

RHODEO

Rhodes University's Student Newspaper



FORTRESS RHODES

Behind the battlements

- SRC gets an election
- Rhodexo tangles with BAAB
- The rave goes on

'SHAME CITY' BACKLASH

INDIVIDUALS WHO GO INTO THE TOWNSHIPS FOR "POLITICAL DISCUSSIONS WITH BANTU" WILL IN FUTURE NOT BE ISSUED WITH PERMITS TO ENTER THE TOWNSHIPS.

So says Mr Dennis Bush, area manager of the Bantu Affairs Administration Board in Grahamstown, following the appearance of a series of articles in the last issue of *Rhodeo* dealing with life in the townships.

This applies also to anyone who in any way "abuses" the permits issued for the purpose of academic study.

Visit to home

The six-page series of articles, headed "Shame City", was written by second-year journalism students and given to the independent student newspaper for publication. One student had visited a black home to discuss political consciousness. She reported that blacks were angry about racial discrimination and the cost of living, and that they lived in an atmosphere of fear and suspicion in which it was dangerous to talk politics.

Three weeks after *Rhodeo* came out, Mr Bush and the local superintendent of the townships, Mr Rolang Freeman, arrived at the Department of Journalism to complain about the tone and content of the "Shame City" feature. Mr Bush had previously seen the Vice-Chancellor, Dr Derek Henderson, who referred him to the department.

Journ Dept

In a lengthy interview lasting more than 1½ hours, Mr Bush and Mr Freeman confronted Professor Tony Giffard, head of the department, and Mr Graeme Addison, who is in charge of the second-year newswriting course.

"If any person in future goes in for political reasons, I will withdraw all permits," Mr Bush said on that occasion. "We issued a permit for students to do a project, not to discuss politics. As far as I am concerned, that is out. I think it was rather exceeding what we gave the permit for."

In a subsequent letter to Mr Bush, Mr Addison asked whether the warning implied that the permits of all Rhodes students would be withdrawn if individuals held political discussions. If this were to be the case, scores of students who visit the townships each year to do academic work in fields such as sociology, anthropology, social work, and political science, as well as science students, would be prevented from doing so in the future.

A letter of reply from Mr Bush has clarified the position. He wrote:

"My statement regarding permits was to the effect that permits were issued for study for a specific project and not for political discussions with Bantu. You will recollect that I referred you to column 1 on page 12 of *Rhodeo*." (This was the report on political consciousness.)

Other purpose

Mr Bush goes on "It is my intention to withdraw the permit of any person who abuses a permit by using it for any purpose other than that for which it is issued. You will remember that I said that if a student wished to discuss politics with a Bantu, he could do so anywhere and did not need to obtain a permit and enter a Bantu Residential Area for this purpose."

In the original interview at the Journalism Department, Mr Bush admitted that he had not stipulated that students could not discuss politics with township residents. Professor Giffard said that if that was to be the condition under which permits would be issued in future, his students would have no option but to abide by it.

Impressionistic

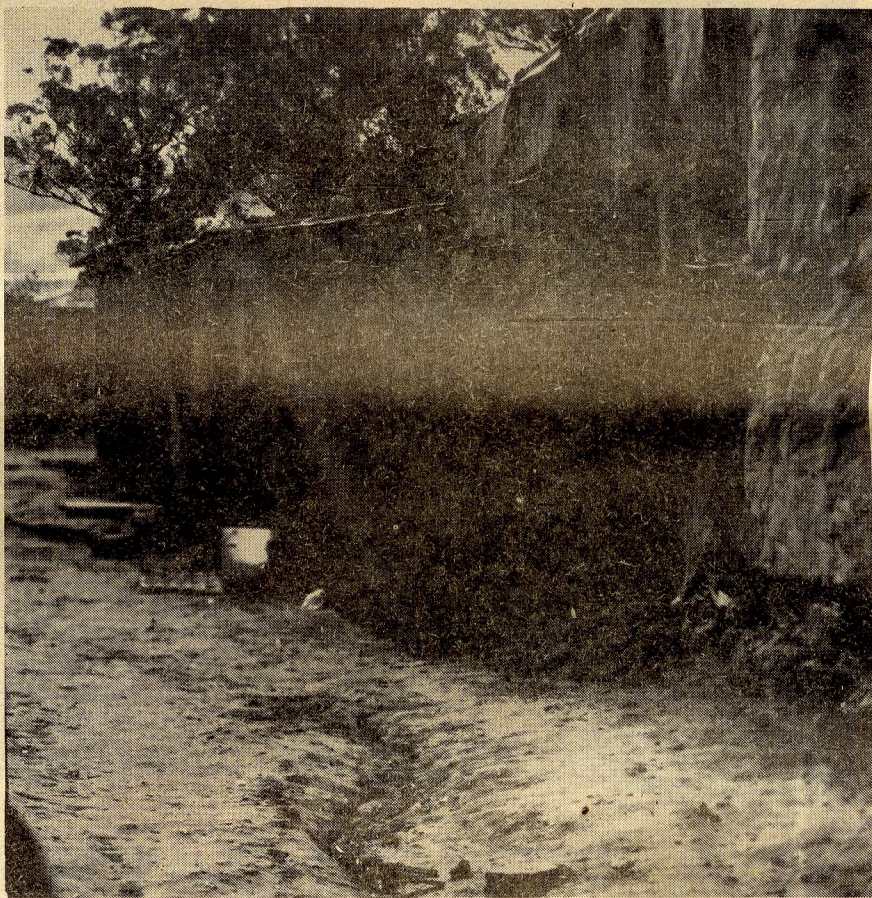
Mr Addison explained that his 34 second-year writing students had been assigned to work on investigative reports about local conditions, and he added he was pleased with the work they had done. He said journalists would not be bound to put across only the official viewpoint.

Mr Bush said he did not mind facing the criticism that was levelled at BAAB, but it had to be what he called "factual criticism". He cited the impressionistic article, "The Eye of the Whirlwind", as a case where criticism was not factual and

where certain distasteful statements could be found.

He read phrases from the article, which described, among other things "the bars of cells where castrated warriors danced in the clearings", "haunted shouts in the darkness, rouge spots chained to reflected glory hummed from FN barrels amongst the bodies", and depicting Fingo Village as "lying behind the barbed wire".

"Are these sort of statements calculated to encourage good relations between European and Bantu?" asked Mr Bush. He said that *Rhodeo* was read in the townships and that the authorities were left to cope with its effects on the black community.



BAAB officials 'sat on from a dizzy height?'

The "Shame City" exposé appeared to have "touched a political nerve somewhere", said journalism lecturer Graeme Addison, commenting on the reaction of officials of the Bantu Affairs Administration Board in Grahamstown.

Mr Addison said it seemed that the local officials had been under pressure from someone in the senior position to object most strenuously to the series of articles on the townships.

"I'm sure the editors of *Rhodeo* will be gratified to know that their newspaper is avidly read by officials as well as by blacks in the townships," said Mr Addison. "For my

part, as a teacher of journalists, I can only say that my students have performed admirably as watchdogs on the public interest and have exposed what needed exposing."

"Our investigation showed that Grahamstown's townships are certainly amongst the worst in South Africa. No amount of bureaucratic backchat can obscure that simple fact.

"Our two errors of fact in a six-page feature were trifling compared with the substantive truth of what we revealed. Clearly the Bantu Board is ashamed of conditions in the townships, or it would not now be threatening to withdraw the permits of whites who wish to speak to blacks

about politics in their home environment.

"It is that environment which is partly responsible for the political bitterness of blacks. As journalists, we have a duty to report on the squalor, the overcrowding, the lack of electricity, and the hunger which make up the pattern of daily life in the townships.

"Fortunately we can still enter Fingo Village without permits because the area has been de-proclaimed and is no longer a Bantu Residential Area in terms of law, although blacks still live there. We certainly will 'talk to Bantu' about politics if we think it is in the public in-

terest to report what they are thinking, and if necessary we will do this outside the townships.

"Personally I do not regard the 'Shame City' articles as having gone beyond the scope of our academic project, and in no sense did my students 'abuse' their permit rights. I rather imagine that it will be an abuse of their rights if permits are refused to them in future.

"But the local officials have their problems. They may have been sat on from a dizzy height by someone in authority. Grahamstown is a big embarrassment to the Government. Let it stay that way until something is done to improve the place."

—how it hit the fan

It was an investigation that hit home.

"Shame City", the exposé by journalism students of the appalling conditions in the black areas of Grahamstown, has provoked widespread concern in the press and has forced officialdom to answer some of the charges laid at its door.

The exposé, published in the May issue of *Rhodo*, caused a furor among Grahamstown officials. This reached a climax when the Bantu Board and the City Council blamed each other for the squalor of the black townships.

Today *Rhodo* carries new details of population and housing shortage in the townships, supplied by angry officials who feel that the previous issue didn't give their side of the story. (See this page).

Here is the course of events since May:

- * May 20: *Rhodo* carries its six-page "Shame City" feature. The *Daily Dispatch* reports on its front page that Rhodes students had dubbed the Settler City a City of Shame.
- * The next day, the *EP Herald* reported on conditions in Dead Horse Kloof but failed to mention that it was *Rhodo* which had brought the issue to life. For the next three weeks, it was rumoured that BAAB was dissatisfied with *Rhodo*.
- * During the week of June 6-11, Mr Dennis Bush, area manager of BAAB, complained to Dr Derek Henderson and to the Journalism Department. (Report alongside)
- * June 18: The *Dispatch* carries a front-page report claiming an "Exclusive exposé" on Grahamstown's townships. A study of this report reveals that much of it has been lifted from *Rhodo*, without acknowledgement.
- * June 20: The *Rand Daily Mail* reports that a student investigation has helped to make a national scandal out of Dead Horse Kloof.

- * June 21: It is reported that Grahamstown's Mayor, Mr Gerrit Fourie, has blamed BAAB for the existence of the slums.
- * June 23: The Chief Director of the BAAB in the Cape Midlands, Mr Louis Koch, admits that Grahamstown's townships are among the worst in the country. He lays the blame on the Grahamstown City Council.

That same day, a BAAB spokesman says the town needs 4 000 houses for

blacks - a situation that has been worsening over the years.

- * Subsequently, Grahamstown made an offer of land to the Government for the siting of black homes, and this was accepted.
- * In Cape Town, the "Shame City" articles were republished by NUSAS as part of a social action dossier, to reveal that the squatter problem is not confined to the Western Cape.

"Shame City" represented the first fruits of an investigation into

local conditions carried out by second-year journalism students. The original intention was to report on the condition of the physical environment in and around Grahamstown, but it soon became obvious that the major environmental, social, and political issue was the state of the black townships.

The articles in this edition are the second instalment produced by the investigation. A third is to follow. The first had so much impact that both the *Sunday Express* and *Weekend World* have asked for sight of further issues.

Caroline Southey

The horror conditions of Thornhill fade into far-off paradise compared to living conditions found within Grahamstown's municipal boundaries. Dead Horse Kloof, a squatter camp beyond Fingo Village, has amongst the worst living conditions to be found in South Africa. — to a report by

Bush objects: 'We've been fighting'

Rhodo's "Shame City" exposé incorrectly stated that the temporary tin rooms for blacks at Silver City near Fingo Village were 10 by 10 ft. In fact they are bigger: at 144 sq ft (12 by 12 ft) they are nearly 50 percent larger than the buildings of 100 sq ft.

The issue also mentioned that Mr B B Zondani was the chairman of the Urban Bantu Council. He is in reality the secretary: the chairman is Mr Colley Draai.

These two errors of fact occurred in the six-page investigative feature entitled "Shame City", written by students in the Department of Journalism at Rhodes. The Department (and *Rhodo*) apologises for any misunderstandings which have arisen as a result.

The area manager of the Bantu Board in Grahamstown, Mr Dennis Bush, has pointed out the errors and has provided new information relevant to the black townships.

Mr Bush disputed some of the contentions in an article by Caroline Southey on Dead Horse Kloof, including her statement that officially the squatter camp "does not exist" and that nothing was being done for the people living there.

"To give the impression that nobody is doing anything brings discredit to the Board", he said. "We have

been fighting for years, we have made recommendations, and we have approached the Department of Bantu Administration with a proposal, though I can't tell you what that is".

Referring to another part of the article, he said a quote from Mr Roland Freeman, the local superintendent of the townships, may have led people to believe that the forced removal of Grahamstown's blacks had stopped last year because of the Soweto riots. Actually, the two events had been purely "coincidental".

