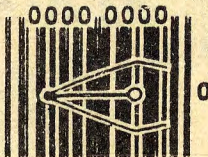


19 OCTOBER 1981

# RHODEO

RHODES STUDENT MAGAZINE



DETENTIONS:

BIG BROTHER HITS OUT AGAIN

WOMAN & ROCK/ZIMBABWE/RES/SPORT/JULUKA



*Its already 1984*

# Ciskei

Res

CREDITORIAL

Editorial Board

Contributors

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## A black and white photograph of a large, multi-story building, likely a school or institutional structure, with a prominent central entrance and a covered walkway. The building is surrounded by a fence and some vegetation.

## Putting it right

Computer  
congrats

## Exploitation of surplus energy

Heavy relevance  
Conservative Bungy

LETTERS TO THE EDITORS





# CAMPUS NEWS

## Founders Follies



*Formal meals,  
Academic gowns  
and Questionnaires*

IT OCCURS every Wednesday night on campus. At around half-past six, shadowy figures emerge from their lairs clad in dark gowns and gaudy, bourgeois clothes to engage in the infamous Rhodian tradition of the "FORMAL MEAL".

It took a lot of guts to challenge the system, but challenge it he did.

Founders SRC rep Neal Collins described his decision to send out a questionnaire on formal meals to the "gentlemen of Founders" as "a nerve wracking experience, which I would never dare risk again."

To many in Founders and its sister residence, oriel, the Wednesday night tradition of wearing an academic gown and suit, of being served with a little extra (an hors d'oeuvres is served with the formal meal in Founders now) and being treated with table clothes was simply a waste of effort on the part of both the students and the over-worked kitchen staff.

"Several students at Founders approached me and asked me to put out a survey on the student opinion towards formal meals - some wanted an in depth survey that questioned other rather

clumsy aspects concerning tables. Then the students come in every night, put the chairs in rows to watch TV and settle down. Next day, because of bureaucratic desires, the unfortunate workers have to come in and change it all around again.

Collins consequently sent out a questionnaire, which he took to hall warden, Doc Allan Penny, to distribute to the hall senior students. To cut a long story short, the questionnaire was "revised" and Founders Hall were asked whether "they like formal meals", "like having table clothes" and "like wearing formal gowns."

"The problem with the revision Doc Penny made," said Collins afterwards, "was that people did not think about what they were answering. My

questionnaire phrased the question about table clothes like this: Do you feel that the kitchen staff should bother with table clothes? This was changed to: Do you like having table clothes?"

The results of the questionnaire "did not surprise" Neil - 55% voted in favour of formal meals, while 37% voted against, 8% abstaining.

On academic gowns, the

traditional values were defeated marginally - 42% voted in favour, 47% against and 10% abstained.

"It worries me that I had hassles with the bureaucracy when I was merely trying to gauge student opinion on something that I feel students are competent enough to decide for themselves about," said Collins. "But I don't think it would be a bad idea if all the SRC rep's

tried to improve things in this way - after all, it is the students that have to live under the rules, so surely they should decide on the laws laid down?"

So, does the result of the questionnaire mean that next years intake at Founders will not be forced to buy expensive academic gowns?

"Doc Penny seems to think that the Hall Comm should make these sort of decisions - in other words, we should 'politicize' the hall comm elections - I really don't think we need anything that complex," said Collins.

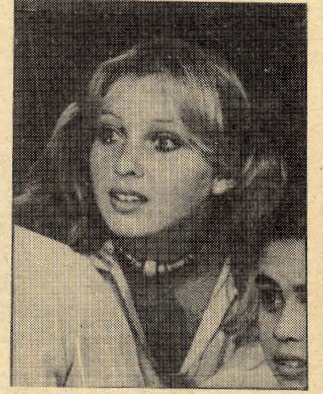
"To the hall comm's credit however, perhaps it should be said that they are trying to set up an exchange system for gowns next year - though I cannot see why we need them anyway, they just drag in the soup."

## Actor's Upstage

### DRAMA AWARDS

BRUCE YOUNG, through his performances in "The Bacchae" and "The Seagull" won the Best Actor of the year award. The Drama Awards for 1981 were presented in the Rhodes Theatre last week.

Other awards went to Carol-Anne Kelleher and Karine Jerg as Best



Karine Jerg - looking towards a bright future.

Actresses, Martin le Maitre and Denys Webb as Best Supporting Actors and Jenny Sharpe as Best Supporting Actress.

## Pram push to Cape Town Rag's New Baby

By Dave King

On Thursday 26 November, the Rhodes Rag Runners will depart from Grahamstown at the start of their planned relay pram-push to Cape Town.

The five, Mike Vincent (Rag Chair '82), Warwick Stent, Mike Miles, John Viljoen, and one other, plan to run for about 17 hours a day (bar Sunday 27th) during their week-long slog.

Accompanying them will be 5 helpers, whose job it is to go ahead to the towns which the runners will be approaching, raise money, sell Rag Mags, and generally publicize Rag '82 wherever possible. They will also be required to assist the pram-pushers when necessary.

It is hoped the sponsorship of two combis, and other necessary accessories will be found.

A practice run (or push!) to Port Alfred is to be held some time this term. The runners will only have to cover about 12 km each, while on the push to Cape Town, they will be hoping to cover about 30 km each per day.

The programme is as follows: Thurs 26 Nov Leave G'town en route to P.E. Fri 27th: P.E. to Humansdorp. Sat 28th: Humansdorp to Plettenberg Bay. Sun 29th: Rest at Plett. Mon 1st Dec: Plett to Mossel Bay Tues 2nd: Mossel Bay to Swellendam. Wed 3rd: Swellendam to Cape Town.

