

SAM SOLE: THE RACIST MIND OF A WHITE INVESTIGATIVE JOURNALIST

BACKGROUND AND CONTEXT

The deification of Nelson Mandela, which leads to elevation of the African National Congress, begins before social media provides space for Black voices. It is a time when print, radio and television is fully controlled by White media owners and the apartheid state.

The lineage of White media owners and the origins of the apartheid state can be traced back to 17th century Europe where the Bible is their greatest influence. Once Europe set sail for Afrika, it was the Bible, that, for them, justified their guns. Their mission, the European said, was to bring civilisation to the indigenous peoples of Afrika, who, before then, had no idea that, at death, there was a fire of hell, waiting for all who refused to accept the Bible as "*the word of God.*" It was the Bible that justified the enslavement of Black people who looked nothing like Jesus, their Christ, depicted as he was; blue eyes, blond hair and light skin. It followed then (in the mind of the European) that all others must be their property; their slaves. Extreme violence, genocide, dispossession and numerous other atrocities that destroyed Afrikan language, culture, spiritual beliefs, hopes and dreams, came easily to Europeans as they made Afrika their Christendom; away from home.

The deification of Nelson Mandela paid off in 1994. Long snakelike columns of hopeful Black bodies weaved their way to voting stations nationwide. The ANC secured a landslide 62,65% majority vote. Nelson Mandela, as planned, became President of the Republic of South Africa. Soon thereafter, the ruling ANC, with Europeans in cabinet, chose a Christian to lead the Truth and Reconciliation Commission. In this setting, they said, the Government of National Unity (GNU) was committed to confronting the evils of the past.

Media, Christians and others came forth (they said) with truth, to atone for the heresy of the past 400 years of violence, racism, genocide, dispossession and numerous other atrocities that destroyed Afrikan language, culture, spiritual beliefs, hopes and dreams.

A handwritten signature in dark ink, consisting of several overlapping loops and a long horizontal stroke at the bottom. To the right of the signature, the letters "EN" are written in a simple, handwritten style.

INTRODUCING MR SAM SOLE

On Tuesday 16 September 1997, Archbishop Desmond Tutu, Chairman of the TRC, received Mr Sam Sole and Ms Pat Sidley on behalf of the South African Union of Journalists (SAUJ). Formed in 1920, the SAUJ had an exclusively White membership. Black journalists, over the years of White rule, found comfort in the Union of Black Journalists (UBJ), Media Workers Union of South Africa (MWASA) and the Forum for Black Journalists (FBJ). The differences between Black and White Journalists, is resolved in 1996 with the formation of the South African National Editors Forum (SANEF)

SANEF: "We strive to promote stories told in a multiplicity of African voices, stories that are well-researched, contextualised, analytical, interpretative in dialogue and with respect for an audience that is complex and diverse."

MR SAM SOLE triggered this personalised essay on Monday 23 December 2019.

@SamSoleSA tweeted the following response to Mike Stainbank @DefineRacism1:

"Kwanele Sosibo is one of the most decent people I know. Whatever injustice was done regarding The Apartheid Museum, I think you need to get help."

Sam Sole's testimonial relates to an article that Mr Kwanele Sosibo wrote for the Mail and Guardian on 15 August 2015. Sam Sole, once with the Mail and Guardian, went on to head amaBhungane. In a career spanning 33 years, Sam Sole is internationally regarded as a trusted journalist. His contribution to truth, before the TRC, paints a picture of a committed White activist who had overcome the racist, violent and barbaric nature of his forebears.

Sam Sole and Pat Sidley *"requested the TRC to investigate the apartheid state's subversion of the media, especially the SABC."* AND *"Sole said there were serious shortcomings within the mainstream English press in its coverage of apartheid, but most of these were more the result of institutional weaknesses rather than matters of personal culpability."*



DON MACROBERT: A VIOLENT WHITE RACIST CRIMINAL

Whether the article by Kwanele Sosibo is *honest, well-researched, contextualised and analytical*, is best left with SANEF. In this instance it is unnecessary to deconstruct Sosibo. Our (limited) "right of reply" published on 21 August 2015, dismisses Sosibo as irrelevant. What is relevant is that Sosibo, somehow, found Don MacRobert to respond to our allegation: ***"The South African Judiciary is a cesspool of racist malfeasance."***

By way of background; our lawsuit against the owners of the Gold Reef City Casino Licence was allocated Case No: 23679/2002 TPD. The computer signature on the hard copy reveals that the casino's answering affidavit is prepared by Don MacRobert, who, at the time, is one among 40 Directors at NEDBANK, which owns the law consultancy firm: Edward Nathan Friedland (Pty) Ltd. The Chairman of ENF is Michael Katz.