Miss Southey had quoted a resident of Silver City as saying that he would move out if he could because people were crowded together - "One family, one blanket, one room." Mr Bush said this was not a fair reflection of the situation. There was a maximum of five people per room, and families were housed in 2, 3, or 4-roomed units depending on the number of people involved.

In Miss Southey's article and in another article by Bernard Mathey, reference was made to population figures and housing densities given in a report drawn up by a senior state health inspector, Mr L B Sieberts, after he visited Grahamstown last year. Mr Bush disputed the figures supplied by Mr Sieberts and said that he did not know where the inspector had obtained his facts.

A survey by BAAB had shown that the population of Makanna's Kop was 7 894 people, living on 1 236 plots; this gave an average density of 6,37 and not 8,19 as stated by Sieberts. Similarly, the density of Fingo Village was 19,55 and not 22,87 per plot. The lower figure was arrived at by dividing the Board's census figure (6 843) by the number of plots (350).

(It should be noted, however, that many of the plots in Fingo Village are vacant or held as church land. The real density in the housing area approximates to the figure supplied by Sieberts.)

Mr Bush said the total population of the black townships was now 36 749 and not 34 797 as stated by Mathey on the basis of the Siebert report of a year ago. The 4 000 people who were on the waiting list were in fact heads of families, so that the actual number waiting to be rehoused was probably in the region of 20 000 (five per family).

He denied the allegation by Mr Zondani that the Bantu Board did not collect latrine buckets frequently or regularly enough with the result that people had to dig holes to empty their full buckets. Mr Bush said that certain landlords, of which Mr Zondani was one, might have six or eight families on a property. They could get as many additional buckets as they liked, at 57 cents per bucket per month, and twice a week there were bucket removals.

"But where you get a slum landlord with too many tenants on the property and only one bucket, obviously it's going to be a messy business," said Mr Bush.

Mr Bush said that if the student newspaper wished to do something "positive" for the community it should publish an article on what employers could do for their black servants and workers. There was nothing to prevent an employer from financing a building on one of BAAB's site-and-service plots, except that the number of plots was limited. Employers could also pay for extensions to the houses of their black employees. The Board itself would get its engineering section to design the buildings and supply the plans.

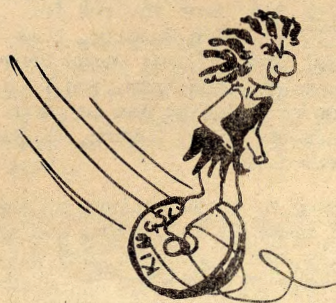
"If the press would just publish what can be done, we would give them every help," he said.

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Overseas Jobs for five

Five Rhodes students have again been selected to take up jobs in foreign countries as part of AIESEC's international exchange programme.

AIESEC (the International Association of Commerce and Economics Students) holds an international congress annually in March where over 4 000 students from 55 countries are matched to jobs suiting their academic qualifications. The matching is done by a sophisticated computer system developed for AIESEC by IBM in 1970.

The students who made it this time are:



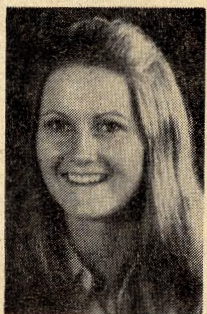
Calvin Low Ah Kee, who completed a B Com in 1976 and is now working in PE, his home town. He will be going to a telephone company in Maryland USA for a year. His job will be in the computer field.

Barbara Reitz, a 1976 B Com graduate from George who has a plum job with a shipping firm in Stockholm for 16 weeks. She will be involved in marketing analysis.



Dave Erasmus, who majored in Journalism and Economics in 1976 has a job in Cali, Colombia for a year with a finance group. Dave is at present with the Diamond Fields Advertiser in Kimberley.

Andre Lamprecht, the 1976 SRC President at present working as a prosecutor in Cape Town, will be going to England for 12 weeks to work with BMW on a special project. Andre gained an LL B in 1976 after doing a B Com at Stellenbosch.



Stephanie Field from Salisbury is at present completing her Sec Prac/B Com and will be working in Finland for 12 weeks from the end of the year. Stephanie will be doing a marketing survey with a commercial bank in Helsinki.

CAMPUS CONTEST IN THE BREWING

A beer-brewing competition is to be run by the Microbiology department as part of its contribution to Arts and Sciences Week next month.

"Beer-brewing is probably the closest many people come to understanding the goings-on of microbiology" says Henk Eichhorn, displays organiser for the festival. He is expecting a large number of entries, both from students and from Grahams town residents.

For those interested in entering their wares in the competition (and perhaps becoming Arts and Sciences Beer-Brewing Champ '77) Henk provided further details.

Competitors are asked to provide two quarts of home brew, bearing labels with the name and address of the brewer. During judging these labels will be replaced by labels bearing an entry number only.

The bottles should be handed in to Don Hendry in the Micro department by Thursday 18 August to enable them to be chilled and for their contents to settle.

A panel of judges, possibly including an expert from SA Breweries, will choose the winner on Saturday morning 20 August. The organisers are not disclosing what the prize is to be, but Henk describes it as "valuable and functional."

If this year's competition is successful, it is hoped it will become an annual feature of the Arts and Sciences festival.



footsore workers angry

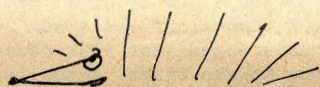
Richard Wicksteed

Black workers at Rhodes are growing increasingly angry about the erratic and inefficient bus service. Because of unpunctual and grossly inadequate transportation, many workers are forced to walk to work in order to arrive by the 6.30 a.m. deadline. Those arriving late find themselves accused of laziness and incompetence, and some have been threatened with thier jobs if they repeat the offence.

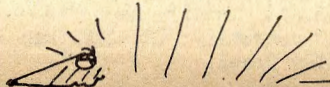
Said Mr Moebiza, Secretary of the Black Workers Union; "The transportation service is quite ineffective." He went on to say that it is totally unnecessary for workers to have their jobs placed in jeopardy through no fault of their own.

On Wednesday the 27th July most Rhodes workers were forced to walk from the townships because the buses were either too full or did not arrive according to schedule.

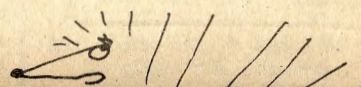
The new Arts Block
is most impressive



....But a little confusing
at first



Does anyone want the 3 days'
worth of notes I took on Goethe
before I found the History Dept.?



FOLK

Jennifer Still

The Folk Club's Hillbilly Hop, scheduled for this term, has been postponed until early next year. Stu Loveday, whose group was to have provided authentic bluegrass music, has been called up.

Plans to stage the Bob Dylan show, recently on at the Market Cafe in Johannesburg, have been shelved for the moment. Judy Parfitt, chairperson of the Folk Club, hopes that the show will come to Rhodes as soon as it has completed its current contracts around the country.

There is a strong possibility that the Silver Creek Mountain Band will perform their brand of bluegrass on campus this term. Folk fans can also look forward to regular fortnightly Sunday night concerts.

This week Judy sent invites for Folkal 77 to Colin Shapiro, folk guitarist from Joburg; Dogge Bagge, the bluegrass band from Cape Town; East London flautist Ian Sampson; and Delia and Roger Layton, singer-composers from PE.

Judy spoke to these artists at the PE folk festival last term, and she is fairly confident that they will all be here on September 16. Student talent, like singer-guitarist Charlie Griffin, will also be represented.

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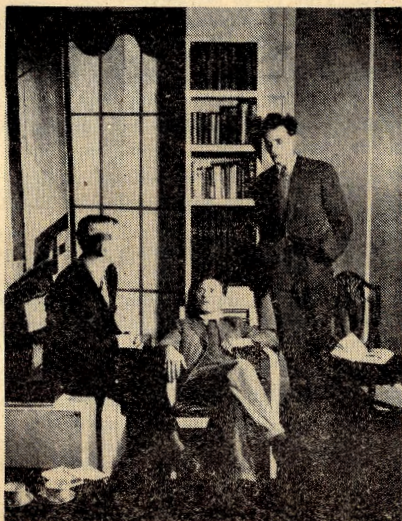
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Young Writers of the Thirties

A recent exhibition at the National Portrait Gallery, London, the first to feature prominent writers since the events affected them profoundly and exhibitions of Pepys and Boswell, has called for an innovative and fresh provided an illuminating insight into literary struggle, a struggle which some contextual aspects of the writings of five men who were perhaps some of the greatest idealistic innovators of the English craft.

The theme of the exhibition was "Young Writers of the Thirties" and focussed specifically on W.H. Auden, C. Day Lewis, C. Isherwood, L. Macneice and S. Spender, a group of writers who were unparalleled in the effects of their writing on contemporaries and in their collective response to the problems of their commitments and the troubled world situation. Despite the occasional stigma of a 'movement' or group, often imposed on them, all of whom were at Oxford or Cambridge in the early thirties, they were essentially creative individuals who formed a group of close friends, and yet who never shared the same political, even literary opinions, and whose work was in a sense interdependent, even intertwining, but essentially individualistic. They can be seen as representatives of the young writers of the Thirties. They were surrounded by the Fascist threat, the uncertainty of the wider political situation and economic disaster manifested itself in dole queues and hunger marches. In a sense they were literary pioneers, reacting to a new and unique situation, with the middle age establishment behind them, and before them the dilemma of what was to be - Spain. And in addition to this they all to some extent faced the problem of reconciling the artistic and the political. For there was a growing call of commitment, a challenge to face what was an obligation to proclaim their politics, to assert the importance of action over speculation. The war in Spain which broke out in July 1936 thus posed these writers with a profound problem.



W.H. Auden, Christopher Isherwood and Stephen Spender. Photographed by Howard Coster, c. 1936. (National Portrait Gallery)

Undoubtedly the war was a lesson. It was a lesson to idealists who, through grisly participation, came to question their motives. It was a lesson to liberal propagandists who questioned their involvement. And to the detached and the observers, the war between left and right mirrored the intellectual conflict faced by contemporary (left) writers, where priorities were taking a beating through the realisation that the expression of an ideological truth and loyalty to a political persuasion were not always compatible. And although these five

Auden is perhaps the most popular representative of this period and to some extent his literary position is defined in these terms. It has been said that Auden was the most powerful influence on the collective character of the Left Wing poets of this period. This poses a dilemma which extends to the other four as well: to what extent is his poetry and its distinctive features merely representative of a collective sentiment, and which the reflection of true individual poetic personality? "The poet is only an extension...of ordinary man", says Macneice, and implies that maybe the separation is unnecessary.

Inglush Litracher and the Twot

'There's nothing on the Arts page'
-Student

'There's nothing in the Students'
-Arts Page

As you are reading this magazine you are obviously a person of immense literary discrimination, and the crude literary activities of the proles will be of but minimal interest to you. Nevertheless, having turned your attention to the bottomless profundities of our editorial page, and been duly renewed in mind and spirit, you may care to divert yourself by sneering, from the dizzy literary heights to which English I (failed) has raised you to, at the mindless throng.

Matric literary criticism (Hamlet is very angry with his uncle. Macbeth does not like killing Duncan. The message of this poem is that nature is very beautiful.) scarcely prepares one for any form of literary appreciation and many potential students have

years ago run screaming into the arms of James Bond Modesty Blaise. However on arrival at this well known Institution for the propagation of foreign ideologies and undesirable organisations, they often find themselves surrounded by people who claim to have read every notable work written in the last 2000 years, and thus the student may be reduced to reading some literary criticism, in order to pick up the fashionable set of adjectives which should be used when discussing any particular book, or even worse, to reading the book itself. Of course the student may also descend among the literate of the Science or commerce faculties, who will guide him to the intellectual delights of Hammond Innes and Playboys advice column. Even the aspiring Arts student may, after his thousandth plate of greasy chips and, thousandth lost game of cards, in the canteen himself so out of contact with the civilised as to be yet another addition to the literacy problem.