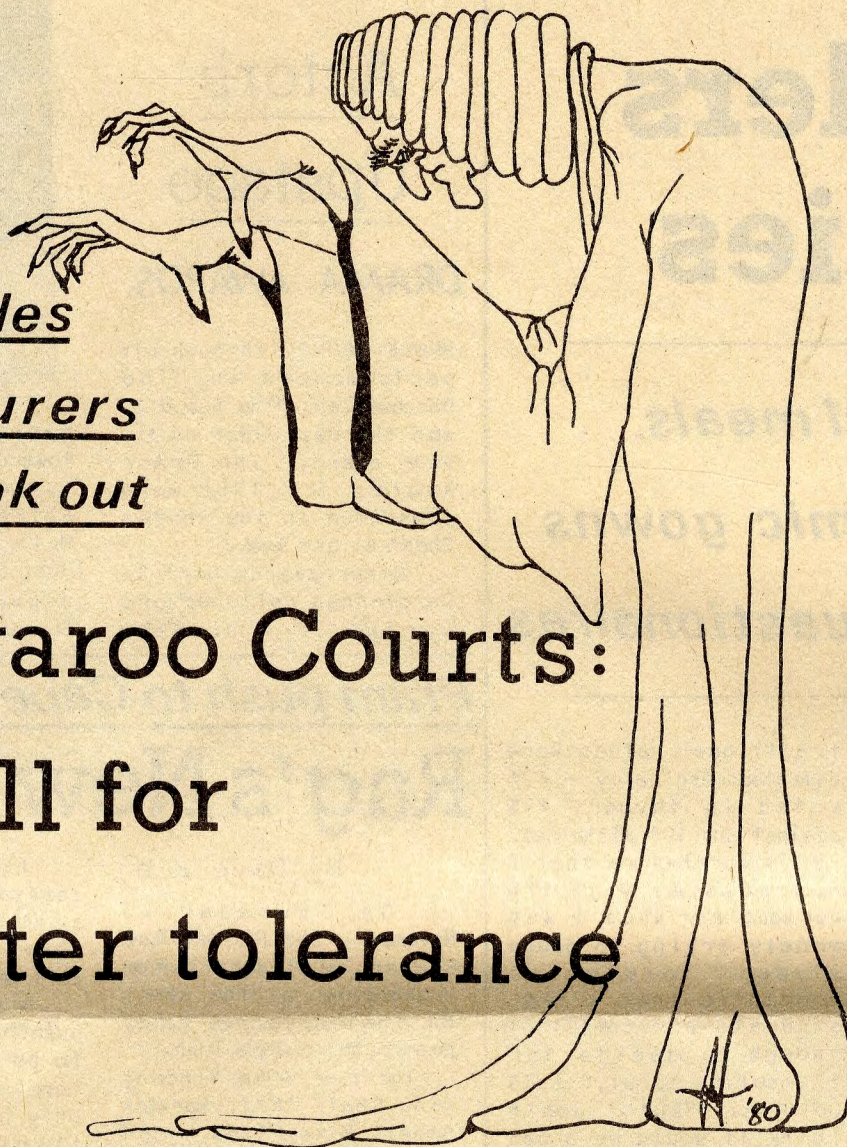


In less ambitious days. Students pushed to Port Elizabeth.



# CAMPUS NEWS

Rhodes  
Lecturers  
speak out



## Kangaroo Courts: A Call for greater tolerance

UNIVERSITY STUDENTS have traditionally lived in a state of marginality. Beyond school discipline, but not yet economically independent; old enough to die, if not to vote for their national leaders; enjoined to open their hearts and minds, but not their loins; they are neither child nor adult, until they emerge as graduates to labour seriously and dream nostalgically of all that was, and more, what might have been.

The custodians of the undergraduates, the principle, the wardens and those to whom authority is delegated, traditionally stood in loco parentis to their charges. As such they would exercise discipline, with affection, where possible, protect their 'young men' (always embracing women, of course) from civil power only under circumstances which seriously disturb the harmonious working of

the whole corporate body would the university consider abdicating its role and its role and returning a student member to its natural parents.

It is against this background that university discipline which

elected house committee insists.

Rustication or expulsion should occur only when the university cannot operate with a criminal present. High spirits, rebellion, inquisitiveness, testing

### *High spirits, rebellion inquisitiveness- priceless attributes*

University discipline must not be seen.

Punishment should be tailored to fit the crime, and administered with charity and reformation in mind, rather than with vengeance. Offences against property will be paid for in fines, offences against authority, eg. staying out late used for the common wheel.

Eviction from residence, will be contemplated only when the corporate body or

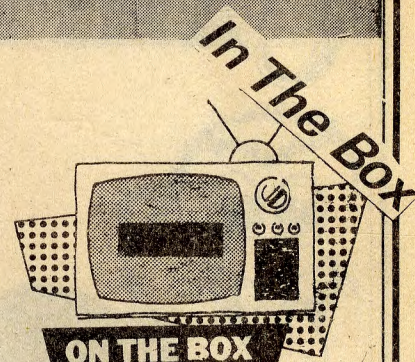
the level of social tolerance- these are the priceless attributes of youth which alone can be molded into adult creativity.

Half stifled by an often dreary school system, savagery sanctioned by the climatic years of youth, these gifted youth will turn to safer paths, the beer and the television, and so prepare themselves for a meaningless future.

## VIEWS ON VIDEO

ITS THIS time of the year again as the potential SABC recruits line their documentaries up for criticism.

Journ 3 and honours documentaries to be shown include "Playing with a Different Sex", "The Politics of Choice",



"The Nowhere Man" and "When two World's Meet" among others.

These and many more will be shown in the Box Theatre on Saturday the 24th of October at 2.15 and Sunday the 25th at 7pm.

### *Call for change of rules*

## RES REFORM FINDINGS

Total Student Sample	355
(A) Intervisiting in Womens Residences	For 96% Against 04%
(B) Nights Out at Will	For 82% 17%
(C) Intervisiting in Men's Residences.	For 99% Against 01%

Over 95% of people who answered a SRC questionnaire voted in favour of Intervisiting in women's residences at Rhodes.

The questionnaire was circulated to a sample of 355 students ranging from first year to post-graduates.

The majority of students who filled in the questionnaire called for a total relaxation of the stringent disciplinary rules existing at Rhodes.

This however was not taken into consideration by the conservatively minded Residence Superintendence Committee. Their view was supported by the usually cautious V.C. Derek Henderson who said that progress should be achieved cautiously.

They felt that a loosening of the rules governing res's would place a heavy burden on senior students.

The result of this was that the proposal by Ms. Gadd that the existing

rules be retained, with the exception that Intervisiting be permitted from 7.00pm to 10.30pm on two nights a week, was adopted.

Students interviewed felt that Res rules were archaic and the "reforms" were insufficient. One student said that what was needed was a change in the structure governing residences. "If we are expected to act as adults, why are we not treated as such."

Need there be any more said.





# NATIONAL NEWS



## DETENTIONS, REACTIONS

*Parents express solidarity with detainees*

An increase in police harassment saw the detention of twelve people in Johannesburg recently.

In the first raid police concentrated on the Environmental and Development Agency (EDA), Actstop (a group opposed to the injustices of the Group Areas Act) and on the South African Council for Higher Education (SACHED).

Those detained are -Cedric de Beer, a former Nusas official and full-time worker at EDA and Actstop. He was previously charged under the Suppression of Communism Act.

-Morris Swithers, a part time worker for Actstop and EDA.

-Gavin Anderson, a former trade unionist now with the EDA.

-Barbara Hogan part time with the EDA.

-Joanne Jawitch honorary vice-president of NUSAS, and active in the Wilson-Rowntree boycott.

-Barbara Klugman, EDA

-Robert Adam, a course writer for SACHED

H. Barnabas, Transvaal organiser for SAAWU and Carol Cullinan of Cape Town were also detained but later released.

In the second raid five were detained. They were

-Auret van Heerden, former NUSAS president.

-Mandla Mthembu, SACHED staff member.

-Robin Bloch, post graduate student at WITS.

-Alan Fine, an official of the Witwatersrand Liquor and catering Union.

-Stan Maseko.

Allegations by colleagues of Mandla Mthembu claim when he was arrested he was taken away in leg irons. Friends of two other detainees have also claimed that they have seen them in leg irons since they were detained.

Mr Mohamad Omar and Yunnis Hannif were also detained in Durban recently.

For the first two weeks of detention the detained were held under Section 22 of the General Laws Amendment Act. Fourteen days have since expired and six of the twelve detained in Johannesburg have been moved to Section 6 of the Terrorism Act. These people are Auret van Heerden, Cedric de Beer, Barbara Hogan, Mandla Mthembu, Robin Bloch and Alan Fine.

