebrates Congolese Independence by dancing and singing the cha-cha, the Great Western Ambassador moves front-stage.

GREAT WESTERN AMBASSADOR

as a nation we have a bad reputation. We are accused of shooting fast, but can one do the politics of the rocking chair when the world acts, for nothing, and peoples get to the boiling point! When peoples do not behave like decent people, it is necessary that makes them decent. It is to us that Providence has given that task. Thank you Lord! . . . and so, you've heard how they shouted on the plane: 'To Moscow! To Moscow!' Ah well, that we are not just policemen, we are also the firemen of the world! Firemen designated to circumscribe the fire lit everywhere by Communist pyromania! I say 'everywhere!' in the Congo, as elsewhere! Greetings to the good listener!

Notes

I On the stage, Scene 10 and the beginning of Scene 11 interpenetrate and play themselves in a concomitant manner.

they made my home a fortress,
my woman a womb

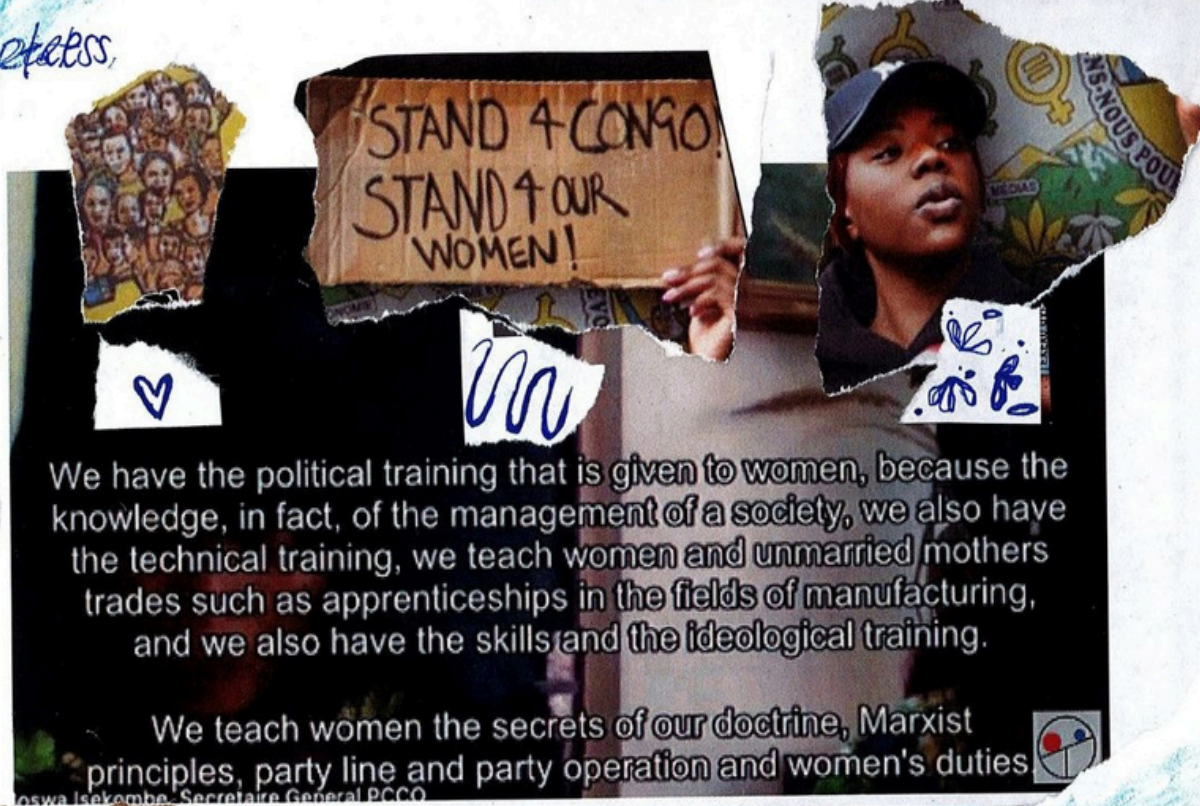
THE WOMAN BEHIND LUMUMBA

Behind every famous man, there is a woman.

According to the London Daily Mirror, Madame Andreé Blouin is the power behind the actions to Congo leader Patrice Lumumba.

She is 42, half-African, half-French and married to a French mining-engineer.