But for those who are partially able to steer the strait and narrow path between the boredom of the canteen, the orgies of mutual psychoanalysis of the Devonshire tavern and the insanity threatening anyone who goes to a lecture earlier than the 10.40 a world of trendiness lies in store. Some indication of the literary taste of the undergraduate may be gained by looking around the entrance of a Campus bookshop. There one finds oneself surrounded by heaps of work of Messrs. Vonnegut and Hesse. Strangely enough these volumes seem to be the exception to the golden rule that anything in that institution is not needed by the student, by virtue of it arriving either too early or too late for it to be 'relevant' to what he is doing. Large numbers of students depart

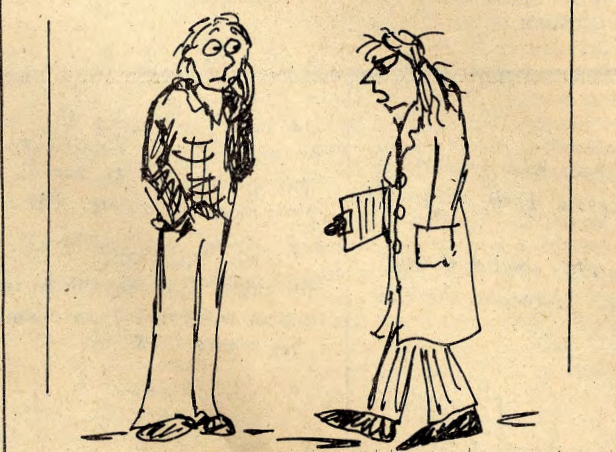
from the shop proclaiming to the world that the millenium arrives and 'like this guy opens up your consciousness'. 'The heads are fed'; new horizons are opened up to cries of 'incredible', 'its like a search for meaning' its a whole new world 'relevance' and similar expressions of approval. The ultimate in 'now' literature has been mastered, a passport to the fair fields of pseud campus intellectuality has been granted.

The student may pause to worship at other shrines, such as that of D.H. Lawrence, patron saint of Penguin books. Due to D.H.L.'s immense ability to mystify the most simple of activities, the reader is forced to become spiritually overwhelmed, and walk around campus spreading his inner mystic glow as if it was some kind of contagious disease. Lawrenciam is an incurable affliction; fostered in a climate of worshipful lecturers and over-awed students, any attempts to it will be greeted by the angry reaction of 1000 Ph.D theses. Strangely enough Lawrence is one of the few gods that students share with the English literary criticism establishment, Henry James is regarded as 'heavy' - but whereas this term when applied to Hesse - incredible, mind expanding etc. when applied to James it means difficult - "Help!" - where is this all getting us? 'My God, the vagaries of fashion' mumbled the wise old man of the canteen into his obstinately non-existent beard.

But of all the literary activities on campus one surpasseth all else. That is pontificating in the pages of this excellent journal on a subject of which one's own ignorance is abysmal.

Oh well, as the great Italian mystic Maleditesta once said 'Anyone can write a book. But it takes a true genius to give the impression he knows more about it than the author.'

DON'T ASK HOW THE PRACTICE WENT - THEY'D RUN OUT OF RATS, SO I'VE JUST SPENT FOUR HOURS DISSECTING AN ANT.



RHODEO

EDITORIAL OPINION

Election Issue

The SRC elections are at hand. It is at this time that the SRC comes in for much outspoken criticism. It is criticised by both the Left and the Right as being irrelevant and ineffective. But both camps must surely concede that the SRC is potentially the most powerful organisation on campus for the representation of student interests.

Given that, a high percentage poll will provide the SRC with the mandate it needs to become both relevant and effective.

The manifestos of the candidates indicate a spread between vital new blood and experienced, familiar names. The potential for an effective SRC for 1978 is apparent. It is up to the individual to decide according to his or her personal preferences. But the individual should not dismiss the SRC as irrelevant and refrain from voting. By doing so, he is the eventual loser.

Attend the grazzles. Form your own opinions on the candidates. Go to the polls in a critical frame of mind.

But VOTE.

Editorial Staff - Vol 31 No 6

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Rhodeo is the student newspaper of Rhodes University. It is published by the SRC, and printed by Grocott and Sherry, Grahamstown.

Although Rhodeo is published by the SRC, the editors are allowed full autonomy. Consequently the views expressed in Rhodeo are not necessarily those of the SRC or its individual members. As all members of the university are free to contribute to Rhodeo, the views expressed should not be presumed to reflect those of the editors or any member of the Rhodeo staff.

A reply to Izak Smuts's letter in the last edition, in which he attacked the editors of Rhodeo.

Sir,

I reject Smuts' allegations on the following grounds:

- (1) Deliberate misinterpretation and trivialisation of the colloquialism "playing games", which was originally used unambiguously in the editorial attacked.
- (2) The use of this misinterpretation and additional quasi-logical rhetoric to confuse the original stand taken in the editorial.
- (3) Some petty, and some fundamentally important, moral (Smuts conflates the two in a concerted polemic) personal accusations made against the editors of Rhodeo couched in precisely the tone and language to which he is ostensibly objecting.
- (4) The use of invalid syllogistic argument forms to make definitive claims about choice and the number and kinds of options for action open to the president of the Rhodes SRC. The concluding syllogism defining the duty now of "English student leaders" also does not follow.
- (5) The following dichotomy implicit passim:

Afrikaans vs editors of Rhodeo;
(and some English) student leaders

Pretoria vs Soweto, or, "the so-called Soweto SRC";
and "the capital" or, "the Pretoria SRC"

identified with

"freedom fighters" vs "terrorists" and lily-livered and dangerous and irresponsible action.
and "the struggle for peaceful change by non-violent methods"

Now, consider one aspect of the situation as it stands in the reality (I contend) all South Africans know it: "those lily-livered individuals on our borders" who Smuts wants to identify as "terrorists" are juxtaposed (in all senses) with their opponents - those (patriotic?) individuals on our borders who Smuts wants to identify as "freedom fighters".

My conclusion is a deliberate misquotation of Izak J Smuts;
"Violence is grossly absurd."

Clive Dyer

LETTERS

Sir,

The editors of Rhodeo seem to hold the view that true journalism consists in reviling all and sundry (except communists and Non-whites). When, however, criticism is levelled at them, they howl with indignation. This juvenile arrogance and childish petulance are, however, a fairly common characteristic of present-day journalists.

The editors have destroyed any credibility they may have enjoyed by totally rejecting well-founded charges, such as that of muck-raking and administration-baiting. Every issue of Rhodeo which has appeared this year substantiates the charges mentioned. If any proof is needed, I refer you to the back page of the last issue (Vol 31, No 5). This article entitled "Rhodes: A new press code of conduct" was calculated to give the maximum offence to the Vice-Chancellor and the Administration. It succeeded in doing this and in offending any civilized person who read it. And then these pseudo-liberals have the temerity to use catch phrases as "respect for human dignity". As a matter of fact, the tone of the Rhodeo issues reveal a degree of moral turpitude which arouses serious concern about educational processes at this university.

In an earlier issue the editors denied the charge of political activism. Yet much space in one issue was devoted to propagating the views of a Black political movement. In another the SRC was taken to task for having discussions with other SRCs about matters of common interest to students instead of engaging in political agitation against the Government, and in the last issue the SRC was told to ignore the Afrikaans-medium universities and consult the Soweto SRC. The implication is that Afrikaners should be excluded from consultations about the future of this country. But don't you dare accuse the editors of Rhodeo of racial prejudice.

The self-deception of the editors equals that of the peanut president of the USA who makes great play of the term "human rights" while turning a blind eye to conditions in the emergent African states and intensifying boycotts against Rhodesia to starve out the population of that country. His concept of human rights evidently does not encompass the right to live.

If the editors of Rhodeo find conditions at Rhodes in South Africa so repulsive, one wonders why they don't remove themselves to the elysian fields of Uganda or Angola or Ethiopia. There they are likely to experience the kind of freedom provided by the "freedom" fighters they so greatly venerate - freedom from the cares of this earthly life. After all, this is not too great a sacrifice in the cause of change.

R.U.M.

Sir,

With regard to the article entitled "Af Lit or Prac Crit?", Rhodeo, Vol 31 No 5, I should like to reassure the writer - whilst there may be an almost total absence of African literature on the English syllabi at South African universities, the study of black literature forms an important part of both the undergraduate and postgraduate courses in the French department at Rhodes.

In each of first, second and third years, one African writer is studied with relation to the problems resulting from colonisation, and the black man's struggle to assert his identity - "la négritude", these writers being Birago Diop, Léopold Senghor and Ferdinand Oyono. In the Honours course there is an option which deals solely with French African and West Indian literature, and includes the study of writers like Camara Laye, Aimé Césaire and Mongo Beti.

As a student in the French Department, I am fully aware of the great value of the study of Black Literature, and regard the omission of African authors from the English syllabi as serious and unfortunate.

B.A.J.

Sir,

As a first year Phys-Ed student, who considers himself reasonably mature, I find the actions of certain Phys-Ed lecturers reprehensible. It is the practice of a certain lecturer (who incidentally is a very good tennis player) to call a roll-call before all practical periods eg soccer.

Having left the Economics B lecture theatre, and proceeded on a brisk walk to the Prospect House field, I arrived in time to hear the surnames beginning with G being read out. My surname unfortunately beginning with a letter in the alphabet before G has thus already been read out. The said lecturer informed me that if I didn't arrive in time before my name was read out, I would be marked absent.

He marked me absent.

I write this letter in desperation, the aforesaid lecturer having been approached on this subject previously with no joy.

In the Nick of Time

I have thought of standing in the S.R.C. elections myself, actually...

I feel that the present S.R.C. concerns itself only with trifles...
I, of course, would tackle some MAJOR issues...

I'd have committees to investigate the capacity of Rhodes rubbish bins, the quality of res. stew, oppies' pet-food problems, the abysmal lack of ice-hockey facilities, the problem of too much thoughtless action and too few committees in the S.R.C.

ASB

back into the laager

Brett Hilton-Barber

"The outside world must not think that the Afrikaner is prepared to share with blacks or to allow them any say in white power structures."

No, not the words of some doddering Cabinet minister or dominee, nor even a Bantu Affairs board official, but the utterances of a Tukkie delegate at the recent Afrikaner Studentebond congress at Pretoria University.

The outcome of the plush, R18 500 conference attended by 380 students, amounted to a declaration of unswerving loyalty to the ideology of apartheid.

Delegates were told by Prof C W H Boshoff, chairman of the South African Bureau for Racial Affairs, that the country could only break out of its isolation when its policy of separate development became so clear that the outside world could not ignore it. He added that whites should make themselves indispensable and acceptable. After 300 years of existing here they knew the demands of Africa, he said. Prof Boshoff, of the Theology department at Pretoria, added that the choice for Africa was between the present whites or other inexperienced, non-permanent whites whose presence also had far-reaching ideological implications.

A motion suggesting that the permanence of urban blacks prevented apartheid from being the final answer to the country's problems, was prevented from being discussed at the insistence of Pretoria. The objection was that previous congresses had discussed the issue and nothing further could be done. Instead they put forward an uncontroversial motion on the same subject which was discussed.

The issue highlighted the rift between the verligte Potchefstroom delegation and the verkrampte views of Pretoria.

The congress also voted in favour of retaining the Mixed Marriages and Immorality Acts. Vice-President Daan Nulls of Pretoria, said that "if we allow mixed marriages, we must open certain areas to allow mixed couples to live together and we must have mixed schools for their children. This we cannot allow." He was cheered for this. The question of these acts was not important enough to even warrant attention at the Saso Congress fifty kms away at Hammanskraal.

Nulls also said that it was pointless trying to satisfy the outside world; they wouldn't notice anyway.



The Congress accepted a motion that "unnecessary" black labour on campuses, such as in hostels, be done away with. This point was linked to another - to prevent unemployment, the money saved on the reduction of black labour could be used to create employment opportunities in the homelands through ASB homeland development projects.

The "confrontation debate" dealt with the possibility of confrontation between South Africa and the West, and the methods of avoiding it without dropping apartheid. Internal race conflict did not even arise.

The congress voted against any form of power sharing between white and black, but for the first time the permanence of urban blacks was acknowledged and the possibility of accommodating them outside the homelands policy arose. But generally, the less reactionary views of Potch were crushed.

Another leap forward was that the congress accepted a motion condemning terms such as "non-white" and "Bantu" despite an objection that "whatever you call these people, they remain the same". They also agreed that areas outside the homelands should be called South African and not white areas.

If ever there was a case in point of student politics becoming irrelevant because of its extreme nature, the ASB congress is it. It is disturbing, to say the least, when the "future leaders of South Africa" (their words, not mine, note) adopt such attitudes so removed from reality. For the price of staging such a show, one would think that something constructive might have emerged.