Before the detained were moved to Section 6 the following statements were received by RHODEO: "We, the parents and the relatives of the recent detainees, express our

IN HAPPIER DAYS...exNUSAS President Auret van Heerden on top of the world at the '78 Maritzburg referendum.

support for those detained and state our convictions that they are persons of the highest integrity and the best motive."

The executives of the South African Students Press Union, have issued the following statement -

"We deplore the recent State clampdown which has led to the detention of the twelve. Once again progressive South Africans who have stood up for justice and change in this country have born the brunt of ruthless State oppression.

But these people at least have the assurance of knowing that the State's methods display its own desperation and weakness."

The following statement has been made by the Rhodes SRC, RHODEO, and the UCT SRC.

"We note with anger the recent unfortunate detention under Section 6 of the Terrorism Act of Auret van Heerden, Cedric de Beer, Barbara Hogan, Rob Adam, Mandla Mthembu, and Alan Fine.

These people are the latest of the many political and community leaders, trade unionists and students at present in detention in South Africa and in the "homelands".

The State cannot detain millions of people, and so it attempts to intimidate by isolating individuals for particular victimisation. Yet we believe that the strength of democratic organization was not in the leadership, but in the mass support base, which remains committed to fundamental change.

We condemn detention without trial, which is only one example of the brutal condition under which most South Africans live."

Closer to home, the 205 SAAWU members detained last month have been released on bail. They will appear in court, charged under the Riotous Assemblies Act.

## Blueprint for revolution?

# CISKEIAN 'UHURU'

By Steve Hilton-Barber

On the 4th of December, Chief Minister Sebe "frees the Ciskei people from slavery" by accepting a package deal from Pretoria.

There are numerous reasons why Ciskei should not opt for independence. The Quill Commission which was Ciskei-appointed outlined five conditions that should be met before independence.

1) Coherent Economic Region  
Phil Black a member of the Commission suggested that until the Ciskei is a coherent economic region it would be suicidal for it to become independent. For this to occur Ciskeian boundaries must be enlarged to incorporate all the land from the Kei River to the Fish River (the white corridor), that is including East London King Williams Town and Queenstown.

2) Ciskei Citizenship  
There are approximately 1.5 million ciskeians living in South Africa. The controversial question over their citizenship must be resolved. They must have common citizenship and the right to domicile in South Africa. The Ciskei population has been given South African citizenship in order to be able to travel to foreign countries. However only an elite group will be able to afford to travel. Nationality is not the goal behind this recommendation and in no way is it a positive move.

The basic issue is the right to live in South Africa without the fear of being resettled at a moment's notice.

3) Economic Support  
After independence economic development aid from South Africa must be

guaranteed to enable Ciskei to develop.

4) Job Reservation  
The right for Ciskeians to seek jobs in South Africa must be explicitly reserved. This has arisen because Transkeians have struggled to find employment after Transkei became 'Independent'.

5) Fair Referendum  
This proposal was met, but the referendum was by no means fair. To vote one must have registered. 503,000 registered out of a 1980 census figure of 905,000. Of those registered only 300,000 voted representing one third of the adult population. The referendum was held on the 4th December 1980. The supposedly secret ballot was the height of controversy. There were claims of intimidation of civil servants and other officials. Threats of losing jobs and houses were made, causing many people to vote yes in the referendum.

Not one of the above recommendations have been met and it would be suicidal for Sebe to opt for independence under the prevailing circumstances.

The Ciskei government's 'Independence' will only benefit the elite of the population. It will provide jobs in the civil service for the yes-men. But the majority of the population will not benefit at all. The interests of the migrant labourers and landless peasants are not articulated by the Sebe government, and this is building a blueprint for revolution in the Ciskei.

For the majority of Ciskeians who are without land, money and hope, independence will not free them from slavery.



# FEATURE

Dianna Games interviewed 'The Herald' editor

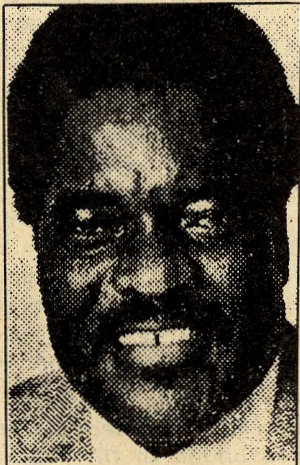
## GOOD NEWS FOR MEDIA IN MUGABE'S ZIMBABWE

AFTER THE recent takeover of Argus shares in Zimbabwe Newspapers by the Mass Media Trust (with the help of a \$5 million gift from Nigeria), the former editors were replaced as it was felt that black editors would be more sympathetic to the new nations' endeavours.

What are the policies of those in charge of 'de-colonizing' the media?

Mr. Farai Munyuki was appointed the new editor of Salisbury's daily paper 'The Herald' in February this year. Following his appointment, Mr. Munyuki said: "Zimbabwe is poised for one of two things - development or total disintegration - and the greatest contribution the paper can make is to highlight development, and that means responsible journalism."

Previously 'The Herald' carried a crusade on behalf of the Rhodesian regime but now it will carry a crusade in support of peace, development and prosperity."



MR MUNYUKI

Mr. Munyuki has been in journalism for 15 years. He worked on a paper banned by Muzorewa's government, then moved to



### Comment

## The Press's role

AS a rule, the Zimbabwean Press can only be as good as Zimbabwean society. It cannot exist in a vacuum, creating news features and pictures out of nothing. It can try to change society, although this is so ambitious a goal that very few newspapermen with their feet firmly on the ground have tried it seriously.

In the colonial days, very few newspapers in the then Rhodesia promoted the idea that the African should run the country, or that Zimbabwe/Rhodesia was an evil, blood-sucking monster which had to be destroyed at all costs.

Those which championed the cause of African advancement were not many and their voices were usually drowned in the din from the big dailies and Sapa, financed by the South Africans.

Today, the Zimbabwean Press has come into its own. Even with Government partial ownership it cannot be written off simply as a "mouthpiece". It may not yet have chalked up scoops in the tradition of Western newspapers, but give it time. It will. Today we wish to welcome Ziana into the fold of the Zimbabwean Press.

The Zimbabwean Press should be a reflection of the masses, their leaders, their hopes, their despairs, their aspirations, their failures and their successes. It is a mirror of society; it should reflect society to itself.

That is to say, if one day there is a preponderance of crime coverage in our columns, it does not mean that the editors have sat down and decided that crime is the most important aspect of Zimbabwean life.

The role of the Press in nation building of a developing country such as ours is to honestly and courageously help the Government in identifying those programmes which will benefit the masses to the maximum. In Zimbabwe, since taking over as editors, we have been called upon to cover the rural areas, to highlight rural development and to rhapsodise the advantages of rural life.

All this has been done, in many instances, with remarkable success. However, the Press is not superhuman. It cannot create abundance in the rural areas when there is none, but should our Press hide or reveal what is hidden against the masses?

This is easy to explain: In Zimbabwe, as everywhere else in Africa, there are some people who believe that what the masses don't know won't hurt them. In other words, they would prefer government by secrecy, a government whereby the masses are kept completely in the dark about how the Government operates.

the Zambian Times. He later went to study in America while acting as ZANU (PF) Publicity Secretary. It was from this position that he was recalled to his new post. RHODEO interviewed him in Salisbury earlier this year.