For the purposes of this essay, the only relevant averment that Don MacRobert prepared for the owners of the Gold Reef City Casino Licence, on 01 November 2002, reads thus:

*"The business known as Gold Reef City and Casino, which is operated by my company, does not trade or operate as "The Apartheid Museum". The organisation which operates as "The Apartheid Museum" is a company registered in terms of Section 21 of the Companies Act with registration number **2001/019108/08**, by the name of **"The South African Apartheid Museum at Freedom Park"**, which is not a party to this application. In the premises a separate application for such expungement has now been launched **by the said Section 21 Company** under case number 32237/2002, which I propose should be heard simultaneously with this application as the same facts are applicable to both applications."*

The criminality of Don MacRobert is best demonstrated by examining the effort and processes that Sam Sole and his colleagues followed when they launched amaBhungane. They knew (or were advised) that, under the rigor of a constitutional democracy, if they intended to solicit money from anybody, they would need a legally incorporated entity.



They knew (or were advised) that if amaBhungane ever needed to litigate in a court of law, they would only be granted an audience, if they were, in truth and in fact, a legally incorporated entity. Having gone through the proper legal process amaBhungane (at first just a brilliant thought) then passed puberty to become a JURISTIC PERSON with a legal right, *to sue or be sued, in a court of law*. Hence it is that amaBhungane, for the sake of transparency, openly declare their incorporation details on their website:

“AmaBhungane Centre for Investigative Journalism NPC is a non-profit company registered with the Companies and Intellectual Property Commission, South Africa, under the number 2009/024323/08. We have PBO (public benefit organisation) status with the South African Revenue Service under the registration number 930049364. This means that subject to conditions, we do not pay tax and donations to us are tax-deductible.”

TRANSNATIONAL FRAUD. Above all else, it is the SARS registration number (930049364) that unmasks the criminal scam executed by NEDBANK on 01 November 2002. Don MacRobert could not include a SARS tax number in that Gold Reef City Casino affidavit because they did not have one. Mr Christopher Till, the curator at www.apartheidmuseum.org website cannot emulate the transparency shown by amaBhungane. Christopher cannot be as honest as Sam. Christopher Till was advised that under the rigor of the Financial Intelligence Centre Act (FICA) not even NEDBANK has the authority to open a Bank Account for the said Section 21 Company.

19 years later; “THE SOUTH AFRICAN APARTHEID MUSEUM AT FREEDOM PARK” remains figment in the imagination of a corrupt and captured judiciary; complicit in continuing transnational fraud against tourists visiting the City of Johannesburg. There is therefore no surprise that White Racist Criminal Fraudster, Christopher Till of Gold Reef City Casino, curates nothing other than the deification of Nelson Mandela and the elevation of the ANC.

A handwritten signature, possibly 'Rn', followed by the initials 'Rn'.

JOHN HORAK: SELF CONFESSED WHITE RACIST SPY

John Horak, like Sam Sole, also appeared before the TRC. Unlike others, Horak admitted that he was a police agent, working as a journalist. He told the TRC that more journalists were working as state informers **after apartheid** than during the heaviest days of repression.

Mr Horak, a former journalist at the Rand Daily Mail, said journalists who were informers under apartheid were "two-a-penny". Mr Horak said many editors knew of his work, but they did not take any action against him. He singled out former *Sunday Times* Editor Tertius Myburgh as one who had knowingly co-operated with him in his position as an informer. He said former *Sunday Express* editor Ken Owen had also allowed police spy Craig Williamson to write a column under an assumed name in his newspaper. SAPA, reports that "Mr Horak's testimony contained many gaps because TRC regulations prevented him from naming individuals who were still alive and working in the media. Horak's unchallenged testimony, reveals that this ANC led regime flooded newsrooms with agents and spies. The deification of Nelson Mandela and the elevation of the ANC continues.

BUT SAM SOLE IS CORRECT - I DO NEED HELP

I need help in trying to understand why Sam Sole and SANEF would not be concerned about R2Billion in gate takings from an unsuspecting public and donor funds, stolen over the past 19 years. Sam Sole's admission to the TRC may help us understand how his mind works:

*"We were a conservative, largely white, middle class bunch of people. The impulse of people like that is **not to turn the world on its head**, so we were constantly in a position of trying to stay moral, ensure that we were moving in a political direction which we could live with, but trying to counter, not just within our members but within ourselves, **the impulses for keeping the status quo**, which is an innately conservative (**racist**) impulse. Now if that led to the feeling, which it did, among our black colleagues that we couldn't be counted on for any great deal of support, that's perfectly true. That was our great flaw, **it continues to be.**"*



The most critical area in which I need help though, concerns the South African Judiciary. Sam Sole, *on his own version*, made a substantial contribution to events that saw our transition to democracy; where discrimination is outlawed, equality is guaranteed and the right to property is a human right, also guaranteed to Black people. I cannot understand why Sam Sole, would choose silence when given hard evidence that criminals have captured, not only the Executive and the Legislature, but also the Judiciary. White Racists collapsed the Democratic State. Journalist Sam Sole, at great risk to himself, *on his own version*, fought against apartheid's racist criminality. Sam's silence makes no sense. I need help.