SASO

with the masses

Against a backdrop of a still smouldering Soweto, and renewed white commitment to apartheid in South Africa (see ASB story), the South African Students Organization SASO held its 11th annual general congress at Hammanskraal, 50 km north of Pretoria, from 4 to 7 July.

Reports about it are scarce, and the white population has almost no grasp of what attitudes were adopted at the congress. Johannesburg newspapers, especially the *Rand Daily Mail*, are said to have come under severe self-censorship, and those reports which were published give a false impression of political activity in the townships. Delegates and journalists attending the congress were searched at roadblocks, and in at least one case detained by Security Police.

Thami Zani, publicity secretary of the Black Peoples' Convention BPC was served with a five-year banning order on his return from the congress. He has been restricted to Dimbazi, in a house allocated by the Security Police. The BPC execu-

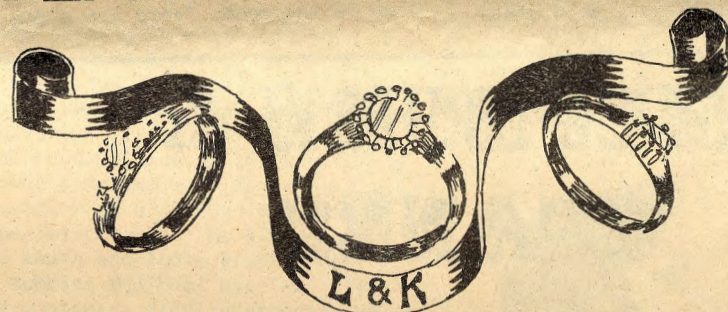
tive now comprises only two members - Mr Hlaku Rachidi, president and vice-president Rev D P Tshenkeng.

SASO passed a motion rejecting the present "enlightenment" of sports policy. The motion said that "normal sport can only be implemented when the Group Areas Act, Separate Amenities Act and all prohibitive legislation had been scrapped".

The Congress stated that "the political structure supported by the exploitative capitalistic ethic, has given rise to a situation where minimal changes are greeted with unwarranted acclaim." One has only to consider the attitudes of white sportsmen to this new sports policy, to see the motivation behind this resolution.

The newly-founded Urban Foundation also came under SASO attack. The congress described the organization as "forming a black middle class to act as a buffer zone between the exploited masses and the exploitative machinery of this country."

LEADER & KRUMMECK

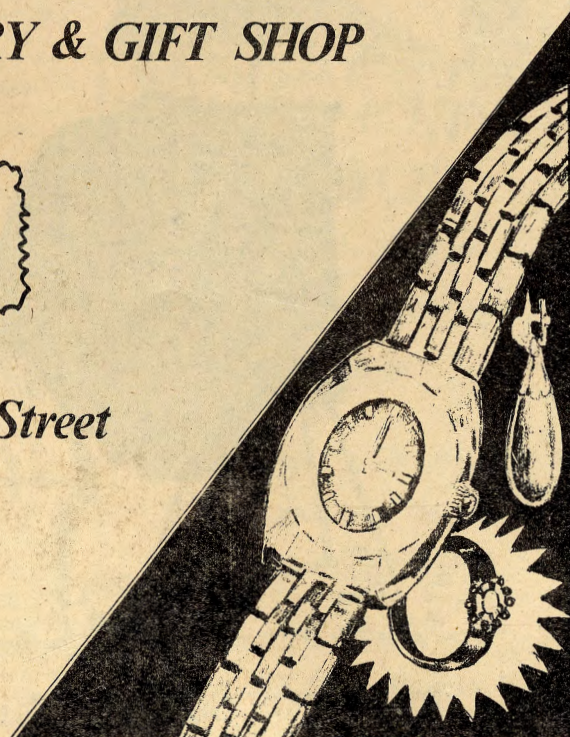


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BERRY ROCKS ON

"London French-letter",
from Malcolm B Journ.

At 8-45 we are standing in the rain outside the New Victoria theatre waiting for the doors to open for the late-night London Chuck Berry Show. We are quite drunk at this stage and largely oblivious to the rivulets pouring under collars; our attention being claimed by the crowd which is quite unlike any other I have seen.

Old rockers have emerged from corners and stand with studied nonchalance, hands thrust deep into velvet pockets and cigarettes dangling from the extremities of the lip. The hair of course is pure James Dean, only more so. Jutting Cowlicks sticking three maybe four inches out from the forehead; the smooth curve flicking back on itself to stand in an upright brush. Following the line of the cheek the hair grows into huge mutton-chop sideburns which often extend to the nostril. The slicked hair stops just over stiff white or black shirt-collars which in turn jut high out of velvet jacket collars.

What Jackets! Smooth felt-like hat jackets! Smooth felt-like material with cuffs, collars and pockets picked out in contrasting colour and fabric. Most of the guys are wearing ties. Pencil-thin white string ties over gold studs

or Americanized ties consisting of two braids of string pushed through a metal throat clasp; the clasp is either in the form of a steer with large horns, and eagle with spread wings or a rocking couple. Trousers are black stovies which end two inches above the show, allowing enough space for the sock to show through. Imagine any luminous colour and there are socks in that shade; the less flashy have white socks vanishing into Chelsea Boots with unbelievable toes. Other shoes are heavy clumpish sueded jobs with solid soles to give glide in your stride. The dandies have waistcoats of metallic lame; sparkles and pinpoints of coloured light.

The chicks have pleated skirts, stockings with black seams and stiletto heels vanishing into abstraction. Hair bobbed back and gauzy lipstick and you have a fair idea of the crowd.

Not all like that; some new kids aping older brothers and sisters and some freaks and some right ordinary folk; the doors open and we are squeezed forwards. A few people are trying to get a "Chuuck Beeerry" chant going but with little success, thank heavens. Once inside, we become aware that the air is charged with expectancy and as we are seated slip into the tension of the room. There are a few

henna-ed dykes lounging against the walls, chewing gum and looking quietly spaced. Fortunately the auditorium is small and as we charge up and take in the crowd, the lights go down.

There are two support groups both of which are very good, especially the first which plays traditional rock 'n roll numbers such as "Sweet Little Sixteen." They have all the gear-stovies, waistcoats, hair-do's and stand in straddle-leg machismo. They are also very good musicians and get the crowd going. The second group are a bit show-biz and flash but also very competent and by the time intermission arrives we are strongly into the spirit of mind-blast liberation; ready to suck the magical Berry. A few joints circulate and although we are revved up I am surprised at how subdued the audience is, not really subdued but rather well behaved. Finally the lights begin to die for the second half of the show and what we have all been waiting for.

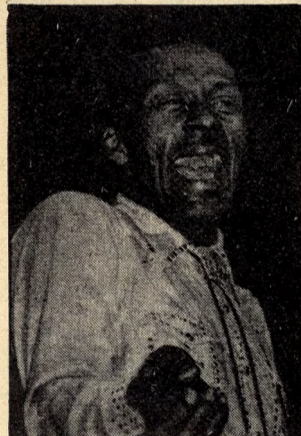
Fantastic! By the time the fire-curtain is three feet off the ground he is already crashing his way into the most powerful version of "Rollover Beethoven." Everyone goes beserk and the notes come driving out of the speaker boxes. There is no strain. Driving rhythmblasts you square between the eyes and Rock A Berry holds his scarlet guitar at 45 degrees unleashing tremendous energy with no visible effort. His vocals are powerful and he drawls beautifully long "Rolloooooo-over Beethoooooooven," ending with a "Whee", and he pops his eyes open to see the people.

He's an ugly spade. But Oh so good. In fact, the best in the world and he knows it. He is incredible and his rapport with the audience grows until by the end of the show he has us eating out of his hand. All the adjectives such as 'dynamic', 'dazzling', and 'amazing' seem worn when applied to such a powerful performer, he generates fields of energy wherever he moves. His black glittery trousers wink in the spotlights but there is very little ostentation about the performance.

A notable aspect of the stage is its economy; two banks of speakers each about eight feet high at either end of the stage. One column mike for himself, one over the drums and two Shures diving into the belly of the piano. The backup musicians are all in costume and look like street-fighting Rockers, except for the rhythm guitarist who is a strange mixture of camp and Rock'n Roll: his Dean hairstyle is fashioned in highly peroxidized fluff and she wears a metalescent green waistcoat.

Straight into the second number, "Nadine". By this time everything is moving very quick and after a moment we move up to the stage where people are beginning to rock. We stand next to a speaker band and are not twenty feet away from THE MAN himself. The effect is magnetic. He is camping it up at this point - really enjoying being an oddball darkie from the 50's with all the alien manners and morals. He gets falsetto with the last syllable of the lovely lady's name, climbing the crowd and starts slowly to gyrate - the beat getting faster all the time until it climaxes in a shriek to knock you down. Strong music - driving out and smashing the barriers of sense but not sensibility - he play too good.

His eyes track slowly around the crowd, he's smiling to himself and enjoying his playing and digging the feedback from the crowd. He winds up the song and gives us a raised fist, stepping up to the mike. He has not yet spoken and says "Good evenin' chilluns. We gonna start the show soon." He's got us and laughs at himself and then into a quick rap of a few badly-rhyming couplets straight out of the 50's.



Enough spiel and into the next number. He is beginning to get steam-ed up by this stage and starts winding the guitar between his legs, rolling his eyes and sticking his ugly great tongue out whenever he plays a long wailing chord. He is digging being Chuck Berry. He strides to the front of the stage and drops the guitar between his parted legs; with each beat they part further until the head of the box is touching the floor and his ass bobbing about six inches off the deck. Music going crazy with intensity. His hands play on their own, independent of face and body and dance across the frets unleashing rainbows of sound. Beat continues and he slowly straightens up again and then he laughs at his own performance.

"Did I give you 'Sweet Lil Sixteen, Rollover Beethoven, Nadine? What would you like?' The audience roar a reply which is an indistinguishable conglomerate of sound. 'OK' he says and rushes into the most amazing version of 'Reelin' and Rockin'" which he turns into a sort of talking blues halfway through and becomes in quarter of an hour a Rock'n Roll epic; pure, sustained and excellent. He is king. Standing in front of his mike his leg will suddenly shoot out sideways almost to shoulder height, and he ignores it.

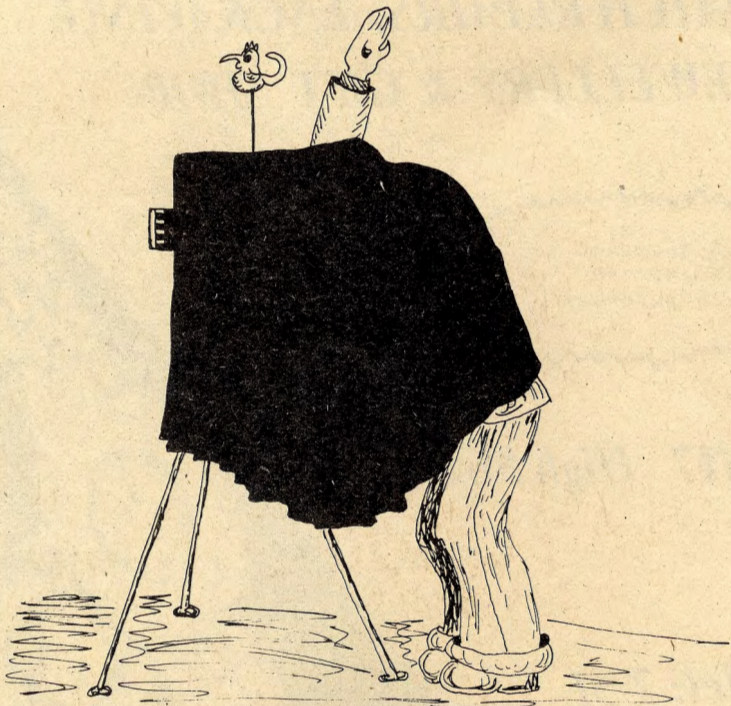
All of us in front of the stage are rocking. To the right just near the door a couple are going full blast and they rock in beautiful tight-ass unison for the whole show never once stopping or losing their stride. After "Reelin' and Rockin'" he starts talking again and says he is going to do "My ding-a-ling". (First XV, you're not alone.) He puts the audience on in a simple subtle way, egging them on and then feigning surprise, says, "OK, this song is about sex. Sex is beautiful." Cheers and clamour. "Sex IS beautiful. We ALL know that. I know that." Turns to the band. "THEY know that. It aint nothin' to be ashamed of. It's beautiful. OK, now I want the ladies to sing 'MY' and the gents to sing 'DING-A-LING.' You got that? This is the late, late show, isn't it? Good. No babies here? Good. Cause I don't want to offend anyone if I say a word like 'SHEET'".

continued on the facing page.....