RHODEO: What censorship rulings have been changed or withdrawn since Independence?

Mr. Munyuki: The 'D' notices have been lifted. In terms of these, the papers were not allowed to print anything related to the war, the army or government Ministers without the sanction of the Ministry of Defence. At the moment we have no actual censorship laws regarding the press.

RHODEO: There is no reason at present for government interference because press people are in sympathy with what is happening here. What if this were not so?

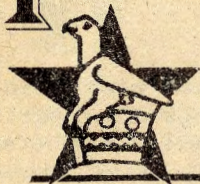
Mr. Munyuki: The press-government debate is largely an academic one.

*'At the moment there are no actual press censorship laws in Zimbabwe'*

We feel free to criticize government and have done so on numerous occasions. I think the govt. would only take action if a very



# FEATURE



## Zimbabwe continued.

### 'There is no press freedom in South Africa'

militant line was taken, or a great departure from existing policy such as our supporting Ian Smith. We do get criticism from supporters of whoever we are criticizing at any time - this is normal.

Newspapers always have certain limits to their freedom because the legislation is not in their hands. It is impossible to prevent newspaper policies from becoming personal opinions to an extent. The editor is after all only one person - his view or the paper's is not necessarily the country's view. Can one person cater exclusively for the masses? You can only take press responsibility so far.

**RHODEO:** There has been criticism of 'The Herald's' 'insulated' news coverage, i.e. very little international news.

Mr. Munyuki: People would like to read about themselves and their country.

Before Independence there was more than 30% international news here, now we have cut it down to 10%, although we do a lot in-depth foreign news. We don't want to be parochial like America. Even the 'London Times' has only about 3% international news.

**RHODEO:** What about news from South Africa?

Mr. Munyuki: We're not being very efficient with S.A. news. We have had to rely mainly on SAPA for news and there is no freedom of the press there. You can't achieve anything in a country if the leaders there aren't honest and if their dealings aren't politically acceptable. To avoid criticism from their electorate, they spend their time hatching up laws so the people don't find out what is going on. They seem to work on the theory that what the people don't know does not hurt them. Some leaders would like to be

loved all the time but it isn't possible. We are called upon to write facts. The government is elected by the people and it is our duty to examine their dealings. There is no point in writing facts for the sake of making a country look good.

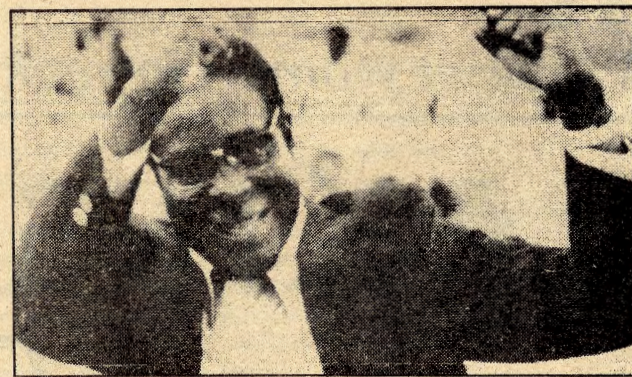
**RHODEO:** Can you say something about ZIANA, recently established as a national news agency?

Mr. Munyuki: ZIANA (Zimbabwe Inter-Africa News Service) was set up to distribute news from and to Zimbabwe on behalf of AP, Reuters, and SAPA. Previously the agency was fully owned and controlled by SAPA and news was channelled through and edited by them. As a result of ZIANA, news from and about the rest of Africa is less crisis-prone. Previously there would have to be a crisis before Third World countries were mentioned - this is very negative. The non-aligned movement now has a chance to share positive news. ZIANA has become a member of the Pan African pool of news agencies and also the pool of non-aligned agencies which comprises more than 70 national news agencies.

This has been made possible by the Yugoslav news agency, Tanjug, from whom we have obtained teleprinters.

**RHODEO:** What kind of future is there for white journalists in Zimbabwe?

Mr. Munyuki: The position remains basically the same. I want to dispel the myth that black journalists are replacing white journalists. This is not consistent with the spirit of reconciliation adopted by the government. I have appointed a white man for hiring and firing purposes. I have been satisfied with all his decisions. We do recruit foreign journalists but the problem is that the Ministry of Home Affairs doesn't always process work permits for these people.



## AN OPEN INVITATION

Telegram sent to the UCT Zimbabwe Society from Robert Mugabe.

DEAR MR COLTART REPLYING TO YOUR MESSAGE ON THE 17TH AUGUST - FOR WHICH MANY THANKS, I AM HAPPY AND ENCOURAGED TO LEARN THAT ZIMBABWE STUDENTS AT CAPE TOWN UNIVERSITY ARE WILLING TO RETURN HOME UPON COMPLETION OF THEIR STUDIES TO SERVE THEIR COUNTRY. AS YOU ARE NO DOUBT AWARE, WE IN GOVERNMENT INTEND TO ESTABLISH A NON-RACIAL SOCIETY BASED ON EQUALITY AND THE PROMOTION OF THE WELL-BEING OF ALL OUR PEOPLE IN ACCORDANCE WITH OUR SOCIALIST PRINCIPLES. IT IS IN THIS CONNECTION THAT WE HAVE ADOPTED THE POLICY OF RECONCILIATION WHEREBY OUR PEOPLE MUST PUT ASIDE THE HATREDS OF THE PAST AND APPROACH THE FUTURE IN A POSITIVE CONSTRUCTIVE FRAME OF MIND AND WITH COMMITMENT AND DEDICATION TO THE ALL-ROUND DEVELOPMENT OF THE NEW ZIMBABWE. AS WE STRUGGLE TO REBUILD OUR COUNTRY OUT OF THE DESTRUCTION OF WAR WE LOOK TO YOUNG PEOPLE LIKE YOURSELVES TO ASSIST US TO ACHIEVE OUR OBJECTIVE OF ESTABLISHING A PROSPEROUS HARMONIOUS AND HUMANE SOCIETY IN THIS COUNTRY. I CALL ON ALL OF YOU WHO HAVE COMPLETED YOUR STUDIES TO RETURN AND JOIN US IN THE URGENT TASKS BEFORE US. I HARDLY NEED TO REMIND YOU THAT THIS IS AS MUCH YOUR HOME AS IT IS OURS. AS HAS SO OFTEN BEEN SAID, IN IDENTIFYING WITH AND RETURNING TO THE NEW ZIMBABWE YOU HAVE NOTHING TO FEAR BUT FEAR ITSELF. **YOURS SINCERELY,**  
**R G MUGABE, PRIME MINISTER OF THE REPUBLIC OF ZIMBABWE.**

This telegram was sent after all the Speakers for a Zimbabwe Society Focus on Zimbabwe were refused visas by the South African Government.



**MUGABE'S SOCIALISM:** fighting poverty and unemployment; giving the vote, better housing and education..... and a free press.



# WOMEN

*A look at women in rock from 1976 to 1981*

## MAKING MEGAMEN LOOK MICRO

Until very recently the active end of the rock spectrum was overwhelmingly male-dominated.