Officially, she holds the position of Chief of Protocol, but Justin Bomboko, the Congo's Foreign Minister, told the Congo Senate that she is trying to run the country and was a Communist.



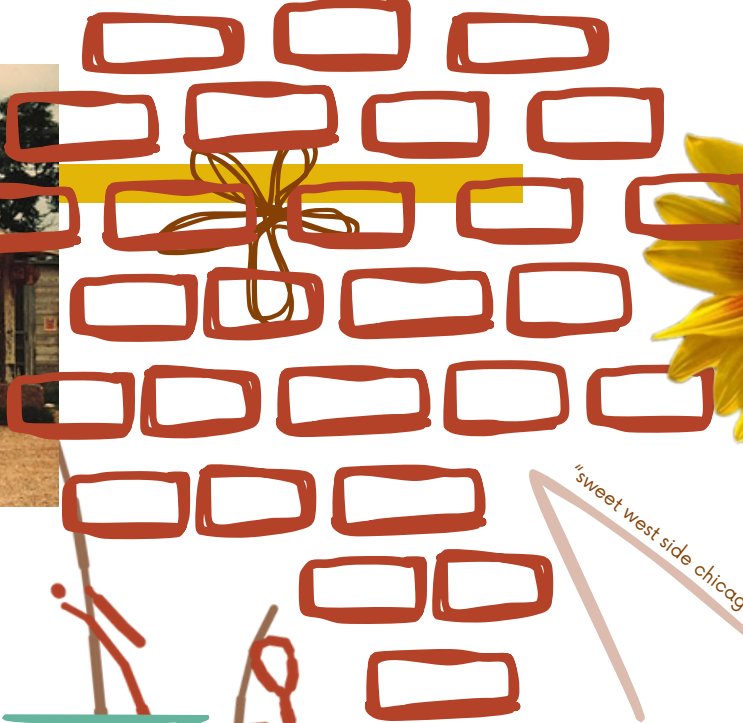
We have the political training that is given to women, because the knowledge, in fact, of the management of a society, we also have the technical training, we teach women and unmarried mothers trades such as apprenticeships in the fields of manufacturing, and we also have the skills and the ideological training.

We teach women the secrets of our doctrine, Marxist principles, party line and party operation and women's duties



"Anti-imperialist men, with our crass sexism, have a major share of the responsibility for this setback of historic proportions: the failure at that time to forge a strong alliance and synergy between anti-imperialism and feminism. Such an alliance would have made both sides' politics more revolutionary and humane, with the Left developing a fuller program around women, and feminists becoming a major force to move an oppressed sector of whites toward anti-racism. In a way it should have come naturally, considering that three-fourths of the women of the world are people of color and more than half of those ravaged by imperialism are women. But capitalism has always been masterful at fostering divisions among the oppressed, and people all too readily play into that trap. For Naomi and other feminist anti-imperialists this painful tear started to heal only once they could connect with the leadership of women of color in beginning to put these two struggles together" 61

ANDREE BLOVIN - DOROTHY COTTON - GEORGIA GILMORE - FANNIE LOU HAMER



"sweet west side chicago,

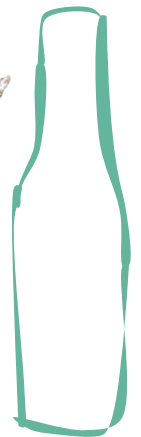
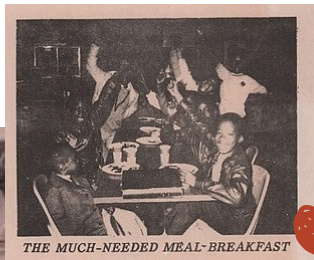
two flat apt, red brick

8 garden thats been forgotten..."

FREE BREAKFAST PROGRAM FOR CHILDREN

Handwritten text in red and brown ink, including "W/S BOONVILLE" and "THE".

BLACK PANTHER PARTY
Community Information Center
1932 17th Street NW



These capitalist PIGS who oppress us are the cause of our starvation in America and throughout the world.



"cause they think my cellphone a weapon."
AMERICAN HYPNOTIZE

MEAL TICKET
MEAL TICKET
MEAL TICKET
MEAL TICKET

"SOUND TRACK TO A COUPE D'ETAT"



”

"& if i make \$1 million, then i'll vacation in the south, & i'll

SMILE!



777 water under the sebene



...like dizz gillespie