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MUSIC



Peter Tosh : Equal Rights
Tony Wood

Peter Tosh's first solo album *Legalize it* was one of the most eagerly anticipated reggae releases of last year; mainly because he was an original Wailer long before they became known as Bob Marley and the Wailers. The gimmicky cover, which showed Tosh surrounded by enough ganja to make one's eyes red just looking at it, was good but the record was disappointing. The production was sloppy and the music lethargic. No way could this be said about *Equal Rights* however, which bubbles with energy from beginning to end, and the production is as clear as the message contained in the lyrics.

Peter Tosh, although not rated as highly by reggae connoisseurs as Bob Marley or Bunny Wailer, could possibly be a more important artist because he consistently avoids the Rastafarian religious esoterica which made Bunny Wailer's *Blackheart man* so weird and inaccessible to the non-Jamaican listener. In fact there is only about one song here that refers to Jah at all. His concerns instead are only too familiar, especially to us here in SA:

*Everyone is crying out for peace
No-one is crying out for justice
I don't want no peace
I need equal rights and justice*

The tone is set by the very first cut, Bob Marley's much recorded standard *Get up, stand up!* There's not really much more to say about this number except that it's always been a great song and Tosh gives it everything he's got.

Peter Tosh is an exponent of what he calls African Martial arts, you see. The title track is a classic and I would be surprised if one or two other artists don't record cover versions. Christianity has often before been regarded as a repressive system to curb the revolutionary impulse and Tosh makes no secret of his contempt: "Everyone wants to go to heaven but nobody wants to die." As the song fades to a close he lists all the nations that are fighting for equal rights-Palestina, Angola, Botswana, Zimbabwe, Jamaica. So we hear...

Downpressor Man is a song directed at oppressors everywhere, who "drink pink champagne and laugh" and Tosh sings: "I will try to be a flea under your collar, man."

Musically the third cut drags a little with its chorus of "I am, I am, I am" repeated ad infinitum. Reggae's contribution to Existentialism? Hardly, but note how the Rastas never use the word "me", its always "I". *Stepping Razor* which closes wide one is a total gas; after a scorching rock guitar intro it lurches into the familiar reggae "on" beat and curiously Tosh sings with most conviction lyrics which from anyone else would have to be tongue in cheek:

*If you are a bully
Then treat me good
I'm like a walking razor
Don't you watch my size
I'm dangerous, dangerous!*

Evidently many years ago a Jamaican called Marcus Garvey prophesied that an African emperor would be crowned who would lead back to Africa all those who had been taken away on the slave ships. That emperor was Haile Selassie and ever since he has been worshipped by the Rastas as Jah. They seem to be so self consciously obsessed with their African identity that they tend to be almost more African than Africans:

*Don't care where you come from
As long as you're a black man
You're an African
No mind your nationality
You have got the identity
Of an African.*

One is tempted to say, so what? But this sentiment is a cornerstone of the Rasta faith and this bizarre religion seems to give to these people what vitality they have. One only has to listen to this record or any by Bob Marley to realise just what a positive attitude to life is being expressed. But a warning; Peter Tosh's songs are more like melodic chants than real songs and are thus highly repetitive. The backing musicians play the same basic rhythm throughout and this is either exciting or monotonous according to personal taste. The whole expert Jamaican session crew is involved and the clarity of reproduction is exemplary.

The last track begins with the sounds of machine gun fire and the chorus goes something like this

*We've got to fight, fight, fight!
Fight against apartheid!*

It's chilling like Bob Marley's *War*, but you better believe they mean it.

.... BERRY

....continued from the facing page

He carries on ad-libbing and making innuendo until he has everyone worked up to really sing a ballsy version of this terrible song. Says a lot for what he thinks about audience participation. Some slob suddenly shouts "We want Roc'n Roll". Chuck flares up and shoots back in flash, "Why don' you shut your mouth boy, it smells like you have been eatin' pussy."

He finally gets the shaky juggernaut off the ground and after the first two verses the whole audience is standing and waving their hands above their heads. He breaks the verses up with ad-libbed bits of banter like "There's a guy in front of me who's singing with the 'MYs'. That's OK brother, this is a free country." Just as the song is about to end he becomes confidential and steps close to the mike, playing softly. "Over in the States we have another verse to the song," he strums for a while as if reflecting, "But since you are all so hep here in London That I think I can lay it on you." We wait in silence after such a build-up.

Softly: "I went to the river and I fell right in,
And my baby pulled me out by my ding-a-ling-a-ling."

He is enjoying his own wit when a fat bespectacled promoter flows on to the stage and says, "We have a big surprise for Chuck tonight." Chuck hypes it up and looks surprised. Some blonde chick in shocking pink blouse and evening dress walks onstage with a silver record in a blue-velvet case. He kisses her on the mouth and looks kinda googly. He mumbles and hums over the cheers and applause, finally stepping up to the mike to say, "Yeah, well thanks very much. I don't know what it's for but when someone offers you a silver disc these days you better take it." He then gives her another kiss and puts on his folksy cotton-pickin' voice and says, "Ah shucks, Ah sho' must git that there manager of mine to book me mo' shows at this place." The poor girl is in her seventh heaven, "me on stage with CHUCK BERRY?"

Enough with civilities! As she leaves the stage he bursts into a raging wailing version of "Good Golly Miss Molly". He is a superb musician - aggressive sensuality crashing through to the audience but always tempered by his smile and look of affected innocence. But he is real; soon the sweat begins to shine

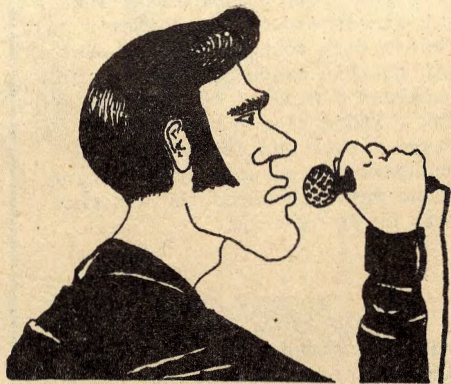
There are rumours circulating that there is now to be a state enquiry into reggae music infiltrating the import shops in SA. Peter Tosh would be flattered to know that he is regarded as something more than a flea under the collar of the "Downpressor man."

on his face and forehead as he comes in sounds all over the stage. It is an amazing experience watching a person turn himself on and come to life before your eyes, metamorphosed not merely by the music but by the interplay between himself the music and the audience.

In the middle of Miss Molly he steps over to the pianist and gestures to the spots to focus on the piano. He is hamming it up with a series of exaggerated gestures, really hustling the lighting crew. The lights are turned up and focussed on the pianist and then Chuck dives behind a speaker box with only the tip of the guitar neck visible. He plays hide-and-seek with the spotlights, effectively stealing the show from the pianist whom he had set up seconds before. Back to the mike in time to pick up the vocals. A few jackknife leaps across the stage and the sweat is streaming from him.

Finally he ends one of the songs and just keeps picking the basic chords and starts rapping again. He gives some kind of rhyme about ending the show and calls for the houselights to go on so that he can see all "Chilluns". The lights come up and we are all screaming for more. He starts teasing again, "Do you want some more? Do you want to stay? We'll spend the night An' stand and PLAY."

He calls for the houselights off again and by this time we are all far gone. He continues for a few seconds picking his basic tune and then proceeds to build it up to a fantastic peak. We are only ten feet from the speakers as he breaks into a dynamite version of "Johnny B. Goode". The lights slowly come up and he rabbit hops, legs together, across the stage and into the wings, his guitar playing itself and his eyes rolling as the safety-curtain finally drops on what has been the most amazing concert.



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CALCULATORS - R4

Look Back In Anger

Reviewed by Dave Bunn.

An independent theatre production of John Osborne's *LOOK BACK IN ANGER* played to a full house again in The Box on Saturday night 23 July. The production has justifiably been highly praised by all and sundry and well reviewed in the local rags

I spoke to director Murray Steyn who was adamant that his relationship with the cast throughout a frenzied 19 days of rehearsals had been both organic and businesslike. Most independent productions manifest signs of the difficult environment in which they are forced to evolve, but this one was remarkable in its lack of technical hitches: again all credit must be given to the industry and dedication of the cast.

We have seen a very fine production in Murray Steyn's *LOOK BACK IN ANGER*; one that will be remembered particularly for the performances of Andrew Buckland as Jimmy Porter and Ian Roberts as Cliff.

Most productions of *LOOK BACK IN ANGER* are criticised on the relative weakness in the roles of Alison Porter and Helena Charles. At this stage one tends to wonder about the text itself: this is Jimmy Porter's play and it requires consummate skill to sustain dramatic tension during the scenes in which he is absent. This problem is not aided by the text which provides remarkable lines for the female characters which are few and far between.

The set, designed by Julia Skeen, was well utilized, although one felt that more of the claustrophobic atmosphere of the Porter's one-roomed flat could have been evoked. Two notable exceptions were Andrew Buckland's playing to the tiny window ("Those bloody bells!") at stage right, and Janet Buckland's beautifully executed cup-smashing scene which showered the audience with chips of china.

Andrew Buckland had a traditionally difficult role to play, and he did it well. It seemed, however, that at times he had decided to play a speech for its witty, intellectual quality rather than emphasizing the tension between the screamingly funny dialogue and the menace of Jimmy Porter. It was, however, a startling and convincing portrayal.

In sum, then, this production has been remarkably successful. Murray Steyn and his cast must be praised for bringing back to Rhodes an independent attitude to drama which has long been absent. Economically the whole venture has been a success with total expenditure of approximately R350 comfortably covered.

The concept of *See Productions* as a whole is exciting; the facilities that the Drama Department provide need only be supplemented by the work of talented and inspired individuals to result in stimulating new ventures.



As You Like It

Gavin Hayward

AS YOU LIKE IT is the Speech and Drama Department's Shakespeare production for 1977. It is being directed by Michael Atkinson, and will run from 16-20 August.

Michael Atkinson is one of South Africa's leading professional actor/directors, and is a temporary lecturer in the Speech and Drama Department for the balance of this year. There is a large cast in *AS YOU LIKE IT*, so many drama students will gain first-hand benefit from Mr Atkinson's extensive acting experience.

Mr Atkinson trained at the Royal Academy in London, and has been in South Africa for 10 years, appearing in numerous professional productions, one of the most recent being *DOUBLE EDGE* which was staged in the Monument during September last year.

This production of *AS YOU LIKE IT*, which will be staged in the Rhodes Theatre, is being presented in a Romantic French style modelled on Wateau with a set designed by Ken Robinson. The part of Rosalind is played by Claerwen Howie, and other major roles by Lyr Addison, Andrew Buckland, Robert Sharman, Andre Buitendag and more.

I asked Michael Atkinson why he had chosen to do *AS YOU LIKE IT*. His prompt reply was that he is doing it now because he has never acted in or directed it before, and it will thus be something quite new to him, just as the whole experience of teaching at Rhodes is. He finds the actors and actresses he is working with here very talented and hardworking and is altogether very pleased with them.

Prize Drawer



Margaret Britz, a lecturer in the Rhodes Fine Art Department, has won a prestigious prize in the 1977 International Drawing Biennial in Britain. She was the only woman and only South African among the seven prize winners, selected from 3 000 entries.

Miss Britz submitted two drawings. "Trees" which was exhibited in the touring RSA exhibition (hung at the Monument in its Grahamstown stop-over) won her the prize, but both were selected for inclusion in an exhibition which will tour Europe after it has been opened at Middlesbrough by Lord Donaldson, the British Minister of Cultural Arts, on September 9.

As a prize winner, Miss Britz has been invited to the exhibition opening, but due to teaching commitments at Rhodes, she is unable to attend. Miss Britz is an well known exhibitor with the Grahams-town Group.

ARTS JOKE





University of Rhodesia 1977

Gavin Hayward

The University of Rhodesia in Mount Pleasant, Salisbury, is the only truly multiracial university in Southern Africa. The UR student community is, however, fraught with unique racial tension. This is because the two major racial groups on campus, the blacks and the whites, are sympathetic to opposing sides in the Rhodesian war.