But there has been a spectacular change on the popular music front over the last couple of years.

There are more women in bands than ever before. Some are all-women bands like the Raincoats and the Mistakes, and some are mixed bands like the Au Pairs and Delta 5, where the women are determining forces - playing instruments, writing songs, taking control - rather than simply singers, trapped in glamorous and painful isolation, with a largely decorative role.

I don't want to put down women singers. Where would we be without Bessie Smith, Dusty Springfield, Aretha Franklin, Patti Smith, Poly-Styrene? Not to mention the Nolans... Singing demands enormous stamina and skill, and yet this hard work often goes unrecognised because so much attention is (deliberately) focused on the singer's image. Too often, she appears to be the passive vessel for other people's dreams, the tasty dish to be consumed.

This doesn't happen to the same extent, or in the same way, to musicians who can be seen playing the drums, the guitar or the saxophone.

The pattern in the mainstream, if you think of the most successful bands like Abba or Blondie, is still that of 'attractive' women singing songs that other people (men) have written for them, backed by male instrumentalists (who make the real music). But it's

good to see that some all-women bands have finally burst the sound barrier: The Bodysnatchers have been on 'Top of the Pops', the Modettes have been in the charts, the Flatbackers have appeared on 'The Old Grey Whistle Test'.

Then there must be at least thirty all-women or mixed groups who either haven't had a hit or who are deliberately trying to avoid commercialisation. This is a tiny number compared to the countless male bands throughout the country. But it's still marked progress from the situation only five years ago, when Jam Today first formed: After the demise of the Stepney Sisters they were the **only** all-women group in London, and once performed at a women-only gig alongside a **mixed** band, the Derelicts!

The recent transformation of the live music scene clearly owes a lot to the women's liberation movement. A lot of incentive has come from the ever-increasing demand for entertainment at feminist events. But it also owes a lot to the punky-reggae revolution of 1976-77 (although the women musicians benefiting now do not by any means all play punk or reggae music). When punk came along it shook the lethargic British rock monster out of its stupor.

**Hundreds** of bands formed almost overnight.

The Slits were famous long before they could play their instruments. Audiences were awed by the charismatic stage appearance of the four women, enthralled by the

appallingness of the noise they made. But the method in their madness was proved a couple of years later in their LP *Cut*, which turned out to be a brilliant combination of witty weird and ingenious, intoxicating music. Punk did a lot to demystify playing in a band, and that's what made it possible for women to join in. If the boys who could only play two chords could get away with it, there didn't seem to be any reason why the girls couldn't do the same.

When punk began, a lot of feminists were hostile to it, seeing it as another example of loud, aggressive cock rock, and alarmed by the way some punks adopted Nazi regalia. The worst punk bands, or bands who were seen as punks like the Stranglers, did churn out some mindless, sexist songs in a pathetic attempt to be more horrid than the next man. But the best bands turned their anger to more positive effect. More and more punks came out with anti-sexist and anti-racist songs and statements.

Feminists and the left eventually became more enthusiastic, and there are now punky bands (such as Real Insects) to be found within the women's movement.

Now that more women are making music and writing songs, there has been a distinct change in the sort of lyrics they sing. The new generation of women song-writers, whether or not they describe themselves as feminists (and not many do) tend to write very assertive songs, spiked

with anger, passion and scorn.

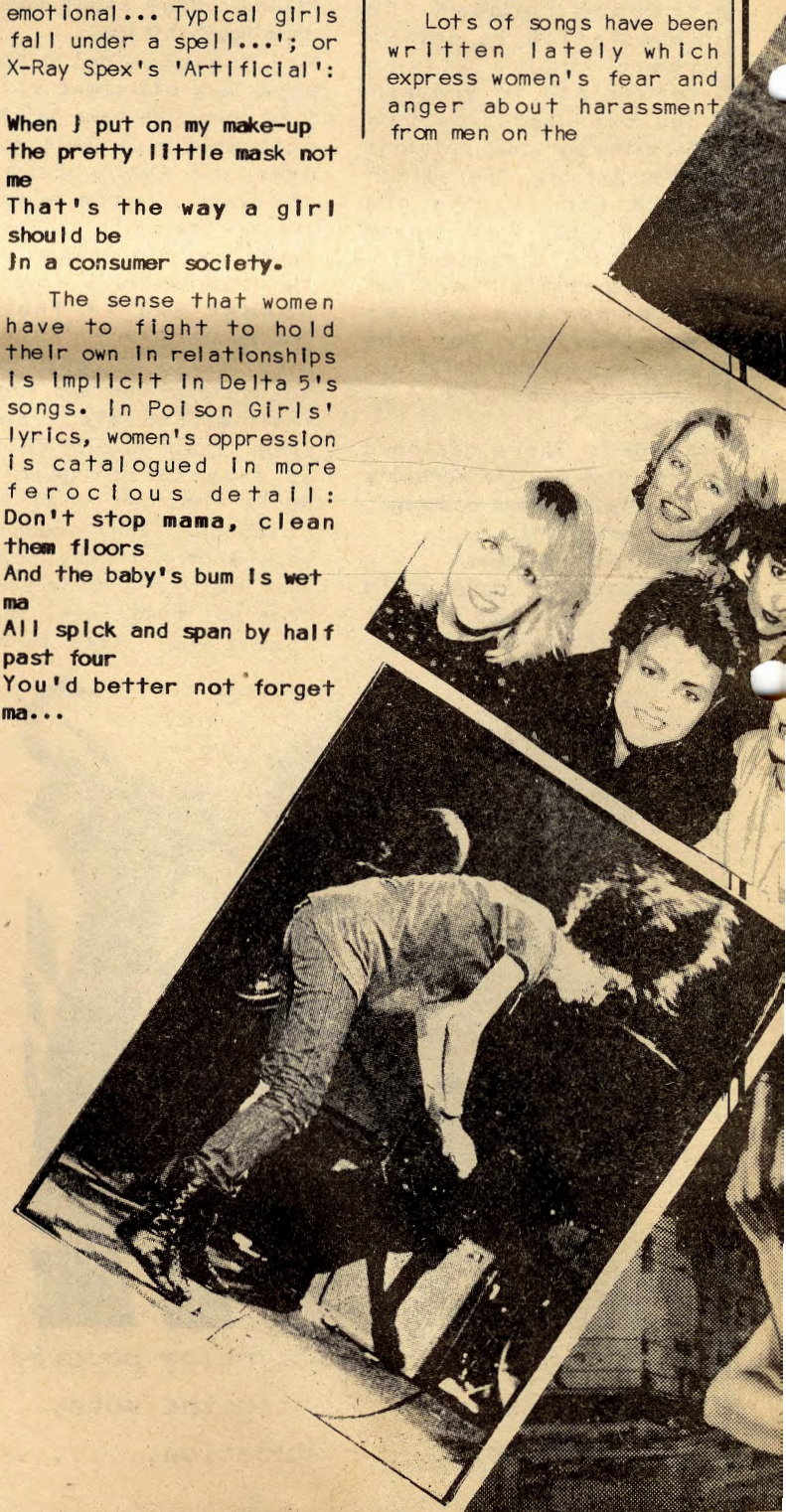
Lots of them gleefully mock the stereotyped images of women, like the Slits' 'Typical girls are emotional... Typical girls fall under a spell...'; or X-Ray Spex's 'Artificial':

**When I put on my make-up  
the pretty little mask not  
me  
That's the way a girl  
should be  
In a consumer society.**

The sense that women have to fight to hold their own in relationships is implicit in Delta 5's songs. In Poison Girls' lyrics, women's oppression is catalogued in more ferocious detail: **Don't stop mama, clean them floors  
And the baby's bum is wet  
ma  
All spick and span by half  
past four  
You'd better not forget  
ma...**

Another mixed band whose songs consciously attack sexist attitudes are the Au Pairs, whose set includes a brilliant duet for male and female singers called 'Come Again', about women being pressurised into faking orgasm to save their boyfriends' egos. 'Is your finger aching? I can feel you hesitating...' The BBC refused to broadcast this song after filming it, though they have no qualms about showing Legs & Co in scanty attire simulating sexual ecstasy week after week on 'Top of the Pops'.

