



EIRNS/George Gregory

Lyndon and Helga LaRouche meet with Dr. Mohamed al-Khalifa, President of Sudan's Transitional National Assembly.

LaRouches Hold Discussions in Sudan

Lyndon and Helga LaRouche visited the embattled sub-Saharan nation of Sudan during the week of Dec. 17-23, 1994 as guests of the government, holding many meetings with ministers of government, including with President Lieutenant-General Omar Hassan Al-Bashir, and with the religious leader Dr. Hassan Abdullah al-Turabi.

Mr. LaRouche identified the significance of the trip in two ways.

"First of all, President Clinton and his close advisers are attempting to prevent a crowd in London from, among other things, getting a general war going against Islam; and therefore, I was very happy to visit our friends in Sudan, with the thought that the facts I would be able to develop in my own way, would be helpful to furthering that process of seeking peace and stability around the world, in what the President's trying to do, as I see it."

Second, as Mr. LaRouche put it, "Today there are many people, especially in London, who are trying to influence certain people around our State Department, or Frank Wolf, the Congressman from Northern Virginia, into getting the United States into a fuss with Sudan.

"Well, there are two countries in Africa—Nigeria and Sudan—both

presently slated for destruction by London. If those two countries or either one of them goes, all of sub-Saharan Africa, Black Africa, goes into the pit irreparably. That has strategic implications which can affect the life and welfare of everybody on this planet, including some people in the United States who don't realize how important Africa is to them."

In the Spotlight

The LaRouches' trip was a newsmaker in Sudan. Mr. LaRouche reported, "I met with many ministers of government. We had about three or four meetings a day of that sort, which were featured on television. At the beginning of each meeting, they had the TV camera there, and I would appear on the nightly TV, and so forth.

"I met also, of course, with the religious leader Dr. Hassan Abdullah al-Turabi. I had one meeting with him and another chance to run into him at an evening reception, which went on for some time, where we had some discussion there with others."

LaRouche and his wife stayed in Khartoum throughout their week's visit. LaRouche also addressed scholars and government officials at the university there.

Washington, D.C.

More than 1,700 people jammed Howard University's Cramton Auditorium on January 14 for Washington, D.C.'s first full-length performance of the play *Through The Years*, by Schiller Institute vice-chairman Amelia Boynton Robinson.

The play's author, Mrs. Robinson, who catalyzed Dr. Martin Luther King, Jr.'s intervention into Selma, Alabama in 1964, became synonymous during 1965 with the campaign for the right to vote, which culminated in President Johnson's introduction, and Congressional passage, of the Voting Rights Act of 1965.

Through the Years was written in 1936, to raise money for the creation of a community center for the predominantly rural, and segregated, African-American population of Dallas County, one of the poorest counties in Alabama and the nation.

The play, which uses the African-American Spiritual as the *Motivführung* for its narrative action, spans the life of Joshua Terrell, a character based on historical models, including Mrs. Robinson's own ancestor, Congressman Robert Smalls, a slave who successfully commandeered a Confederate vessel and sailed it into Union waters during the Civil War. For many of the sixty-nine performers, especially those in their teens or younger, the play was their first exposure to the existence of such forebears, and the historical issues faced by them.

After an invocation given by the Rev. Wade Watts, former head of the Oklahoma NAACP, Mrs. Robinson was introduced to the audience as "the woman who asked Dr. Martin Luther King to fight side by side with her in Selma." In her remarks, Mrs. Robinson emphasized that "African-Americans have contributed to the United States its only original music, and that is the African-American Spiritual." She also commented that when she wrote the play, she had no idea that she would become part of the same history as that from which, and about which, the play was composed.