The racial consciousness is complicated on an almost tangible level by the fact that white students are obliged to serve time in the Rhodesian Security Forces. There they encounter the reality of friends who have either died or been maimed in the war. A contributory factor on the other side is the Rhodesian Government's proposals to draft black students into the Security Forces.

This proposal is a contentious point on the UR campus at the moment. Pete Muzwazi, External Editor of the soon-to-appear *Grope*, a campus magazine, intends running a survey on feelings about the issue. This has encountered some opposition from other (white) members of *Grope*'s editorial board on the grounds that it is "political" and will be detrimental to race relations on campus.

Government grants

The Rhodesian Government justifies the plan to draft black students into the Security Forces with the argument that about half the black students at UR are there on government grants. (The others are financed by local church organisations, the World Council of Churches, the British Government etc.) Black students are strongly opposed to this drafting, on the grounds that they would be defending a system which is unjust and oppressive towards them. Said John Mufukare, chairman of the Union Administrative Council, "We're being asked to defend a system which discriminates against us - there seems to be some lack of logic in this."

This year at UR there are 1617 registered full-time students- 53% of them are black. Most black students live in residences, while most whites are Oppidans, many of them living in messes (digs). As one would expect in an academic community, race relations on campus are generally good. There is, however, a clear tendency for black students to mix socially with fellow blacks, and similarly the whites mix with whites. Asian and Coloured students are minorities of 77 and 18 respectively.

Degrees are offered at UR in the faculties of Arts, Social Studies, Law, Medicine, Science, Engineering and Agriculture. But UR lacks departments of Fine Art and Drama, and as a result there is a dearth of cultural activities on campus. There is no student newspaper, but moves are afoot to restart *Grope*, with funds totalling only R\$477 (compare *Rhodesia's* R4 000).

Leader restricted

Student Government at UR is conducted by two separately elected bodies, the SRC (with 10 members) and the UAC (8 members). The UAC administers all Union funds, and sees to the running of clubs and societies, while the SRC deals with matters which might be termed political. In terms of the SRC constitution, the President and Vice-President must be from different race groups. This year Moses Zinyemba was re-elected President with 680 votes, and Gordon McIntyre was elected Vice-President with 161 votes. Zinyemba has recently been restricted by the Rhodesian Government, with an order forbidding him to come within 20 km of Salisbury's central Kingsway Post Office. This order is clearly designed to keep him off campus. As a result Gordon McIntyre is acting President.

When interviewed, McIntyre revealed frankly that some students had labelled him fascist and reactionary. This may be an emotional overstatement, but he is clearly conservative. He feels that race relations at UR are basically good. In confirming that black and white students tend to mix socially largely with members of the same race groups, he commented that "some white goody-goodies try and mix and hang around only with 'houts'" He feels that the separation is due to cultural reasons.

There are three other white SRC members, and five blacks. In the absence of Zinyemba there is a voting deadlock on matters involving a racial polarization because the passing of resolutions on the UR SRC requires a three-fifths majority. This impasse will only be resolved when Zinyemba resigns as President and a by-election is held.

RAG controversy

Such controversy was generated during the UR Rag this year that its continuation is in jeopardy. White engineering students built a Red Baron float, including an aeroplane painted in the Rhodesian camouflage colours. This aroused black students who saw the camouflage colouring representing a show of support for the oppressive Rhodesian system. After a late-night meeting on Float building night, a large group of black students resolved to burn the offending float. This intention did not remain secret (probably due to the activities of black police

informers), and the police arrived as the black students approached the Engineering float. With the aid of dogs the students were dispersed. Some cars were stoned, and two Black students were arrested.

Also during Rag a Braai-and-Band function was held which aimed at raising money from the white section of the Salisbury public. The word was put about that the proceeds would go to the Terrorist Victims Relief Fund. This caused a stir amongst black students, and the chairman of the Rag Committee had to make placating statements over radio and TV.

A further factor contributing to the uncertain future of the UR Rag was a "white-lash" amongst the Salisbury public in connection with the UR Rag magazine *Lunicon*. They refused to support it, on the grounds that it was put out by terrorist sympathisers.

UR has a high academic standard, and has for some years been the only functional multiracial university in Southern Africa. In the context of the overall Rhodesian situation as it stands, however, one would have to be very optimistic to envisage UR transcending its present tensions and problems so that it could become a model for South Africa's segregated universities; in showing that a multiracial African university can function effectively, efficiently, and non-racially.

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RECORD BAR & BOUTIQUE

CISKEI

land of
opportunity?

The Ciskei - our nearest Third World neighbour - is an impoverished backwater whose misery and starvation are the outcome of white economic rapacity. The self-governing territory extends in a 180 km x 100 km "Belt of Misery" from the coast to Queenstown. In this area live what economist Francis Wilson has called "our most hopeless people".

The Ciskei is an economically sick backwater, the outcome of what has hopefully been called separate development. The Ciskei reveals just what this system entails. The territory has been manipulated and organized to suit this policy.

The origins of this disease could easily be pinned down on such vague concepts as underdevelopment, overpopulation, migratory labour and "the present economic climate".

In the South African context, these terms have been used as rationalizations and explanations so often, that they have become mandatory cliches when discussing the economy especially when it relates to and affects blacks.

The Ciskei is arguably the worst off of the homelands in terms of underdevelopment and impoverishment. As far back as 1932, the Ciskei became a standard example of poverty - a glaring example of what is to be avoided at all costs. The Native Economic Commission of that year said "unless precautionary measures are taken against overstocking, the condition in the Transkei and Native areas in the rest of (South Africa) will be tomorrow what the Ciskei is today". And, sadly enough the conditions have not improved. They have deteriorated.

It would be difficult, and perhaps foolish, to attribute the Ciskei's problems to one basic factor; the economic condition is the result of a complex interplay of many traditional factors which bring about and entrench underdevelopment - but the most obvious and blatant is the effects of migrancy.

Yet this is one of two functions the homelands are designed to perform for the white South African government. Goodwin Matatu points these out unequivocally in an *Africa* magazine cover story on the homelands: "Coming in the wake of widespread black resistance at home and international isolation abroad, the measure (formation of homelands) was designed to give practical expression to the philosophy of apartheid itself as well as fulfil economic and political functions. On the economic level, the bantustans would retain the African population as a reservoir of cheap labour; and, once that labour had been exploited, as dumping grounds for those whose service the white economic system no longer required".

Described as a short term relief to poverty by Prof D Hobart Houghton, migrancy seems to perpetuate the economic dependency of the Ciskei, rather than help it on the road to independence. The migrant labour system is extremely wasteful. Of the 1 140 000 man-years available in the labour-pool of the homelands over 600 000 are not used. Of the 480 000 that are used, 433 000 are applied outside the homelands. Such a system demands vast amounts of time for transport - up to 36 000 man-years are lost in this way.

Not only that - seeing that most migrants never stay longer than 12 months at their place of employment (18 months at the outside), the workers leave their jobs before any level of proficiency can be reached. This means that prospects for developing a skilled black labour force are diminished even further, in the face of the job reservation policy. As Hobart Houghton put it: "the migrant system tends to inhibit the acquisition of skills and tends to condemn the workers to being perpetually merely undifferentiated units of labour".

The continual absence of the most effective labour force from the homelands, leaves a substantial amount of labour obligations on the shoulders of women, old people and children. Seeing that the average peasant household relies on subsistence agricultural production for a quarter of its household income, the burden is especially vital for the families involved.

All too often the migrant is considered merely as a part of the machinery of capitalist production, owned by wealthy industrialists (who said slavery was abolished?), who can tap from this labour pool as and when their needs dictate.

The effect on family life must be as devastating, if not more so, than its effects on the economy. The average black labourer from the homelands can expect to be away from his family for 64% of the years between the ages of 16 and 47. Fathers don't know their children, children have never seen their fathers. Widowhood, too, is endemic. In an urban survey of the Ciskei it was found that some towns have an exaggerated incidence of widowhood. One of the major reasons - premature death of "a large number of migrants" brought about by silicosis contracted on the mines. Yet industries, especially the mines, can still crow about how many blacks they've employed from underdeveloped areas.

Obviously, the most effective method to remove this dependency on migrancy (80% of the Ciskei's gross national income, is earned outside of it, by commuting and migrant workers) is to promote industries within the homeland itself. Rhodes economist P A Black suggests that the Ciskei should concentrate on labour-intensive, rather than capital-intensive industries, ie industries concentrating more on the utilization of labour than of capital.

Such industries would include the production of textiles, clothing, food, footwear, the cottage industries and building. Not only would the profits from these industries aid development, but the demand for the products themselves would be great, thus reducing the need for imports. The implementation of such industries would be a decisive step away from productivity so low as to be self-perpetuating. Well-known economist Francis Wilson describes it thus: "Productivity is generally so low that the population is wholly unable to support itself from activities within the district. It is dependent on imports to the area for all its clothing and manufactured articles and a large part of its food. Apart from a small quantity of wool it is only labour that can be exported to pay for the

imports."

The labour intensive industries, however, will be difficult to implement. South Africa, with its Western orientated economy has encouraged the establishment more of capital, rather than labour-intensive industries. The result has been border industries producing such items as TV sets - artifacts which, for the peasant worker anyway, are beyond even being luxury items. The use of cheap labour in producing these items means that they can only be sold to the white market at a greater profit, and returns very little investment, apart from the jobs it creates, into the homelands. It's a case of the rich getting richer and the poor getting poorer.



Ctd overleaf

CISKEI ctd

But it would be difficult for the South African economy if such industries were successfully established. The gold mines are the mainstay of our economy, and are wholly dependent on an exploitable, cheap labour supply, if they are to work at all profitably. Thus the BENBO (Buro vir Ekonomiese Navorsing en Bantoe Ontwikkeling) claim that the primary aim of the homeland system is "to have black peoples live and work in their own homelands wherever this is practically possible", must be treated with some scepticism. If the homeland system is taken to this conclusion, it would mean that the mines would then have to draw their labour from a more expensive and limited labour supply around the cities.

Not only would the development of labour-intensive industries be feasible and economical, but the peasant subsistence agriculture has good prospects for economic development. The black peasant agriculture has been severely underestimated, according to eminent economists Colin Bundy and Merle Lipton.

In two independent surveys, both have come up with the suggestion that the black peasant agriculture should be encouraged and invested in. In any event, not considering the economic aspect, such a policy would seem to be more viable to the peasants themselves, because it is less removed from their traditional methods than the modern, intensive methods which the government tries to implement.

Historically, such a move would seem to be feasible. In 1870, a statistician observed that, "taking everything into account, the native district of Peddie surpasses the European district of Albany in its productive powers." In 1880, a traveller through Glen Grey (now excised from the Ciskei) said that "man for man, the kaffirs of these parts are better farmers than the Europeans, more careful of their stock, cultivating a larger area of land, and working themselves more assiduously."

Racially discriminatory policy saw to it, however, that black agriculture was not allowed to develop. Railroads connected only the white farms to markets; co-ops importing machinery from Europe excluded blacks from benefitting or contributing; the Land Tenure Act of 1913 denied the blacks the freehold ownership of land; white traders would monopolize the sale of farm implements and overcharge.

Yet, the claim that, rand for rand, the black peasantry could provide greater turnover for money invested than the high-capital white agriculture, cannot be flippantly ignored. If anything, it seems to be racial discrimination that has set the precedent for poor agricultural development in the Ciskei.

So, once again, the blame rests squarely on the shoulders of the white government. The Ciskei, or any other homeland for that matter, is essentially a district given sufficient autonomy so that responsibility for it does not concern the South African government, but is so dependent as to suit the needs of the South African economy.



Thornhill: Blanket coverage

Miles D Clarke

After months of idealizing, rhetoric and organization, 13 Rhodes students from Delta Society arrived at Thornhill, the "controversial" refugee camp near Queenstown, in the Ciskei, in the last week of the vac to embark on a community development scheme.

They were met by Mrs Norma Payn of the Mpilo Relief Committee - a welfare organization comprising local farmers' wives and black women schoolteachers from the area. (The committee supervises the soup kitchens at Thornhill. The foods used have been donated by various food organizations.

The Delta students were given the use of a room in one of the appropriated farmhouses intended for a chief - about 10 km from Thornhill.

"Thornhill is divided into three sections, each under a local chief and it was with these chiefs that we liaised," said Delta member Garth King.

Two groups with about 40 women in each were set up in two classrooms at the local secondary school. The third group used the verandah of one of the chiefs' houses for its activities."