Lots of songs have been written lately which express women's fear and anger about harassment from men on the





# WOMEN

streets: the Au Pairs' 'Kerb Crawler', PragVec's 'The Follower', The Passions' 'Hunted', Tour de Force's 'Nightbeat':

And why should I be a stranger on the street  
The night is mine,  
something special to me

There have also been songs about rape, such as the bodysnatchers' 'Boiler', and the raincoats' 'Off Duty Trip' - which shows up how male violence is encouraged in our society: men are not penalised by the law if their career is

at stake, and adverts which put woman's bodies on general release make all women vulnerable:

Woman you're pinned up  
On the wall in front of you  
A soldier's life is very tough  
He's tender, loving, when fighting's through...  
Seaside town, off duty trip  
Taking flesh, going to let it rip  
With rings on his fingers  
Sharp like the taste that still lingers...

Women are writing songs which describe their struggles to make new kinds of sexual relationships, unshackled by destructive feelings of possessiveness. But it's no good if these affairs are too casual, or if the participants aren't equally committed, as The Mistakes make clear:

You don't do a thing for me  
I want much more sympathy  
I want all your understanding  
I'm not asking, I'm demanding  
Give me more love! Give me more love, do!

The personal is political, as they say, and it's good that women are telling their side of the story.

At last, women's experience, rather than mere myths of femininity, is being expressed in the songs women sing. But what about the music? Are women finding new ways of expressing themselves musically as well as lyrically?

There is tremendous diversity within women's music now. Women are playing in almost all categories: punk and new wave, heavy metal, country, rock, pop, jazz, improvised jazz, soul, ska, reggae, various kinds of acoustic... and some, like Ova, which combine several of the above. Some of these forms allow for more experimentation than others, and the greatest innovation seems to be in the areas of improvised jazz like the Feminist Improvising Group (FIG) and new wave.

Whatever the kind of music that they play, there seem to be common threads running through these new women's bands. There tends to be quite a lot of role sharing, swapping instruments, taking turns to sing the lead, which helps to break down hierarchies within the group and to defuse the mystique of certain instruments, especially the lead guitar. Women working together in bands make no secret of the fact that they get a lot of support from each other.

Many of them have been taught to play their instruments by other women, either informally or in special workshops, such as those set up at the Women's Arts Alliance by members of the original Jam Today. This is a crucial development. Men of a similar age often have much more musical experience, and women who are just learning to play can feel inhibited and nervous in their presence. The 21-woman big band, Sisterhood of Spit, is a dazzling example of skill-sharing in action. By normal

standards half the musicians are 'experts' and the other half are 'novices'. The results are stunning.

Meanwhile, back at the charts. Has Alice made any impact in Radio One-derland? Well, yes and no. There have been major events like Gloria Gaynor reaching Number 1 with the inimitable 'I will survive' and other treats like Grace Jones scowling her way through Chrissy Hynde's 'Private Life' on 'Top of the Pops':

Your marriage is a tragedy, but it's not my concern...  
And your sex-life complications are not my fascination...

And as well as songs like these, which are

And I'll give you all that I am, believe me  
A woman in love needs only one man...

Donna Summer sings about 'Bad Girls', Rod Stewart sings about 'Hot Legs', The Police set their wet dreams about schoolgirls to music (endlessly repetitive music, I might add), and Chas and Dave (and Tom and Dick and Harry) never stop talking about how women never stop talking. In fact, I think there has been a backlash in the last year or so. There has been a greater intensification of female grovelling and of male aggression - Thin Lizzy's 'Killer on the Loose' was released at the same time as 'He Knows you're Alone', just before the Yorkshire Ripper murdered for the thirteenth time.

***'The personal is political;  
it's good that women are  
telling their side of the story'***

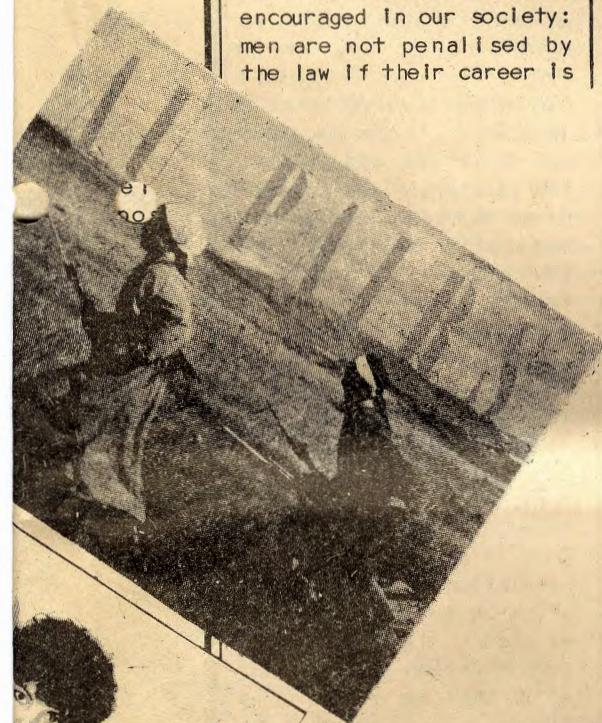
resistance songs against oppressive relationships with men, there have also been songs of warmth and solidarity between women, such as Sister Sledge's 'We are family' (I got all my sisters and me.) It also seems a healthy sign that a few songs have swum right against the stream and pointed out that love and romance aren't the be-all and end-all of life, and that other factors also contribute to our well-being: 'Love don't always make it right, Love don't fill those empty nights...', or 'Are you getting enough happiness?'

However, these examples of good songs are only drops in an ocean of slush. In the last five years, the period in which I've been trying to show there has been some progress for women in music, we've also had gems like The Three Degrees' 'A Woman in Love':

Just give me love when you can, if you need me  
A woman in love will understand

Current indications in the world of rock are not too encouraging. After a short period in the limelight, women musicians seem to be losing some ground. The post-punk trends - the heavy metal revival (eg Motorhead), ska revival (eg The Specials), the passe Futurists (eg any synthesiser with a stylish haircut) - are all overwhelmingly male-dominated, with one or two exceptions. The all-woman heavy metal combo Girlschool, for example, manage to play intelligent songs in a medium notorious for its brainless misogyny.