SUMMARY

The sheer scope and scale of our project read with our mission and vision for The Apartheid Museum® seriously disrupted the deification project. Our commitment to educate and mediate the impact of colonial apartheid racism posed a serious threat to those early plans. We had to be crushed, dispossessed and dehumanised. Our broad intent is embedded in this one extract taken from our 48-page full colour prospectus published in 1998 and distributed throughout South Africa - including all mainstream media houses.

MIKE STAINBANK 1998: *"The Apartheid Museum™ bears little resemblance to any other museum. It is not academic nor is it dependent on trinkets, trivia and memorabilia to sustain it. The Apartheid Museum shall act as a catalyst in restoring the psychological health and balance of a people destroyed by apartheid. This need for psychological redress is the primary challenge facing The Apartheid Museum."*

SANEF: A DISGRACE TO JOURNALISM

Sanef's existence is a tribute to the willingness of media leaders to unite across political and ideological barriers. The organisation was fundamentally a merging of two previously polarised groups – The Black Editors' Forum, motivated by strong Africanist and black consciousness beliefs, and the Conference of Editors, largely made up of white, male, middle-class English and Afrikaans newspaper editors.

In our view SANEF is a disgrace to journalism. If ever there was a strong Africanist and Black Consciousness ethos to SANEF, we submit that it was subsumed and/or abandoned into the dominant character and racist intent of the SAUJ/Conference of Editors. Alternatively, Black journalists simply surrendered to the White deification project. They remain silent, to this day, even if it means retaining a corrupt and captured judiciary.

Black dissension surfaces twelve years after the launch of SANEF. The political and ideological barriers return when the Forum for Black Journalists (FBJ) excludes White journalists from a special meeting with President Jacob Zuma. Whites go ballistic, they cannot lose control. They take the matter to the South African Human Rights Commission.

SAHRC: "Katy Katapodis alleged that the issue in question is not the right to form an organisation of black journalists but rather the exclusion of white journalists, who are committed to the achievement of equality and are committed to the elimination of discriminatory policies and/or practices of the past notwithstanding his/her race or ethnic or cultural origin, from being admitted as members of such an organisation."

Katy Katapodis of Radio 702 lied to the South African Human Rights Commission; White journalists are NOT committed to the achievement of equality. White journalists are NOT committed to the elimination of discriminatory policies and/or practices of the past"

IN CONCLUSION: THE HISTORY OF WHITE PEOPLE

The TRUE story of The Apartheid Museum originates in our 1998 prospectus. We know that Europeans were largely underdeveloped when they arrived. Barbaric and brutal in nature, they could not conceive of a common humanity. Gun and bible in hand, Europe, interrupted the organic development of humanity. "A LESSON FOR HUMANITY" is the slogan I conceived to further explain my registered trademark: THE APARTHEID MUSEUM®.



Professor Nell Irvin Painter, a highly regarded historian at Princeton University, wrote the book *The History of White People*. Nell Irvin Painter tells us that in 1836, a criminal mob of violent White Supremacists attacked Hosea Easton's parishioners and burnt down his church. Nell Irvin Painter says: "What white supremacists praise as the products of energy and enterprise, Easton describes as booty obtained." Pastor Hosea Easton writes:

"Their whole career presents a motley mixture of barbarism and civilisation, of fraud and philanthropy, of patriotism and avarice, of religion and bloodshed. Instead of their advanced state in science being attributed to a superior development of intellectual faculties, it is solely owing to their innate thirst for blood and plunder"

White media owners and journalists, on our evidence, have never been able to move beyond the barbaric, brutal, violent, thieving nature of their forebears. White journalist Jeremy Gordin, Sunday Independent, 18 November 2001, takes depravity to whole new level: *"Tycoon Solly Krok finds inspiration for Johannesburg's new Apartheid Museum while visiting a Memorial to the Holocaust in Washington."* White journalist Charlotte Bauer, Sunday Times, 02 December 2001, is a liar: *"The Apartheid Museum was conceived by business tycoons Solly and Abe Krok, as a carrot to be dangled before the Gauteng Gambling Board in the hope of securing a gambling licence for the Gold Reef City Casino"*