The women formed committees to handle the organization and distribution of the materials provided by Delta. Each woman in the group paid ten cents to join the co-operative.

"The women are making patchwork quilt blankets for their own use, but ultimately we hope that goods produced by the groups will be marketed. This should generate some capital to provide them with further materials", said Garth. Delta hopes that knitted garments will be

marketed locally at cheap prices or at bigger centres by Kupugani.

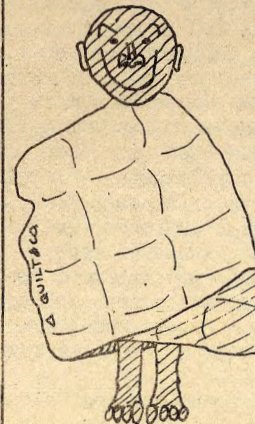
Despite intensive overgrazing, Thornhill did not appear quite as bad as had been reported, but clearly there is a great need for some form of organized community self-help. Nobody seemed to be starving, but families are still enduring winter in tents, tin houses and mud dwellings.

Delta was very well received and gained the impression that this type of work was beneficial to the community.

This term Delta is to launch an appeal to businesses all over the country to support their community development venture. It is apparent that a scheme of this type can be successfully undertaken by a small university such as Rhodes without even medical or engineering faculties.

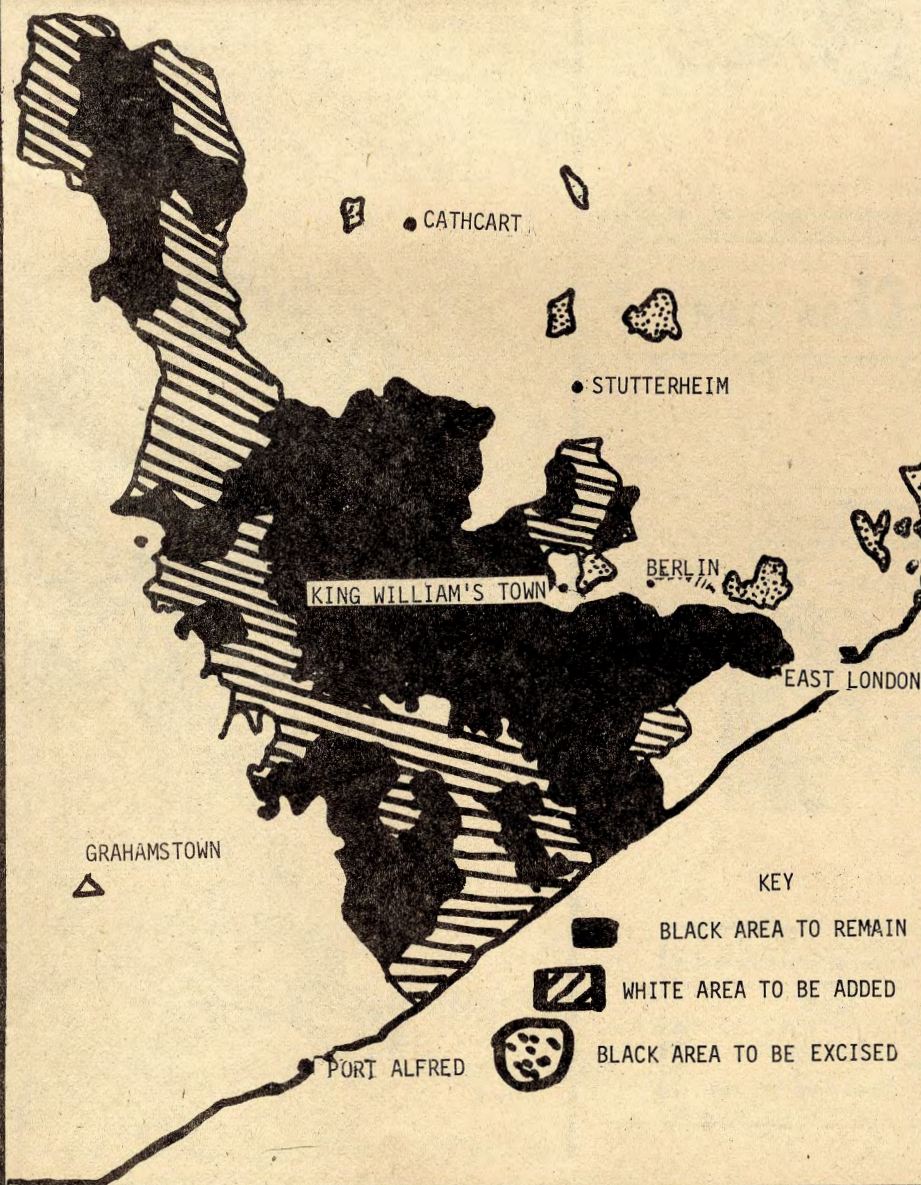
BEFORE

AFTER



LET DELTA CLOAK
YOUR MISERY TODAY
IT TAKES THE THORN
OUT OF THORNHILL!

▲ QUEENSTOWN



MAD

satire of success

by Gordon Cramb

Accumulated possessions and upward social mobility are two components of the American definition of success. In fact, they are so central to the American ethos that any serious questioning of their value as ends is liable to be regarded as approaching blasphemy. Yet there exists a satirical magazine whose prime target for poking fun is at the people striving for this brand of success, and those who, once it is theirs, are wondering quite what to do with it.

And the greatest irony is that MAD is a resounding success in its own right. Established in the 1950s, its "Humour in a Jugular Vein" soon caught on among the American youth. Since then it has expanded to a 48-page edition published eight times a year and distributed worldwide, with a circulation of over two million, plus dozens of spinoff paperbacks. Alfred E Neuman has become a household face; "Ecch!" and "What - me worry?" have been assimilated into the national culture.

The formulae of regular MAD features provide a good indication of who and what is being got at, and Dave Berg's *The Lighter Side*...series is one of the best. It is peopled largely by those who have made or are pretty assured of making it. Topics have included Summer Resorts...The High Cost of Living...Making Extra Money...Consumers...The Holiday Season... Typical is the *paterfamilias* planning a domestic economy drive who says, "We've got to cut down on luxuries...and stick only to necessities! Take items like the second car, liquor, the swimming pool, private schools, the cottage on the lake, European vacations and the Country Club..." and is met by the following response from his family:

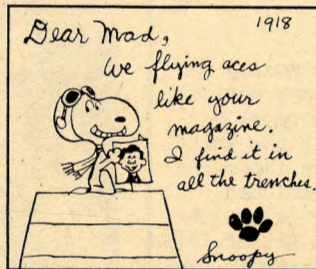
Okay, Dad! You've listed the NECESSITIES! Now... what about the LUXURIES?



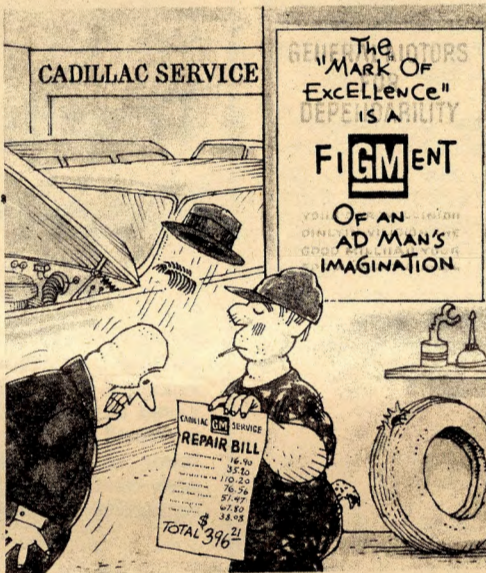
THE GREAT AMERICAN SUCCESS STORY

Media analyst Marshall McLuhan sees MAD's success as lying in its use of the "cool" comic book medium, where relatively little visual information is provided, leaving much to be filled in by the reader. MAD "offers, merely, a ludicrous and cool replay of the forms of the hot media of photo, radio, and film... MAD magazine simply transferred the world of ads into the world of the comic book, and it did this just when the TV image was beginning to eliminate the comic book by direct rivalry" (that is, as a similarly cool medium requiring high audience participation). "MAD is a kind of newspaper mosaic of the ad as entertainment and entertainment as form of madness. Above all it is a print and woodcut form of expression and experience whose sudden appeal is a sure index of deep changes in our culture."

Whether one goes along with McLuhan or not, one of MAD's striking features remains the liberal use of material from other media as sources for satirical manipulation. Movie and TV satires are regular, such ripoffs as *Magazine Articles*...Then...and Now and MAD's *All-Inclusive Do-It-Yourself Impeachment Newspaper Story* are common, and the ongoing Peanuts/MAD duel is legend.



Another unusual facet for a Madison Avenue publication is that MAD carries no advertising. It is thus independent of big business, and can provide a counterblast to the wealthy corporations and lobbies. Al Jaffee seems to be the artist/writer most into this, as evidences in his inside back cover fold-ins, and in features like *Trademark Graffiti*:



I wonder if he KNOWS that he's a Fascist pig and a tool of the Military-Industrial complex?!



Dressing poor when you're rich is a Status Symbol.

Dressing poor because you really are poor isn't.

But it would be a mistake to view MAD as a single-mindedly dedicated crusader for the underdog. Indeed, the magazine has always stopped just short of allowing itself to be totally identified with any one cause, even (taking into account its predominantly youthful readership) that of the student activists of the sixties. Its overriding credo is that nothing is above being laughed at. Moreover, MAD at times displays some surprisingly puritanical attitudes; and an underlying yearning for a return to America's simple and uncommercialized roots is often detectable, as in *Obituaries for Traditions, Pastimes and Other Dying-Out Landmarks of the American Way of Life*:

THE NEW YORK TIMES

PATRIOTISM LOSES FIGHT FOR LIFE

Special to The New York Times

Patriotism is dead.

It is survived by two close relatives, Mom and Apple Pie, both of whom are not expected to live out the year.

Born in 1776, Patriotism lived through many ailments but could not survive several recent attacks which left it mortally wounded.

The President has ordered all flags to fly at half-mast. It is doubtful whether the order will be carried out as all flags have long since been torn down and burned.

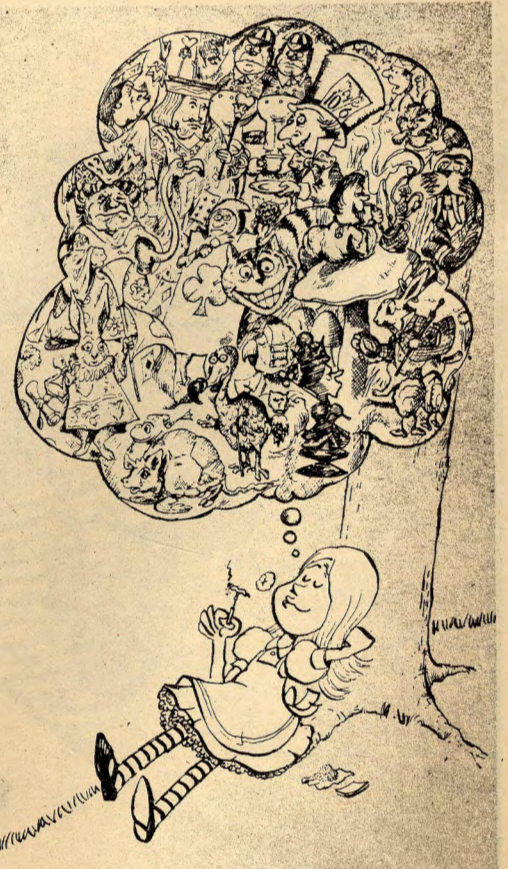
Last Refuge of Scoundrel

Burial services will take place in the Haight-Ashbury district of San Francisco. Pallbearers include Mario Savio, Stokely Carmichael, Mark Rudd and Jerry Rubin.

MIDDLE AGE

Paging through back numbers of MAD magazine, one comes now and again across a cartoon or feature which strikes one as remarkably unfunny. Then only does one realize that this is a satirical "Prediction" which has since come true! I noticed a photo-montage of the then Vice-President Richard Nixon backed by the Seal of the President of the United States. (On second thoughts, maybe that is funny now after all...)

Another MAD prediction which might well come to pass is that concerning its own prognosis. It ranks itself along with a fishing rod, pack of cigarettes, money and a marriage certificate among others in a catalogue of *Antiques of the Future* - in its case "rendered obsolete by advent of intelligent discrimination in popular reading material." Until that fateful day, MAD will continue to thrive.