Women need music so much that if there are no good songs we will lap up the bad ones. That's why we must welcome and encourage women musicians who are trying to make music which refutes the lies and really expresses our experience. They can give us the strength to keep going in our struggle to change our lives.



Acknowledgement to  
"SPARE RIB" Close,  
erikwell CLOUT,  
London, ECCR OVA.



# ARTS

*The works of Karel Schoeman, prolific South African author, reviewed by Tim Huisamen*

## MASTER OF MOOD

While the "New Wave" Afrikaans writers of the sixties experimented with radical new themes and techniques, Karel Schoeman's first published work, *Verslag* (Battle; 1965), two novellas, was in the traditional mould. However, already here we find the typical Schoeman characters isolated in a landscape, time and themselves and the general feeling of physical and spiritual exile.

He is a prolific writer of novels, travel books, books for young people, TV scripts and has also translated several books into Afrikaans, but it is as a novelist that he has had a major impact.

The novels are marked by a muted elegiac mood in which time, place and character are delicately nuanced to convey an almost extreme existentialism.

His landscapes and cityscapes are isolated farms or islands or dwellings, threatened by the changes of time. Nothing is permanent: the characters drift in and out of the landscape/cityscape, becoming aware of their own transience and increasing isolation.

They are outsiders to whom insight into human loneliness, the inability of authentic communication and attachment, and transience is all. Often the climax of a novel would be the rare and brief, perhaps the only, moment of human contact before they start moving away from each other again.

Very little happens plotwise, the plot revolving round a few major scenes or episodes, and the main movement of the novel would be an inner growth to psychological ripeness and/or insight. The central intelligence of the novel would be closely aligned with the main character, taking the reader through his growth into a position of increasing detachment. This is ironic when one considers the number of his novels dealing with contemporary political

situations and this has been a source of a minor debate in Afrikaans literary circles.

Schoeman's use of language is influenced by his Dutch background in the sense for example that his use of the double negative is not always apt to the Afrikaans ear and semantic nuances are sometimes altered. Yet, like the Pole Joseph Conrad writing in English, Schoeman is a master of his chosen medium. An intricate web of images and motives is woven that often produces a fabric of shimmering, inspired rhetoric.

His first major novel was "By fakkelig" (By torch light; 1966) written

after the trauma of Sharpsville and during the repressive Verwoerd era. Although it concerns an Irish uprising at the end of the 18th century, it forms a close and consistent parallel with the contemporary political scene. The hero is David, a member of the English aristocracy in Ireland, sharing his contemporaries' ennui and their unattachment to the starving, voiceless masses of Ireland. Increasingly he is drawn into the life of the lower classes until he is forced into commitment and action with their cause. He is sentenced to death and his feelings of futility and loneliness are relieved

when he discovers that he has become a folk hero.

"Spiraal" (Spiral; 1968) was written after Schoeman had translated some plays by Chekov into Afrikaans. It is akin to their mood of despair and futility, and search for escape through work. The plot revolves around a group of young people boarding in an old house and their hopeless love affairs. The transitoriness of life is symbolized in the time span of the novel which is lent and the ever more encroaching of the house by new apartment buildings. Basically the thrust of the novel is that everything is passing away and all that is left

to us are our own memories, of religion of the ability to sublimate in art.

His finest novel is "Op n eiland" (On an

island; 1971). A young man Ruud visits a South African couple on a Greek Island. He does not really know then and the husband, a painter, remains aloof until a woman arrives, a South African novelist. The two women share a common past and tend to exclude the men. Eventually the two men are drawn closer to each other and it is implied that a brief homosexual relationship follows. At the end Ruud has to leave and Johan, the painter, finds himself completely isolated. Basically the novel is that everyone is an island.

To English speakers his best known novel is "Promised Land" (Na die geliefde land - Towards the beloved country; 1972) probably because of the political implications. It takes a look at a post

revolutionary South Africa which an emigre, George, visits. In a private conversation Schoeman has said that he views the novel as an attempt to show white Afrikaners the plight of the Blacks in South Africa. The question thus remains if the novel should be viewed as prophecy or ironic allegory. It could also be said that the political implications become secondary to the main character's existential problems, but this remains a moot point.

In "Die hemeltuin" (The Paradise Garden; 1979) two old friends meet in London after forty years and remember a summer 40 years earlier before the war. Again one is aware how everything they knew had changed and passed away, but also that these changes are imminent for South Africa. In this way Schoeman makes a subtle diagnosis of both the human condition and the contemporary South African social scenes and the need for commitment now





## ARTS



**NO POSEURS. PAH!** Metalbeat f(1)opilly postures itself as the grooviest n1tery in Johannesburg, but. Shine? Glamour? Good grief: dearth. Death! (Like you know) even if the band's b-a-a-d (it was), the liquor dreadfully dear (my current fave shoulders a horrid tag) and there aren't any chairs, you can (like) watch the punters pose. From a sober distance: distaste.

Dance? My bald companion got drunk and sat against a wall. A (newly) blonde friend: a dilettantish dabbler (he uses his fingers) in cosmetics chirruped gaily to his propped pal, twittered at the silly snarling cropped red head of **ASYLUM KIDS'** singer and smudged his mascara. My. Some displeased (displaced) scoundrel jumped up and down in the thick hopeless gruel (like) noise (raging messily over the top heavy

metal) of South Africa's most touted rock group and spat at them. Enthusiastically. Asylum Kids are awful, Alfred.

#### "AS PROSPECT DJMINISHES, NIGHTMARES SWELL."

An aside: He is (only) happily miserable at home with glossy pommy angst (berate your bedroom music): I sucked back a gasp as he twitched. (He was sweatily jiving.) To **JULUKA**. Where's the grey industrial murk? I smirk.

Irked, I am. Copy the Jam? **ASYLUM KIDS** shouldn't try. Why? Mainly because their grind of brash ugly rock just isn't exciting: no more, done before, you bores - don't be sore, just be gone. Good.

You and all the other bananas in for a tweak at rock's old withered tit. Spare a retch for **STINGRAY**'s bilious, heavy metal hacks at the smelly abortion of a music form

that shouldn't ever have left Led Zeppelin's grubby presence.

Suckers us all for a bit of pomp: pretty **PEACH**. Bring on the nubile! Love their pout. But, sad pity - Is it Lene Lovich or the Motels? (A more than subtle nuance.) It's nice, I suppose, to ogle and titillate for a (short) while, but do we need it: this "new wave" ding should be out(re) by now, it's time for the next Great British Marketing Strategy. (Read: ripoff).

Also. The great big softcore lumps are squashing the pipsqueaks. Goo-ey lightweight sausages like **STEVE KEKANA** need to be smothered before more nauseatingly coy and precious slops like "Colour me Black" dribble out. There are a thousand more earthy tinny noises more ripe for "crossover" than Kekana's icky sickly trite and twee - sop. "Crossover" by the way

means "black" music attracting both black and white listeners. What we get? Boney M type bastardised reggae - thump thump bland bland: textureless. Black? Bedonner. There's a band from Scotland (!) called the Fire Engines who have incorporated KWELA music into a hugely popular form of pop/dance. Our local monkeys seem to be fiddling with grey pap while the townships rage with potential mass pop OPSKUT.