In the case of the registered trademark The Apartheid Museum®, the engine of fraud is driven by a motley mixture of Jews, Zionists, Christians and Infidels, among them Violent White Racist Criminals; Abraham Krok, Alec Erwin, Arthur Aaron, Barend Schutte, Christian Kroese, Christian Neuberger, Christopher Till, Don MacRobert, George Bizos, Ian Lindsay, Jacques Booysen, Jarrod Friedman, Kim Feinberg, Martin-Zane Krok, Maxim Krok, Michael Katz, Rob Davies, Sidney Abramowitch, Solomon Krok, Steven Joffe, Trudie Van Straaten. Edward Nathan Friedland; Edward Nathan Sonnenbergs; Friedland Hart & Partners; Knowles Husain Lindsay; Werksmans Attorneys; Spoor & Fischer; Old Mutual; NEDBANK.

Handwritten signature and initials, possibly 'ER' or 'ERW', in the bottom right corner.

OATH

1. I, Arnold Michael Stainbank (aka Mike Stainbank) do hereby make oath and state that I am a South African citizen. I was born into the cruel, inhumane, barbaric violence of White colonial apartheid racism.
2. I am a Black person as defined in the lexicon of the Black Consciousness Movement. Black people are those who are, by law or tradition, politically oppressed, economically exploited and socially discriminated against and who identify as a unit in the struggle toward their aspirations to create a free and egalitarian society.
3. I swear that this affidavit, to the best of my knowledge and belief, is true and correct. I have no doubt whatsoever in my mind that the certainty of tested statutory law, under a constitutional democracy, is sacrosanct and not even the Constitutional Court has the authority to grant a single order in favour of a NON-EXISTENT PERSON; least of all, an order for imprisonment as in Case No: 37609/2014 JHB GLD
4. The highly regarded intellectual property expert Don MacRobert lectures thus:

ONLINE: *"A trademark registration is useful to prevent third parties from registering companies which may have confusingly similar names. More importantly, a trademark gives the registered owner the right to prevent third parties from using confusingly similar trademarks – this is a very strong right, enshrined in a statute, which is an act of parliament."* (Sourced: 28/12/2019)
5. In the year 2001, I owned two trademarks **The Apartheid Museum®** standing with full force and effect on the Trademarks Register:
 - a. Class 41 Trademark Certificate: 1990/03560
 - b. Class 35 Trademark Certificate: 1998/13337.



6. I am responsible for the incorporation and affairs of:

The Apartheid Museum (Pty) Ltd. Registration No: 2009/007114/07

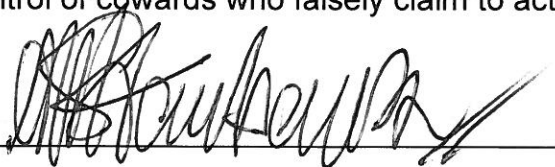
The Apartheid Museum Foundation. Registration No: 2009/007306/08

The Es'kia Institute Trust - IT 573620 - 028 629 NPO

7. **Lazarus Estate vs. Berly [1971] 2 W.L.R. 1149** the Court of Appeal stated:

"No Court will allow a person to keep an advantage which he has obtained by fraud. No judgment of a Court, no order of a Minister, can be allowed to stand if it has been obtained by fraud. Fraud, once it is proved, vitiates judgments, contracts and all transactions whatsoever."

8. Finally, through interaction, advertising and activism over 19 years, I am confident in my view that 99% of journalists and or media houses in South Africa are aware of this violent racist transnational fraud. In similar vein, 99% of the 400 Members of Parliament are aware that the judiciary has, for 19 years, corrupted statutory laws enacted by Parliament. Parliament, like Sam Sole, SANEF and others, in our view, remains silent because the dominant voice of the nation is White and racist and in control of cowards who falsely claim to act in the interest of the Black oppressed.



DEPONENT: ARNOLD MICHAEL STAINBANK

I certify that the deponent has acknowledged to me that:

He knows and understands the contents of this affidavit;

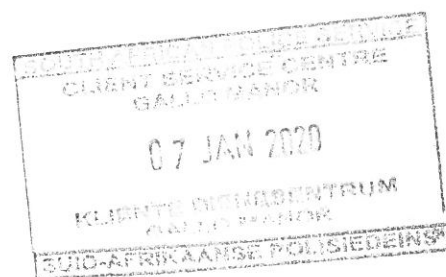
He has no objection to taking the prescribed oath;

He considers the oath to be binding upon his conscience.

The deponent thereafter uttered the words:

"I swear that the contents of this affidavit are true, so help me God".

The deponent signed this affidavit in my presence at the address set out hereunder:



Sandton Saps on this 07th day of January 2020.

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