SPORT

ROWING PREVIEW

Rhodes will be represented by 3 crews and one women's crew at the intervarsity regatta to be held at Redhouse. Captain John Rainier is quietly confident for Rhodes' first crew has lost only once this season. The crew consists of Pete Winfield, Shaughan Cole, Riff Clarke and Gavin Nunn. With the Rhodes-UCT boat race coming up on September 3, this event should be a useful pointer to the present form of the scratch eight.

ZIP SCORES

The annual Intervarsity surfing competition was held at Cape St Francis during the vac. The competing teams were those of UCT, Natal, UPE and Rhodes.

Surfing in excellent conditions, the Rhodes team managed to pull off last place. However, Rhodes need not hang its head in shame, for that magnificent hard-core surfing maestro, Zip van Wyk, surfing in his usual fluid, aggro manner performed brilliantly and captured individual second place. This is an outstanding achievement, and who knows, we may have another Shaun Thompson on our hands.

HOCKEY WIN!

Rhodes competently maintained their position in the Grand Challenge log with a 2-0 win over Pirates this Saturday.

In front of a large crowd, Rhodes took the lead in the first half following a long corner. Phil Rudd picked up the loose ball and hammered it into the net.

Once, in the first half, Pirates broke through the tight Rhodes defence. With Schaeffer desperately rushing back from the edge of the circle, the Pirates inside pass was turned wide.

Play swept from end to end with a Stevenson-Bechet movement ending with the Bechet shot going just wide. At the other end, Schaeffer anticipating well, deflected a fierce shot away with his right leg.

Rhodes' second goal came after a neat combination between Rudd and Bechet. The pass inside was brilliantly converted with a Hersch flick.

The second half was quieter and the closest Rhodes came to increasing their victory margin was when Rawson who had a fine roving game, hit the upright after a short corner.

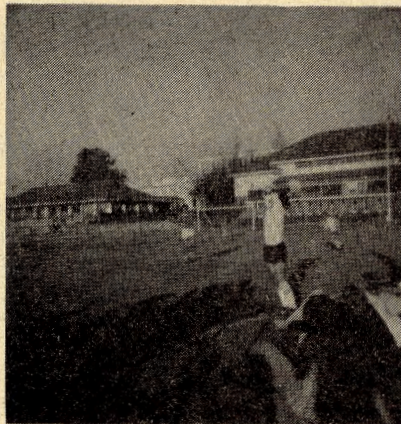
Noel Smith, taking the place of the injured Chippy Bruce had a confident game alongside Barkhuizen.

In the 2nd team game, Rhodes trounced Westview 9-0. Goal scorers were: Marsberg 3, Howland 3, Fisher 2, Booysen 1.

Hall Hockey Results.
St Mary's 2 Atherstone 2
Hobson 1 Oriel 1

RHODES WHOMPED

Pete Wallington



Rhodes University's fitness - or rather lack of it, was perhaps the main reason for their heavy defeat against Walmer Celtic yesterday. After a month without training this is quite understandable.

In a hard fought first half, Rhodes trailed by only one goal. Butch Nunn and Dennis Walker played well in an otherwise shaky defence. Bernie Wheeler was excellent in mid-field while Arthur Ameson worked hard up front. The only goal of the half came when Rob Friedman in goal could not hold a scorching shot, and a Celtic player had the easy task of tapping the ball in.

At halftime the injured Wheeler was replaced by Chris Fredericks. Fredericks spearheaded some fine movements down the rightwing, but nothing came of them. In the 65th minute Celtic scored their second goal and after this a tired Rhodes team collapsed.

However, one cannot help but feel optimistic that after a week or so of training and the return of the five first teamers absent yesterday Rhodes will improve.

Rhodes' man of the match : Butch Nunn.

BADMINTON

By winning 3 games and losing 5, Rhodes claimed sixth place overall at the SAU competition held at Potchefstroom in the vac.

Apart from surprising UCT 9-6, Di Whittaker and Lesley Salter reached the Women's doubles final before being beaten by the Number 1 seeds.

After the tournament D Lo was seeded 7 and B Thompson was seeded 10. In the women's section, D Whittaker was seeded 9th, and L Salter 10th.

There seems a possibility that the scheduled intervarsity clash will not take place, for UPE claim they cannot field a team. To ensure some play however, attempts are being made to organize a match against the PE Club.

NO BOOZE!

Mr Bruce Smith of the Rhodes Sports Union has appealed for orderly behaviour at the forthcoming Intervarsity to be held at UPE on 6 Aug.

Mr Smith pointed out the example of crowd behaviour in 1976 and emphasized that it was possible to enjoy the occasion without getting drunk. To enforce this conviction UPE have assured the Sports Union that there will be stringent controls on alcohol at the gates.

On the recommendation of the 1975 Intervarsity committee, transport arrangements have not been made. In 1975 the trouble caused by spectators in not honouring their commitments to the transport laid on, led to a financial loss on the scheme which cannot be borne this year.

UPE initially expressed concern at the statement made by Mr Doug Coughlan of the Physical Education Dept. that all Rhodes sports teams would be selected on merit. Rhodes unlike UPE have a Black complement but any problem that this might have caused was defused by further correspondence.

Intervarsity this year has been sponsored by South African Breweries to the tune of R1000. The T-shirts designed by UPE have also been partly sponsored by SAB. Tickets costing 50 cents will be available at the Sports Union and at the sing-songs organized by the Intervarsity committee.

Three sing-songs are provisionally planned for Thursday 28 July, Tues. 2 August and Thursday 4 August. Recalling last years vocal excellence the chairman of the Intervarsity committee, Dave Urwin, urged everybody to come and exercise their vocal cords. The venue for these sing-songs will be the Great Hall. Lasey Galloway and Kev Harpur have been chosen to lead the straining of voices and will accompany Izak Smuts and his.

TABLE TENNIS

The Rhodes woman's table tennis team tied for first place with OFS and Pretoria universities in the SAU tournament held in Cape Town in the second week of the vac.

Through this success, Martha Haggerty was named as the 4th SAU seed for the tournament. The other members of this successful team were E. Ford and K Bansef.

The men's team improved on last years performance by tying for last place.

The team of J Rivett, B Karon and M Finnegan are decided underdogs for the forthcoming match against UPE in the opinion of M Lou Ah Kee, the club captain. They face a formidable team that includes the 1976 South African second seed, Doug Scott.

MEN'S HOCKEY

In the SAU hockey tournament held in Potchefstroom from 11 - 16 July Rhodes finished fifth out of 10 teams. They recorded wins of 11-0 against RAU, 6-0 against Potchefstroom and drew 4-4 with Pretoria and 1 all with UPE. Rhodes lost 2-0 to Wits and 1-0 to UCT.

The Rhodes captain, Phil Rudd, was pleased with the Rhodes performance but felt that had Pete Rawson been there a higher placing might have been assured.

Rhodes' prospects in the coming intervarsity should be good but this event clashes with the interprovincial tournament to be held in Durban between 1-6 August. Five Rhodes players are sidelined as a result. The EP representatives are: T. Schaeffer, G Barkhuizen, P Rawson (vice-capt), D Musto and M Bechet.

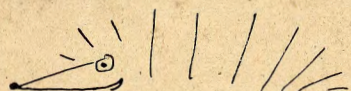
WOMEN'S HOCKEY

In the women's interprovincial tournament held in Pietermaritzburg from 2 to 10 July, Rhodes was well represented with 5 players in the Border side which played in the competition's A section.

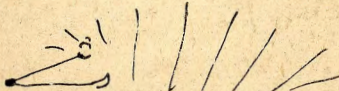
The Rhodes captain, Margie McGraw, ended her spell in the tournament by being nominated a Springbok substitute. Blanche Clegghorn, Val Russell, Bev Havemann and Shaun Kock were the other Rhodes members in the Border side. Border finished fourth out of eight sides and in the match against Rhodesia, Shaun Kock notched the equalizer.

After this exhausting spell, the Rhodes players left somewhat jaded for Potch to take part in the SAU women's hockey tournament. Favoured to pull off some good results, Rhodes were deprived of the service of Margie McGraw for the first 3 matches and suffered a demoralizing 3-0 defeat at the hands of Stellenbosch after holding them to a goalless first half.

Yes, I'm all prepared for intervarsity at U.P.E. — invested in a purple scarf, laid in a few dozen sixpacks of liquid refreshment,



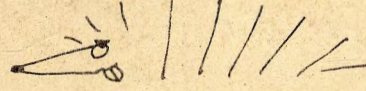
...polished up my thumbing technique for hitching, practised the dirty songs, memorized some foreign phrases...

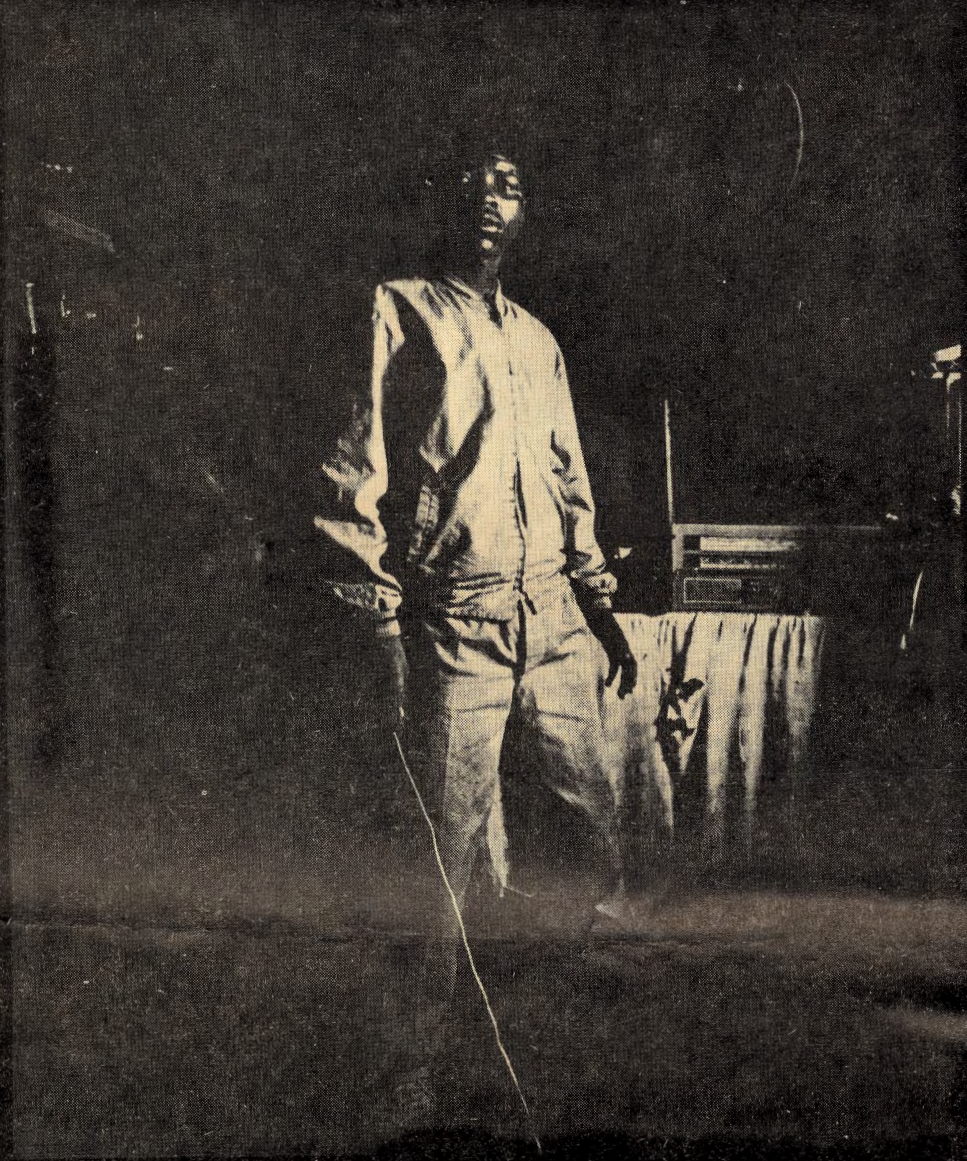


Lessee now...

"Ja" "Nee"

"Voertsek, jou *@m!!"





DECISIONS