Righto. There is **HARARJ**. Who are pretty (nice) to watch with turbans bright red and shirtless in satin tights and boots also silver. Funk and very competent. Flash: a good night but their roots dangle helplessly and it's no fun watching them shaking the clods off. What? Ja - their sound is no more South African than Curtis Mayfield's and they've nearly got rid of their

accents. Ag nee.

**THE ROCKETS** are real cool cats, hep dudes man - dig it, yeah: great. They come on stage in black pants and w-i-d-e open shirts (with gold dangly's) and do little dances in the instrumental bits. And play THE WORST "soul" (full of "baby" and "yeah") and smarm. Blerk.

**CLOUT** and **BALLYHOO** must be dismissed. If you love it, go to America and bury it - mawkish middle road gluck schlick: bah.

**FLASH HARRY** use the same ska offbeat in every song and the singer needs beef or lungs or sass or weedkiller. No oemf. A no-no, a nix, a nothing. No fun, son, try another one.

Like the (ex) **CORPORALS**. Rather nicely (in)tense and gawky with ragged jagged chunky chop (g)rock guitar on the odd occasion. Amazin'. The singer's a trifle odd, too. He's got The Original Yell. bye.

south afrikan music and sundry graphics gleefully butchered by jeremy thomas



# ARTS



Siphon Mgunu and Johnny Clegg have been together for eleven years. Their music has developed from a highly ethnic Zulu base to a sound which is a sophisticated reflection of their growing mastery of this form.

*"We must make this South African music a national movement."*

JULUKA



"I feel responsible for my particular location in South African music. I can act as a mediator for those who can't feel what it is to be an African. This is a strategy - they must plug into me."

## AN AFRICAN LITANY

After having produced four singles and an album, 'Juluka' was formed. Since then two more albums have been released - 'Universal Man' and 'African Litany'.

"....we call it Zwela which means a feeling, a mood, empathy - its the music of experience in South Africa, its the mood of African consciousness."

"Zulu music comes closest to the expressiveness, the soul, of American black music, which is where rock and roll began. **Andrew Tracey**



On being accused of commercialism - "My plan is to get group exposure and publicity, to get into everyone's consciousness. If I have to use more metaphors and more popular appeal, I'll do it. When it comes down to the reality of creating a new genre of music it's whose records are in the shops that counts."

"We play a genre of music which is new and has been developed by us. We hope to be able to export this part of South African culture, as well as break into the white market here. I'll play anywhere except racial venues."

"It's definitely not protest music....I've been criticized by left-wing purists, political virgins who see everything in terms of ideological contamination and pollution; it's first and foremost music before a political thing - we're artists not propagandists."



Four ex Fine Art students from Michaelis Art School, U.C.T., presented Grahamstown with an exciting and diverse puppetry experience during their recent stay here.

Jon Weinberg, Jill Joubert, Basil Jones and Adrian Kohler showed that far from being the popularized playthings of a child's fantasy world, puppets and the discipline of puppetry, can create a unique dramatic form which appeals to most, regardless of age or attitude.

The puppetry workshops, attended by a complete assortment of about 35 people, traced in microcosm the actual historical development of the puppeteers craft - an awareness of the body as an expressive mechanism develops into the use of a "found object" manipulated by the hand. This becomes the specialized focus of that expression.

After the initial experimentation with these non-puppet-like objects the workshops led directly to the creation of one's own simple rod-puppets; the prototypes of the more complex characters used to effect in "THE HONEY TRAIL" production itself.

The primitive, shadowy figures hovering above the curtain allowing for a potent means of personal expression, with the manipulating arm becoming an unstructured extension of the self!

The Company's presentation of THE HONEY TRAIL was a fascinating and deft handling of the tale of Dora, the

kidnapped East African Swallow, who is rescued from the clutches of the wicked Serval Cat by her two friends, Voets (a chameleon) and Muzz (a mole) with, of course, the interference of several other creature creations; the mysterious Mantis, Mercia the ssssnake and various bees, flies and mosquitos...

Over and above their technical expertise, the four were sufficiently at ease with their script to enjoy the vociferous interjections and advice offered their characters by the audience - advice deliberately sought and willingly responded to. One should bear in mind that although obviously catering for children, the Handspring Co, had on their final night, an essentially adult audience roaring with laughter at their creations.

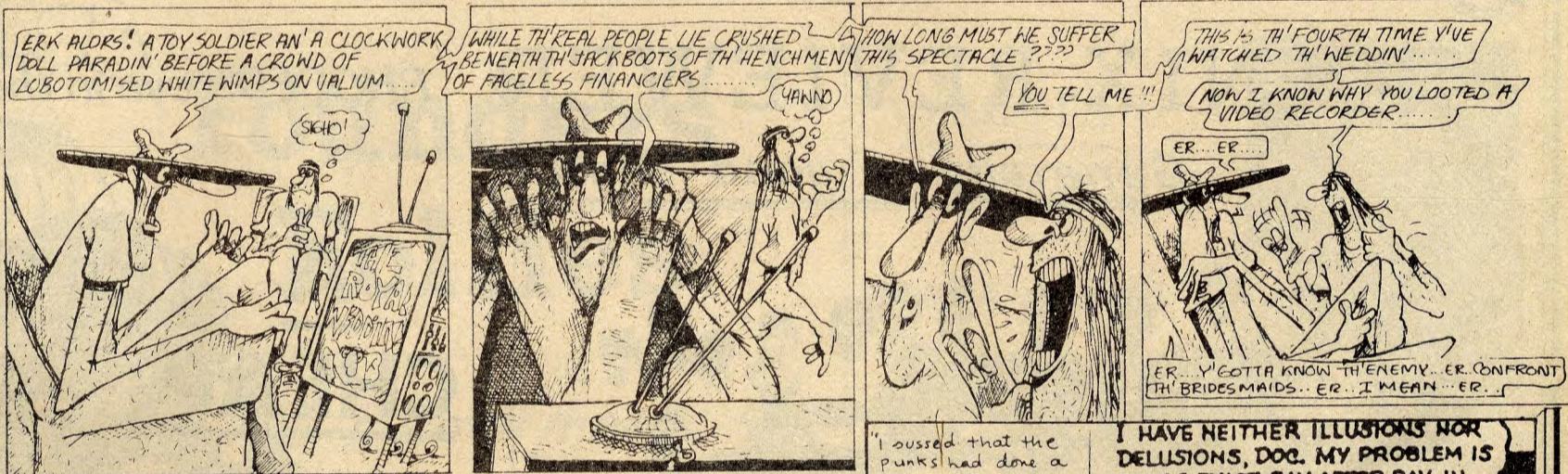
At times though, Weinberg's performances (Old Voets and muzz) became repetitive and somniferous, and the group as a whole could put to full use more dramatic range and effect in their character vocalisations. But as the visual excellence of their production showed, and as they are quick to point out themselves, they draw from a background in Fine Art, and are still to master some of the finer details of dramatic presentation. All the more reason to anticipate their return to Grahamstown with their production for 1982.

**Performance and workshop reviewed by Philip Hawthorne.**



# COMICS

Never  
à  
truer  
word



NOOZ FLASH FROM  
THE MIDDLE EAST:

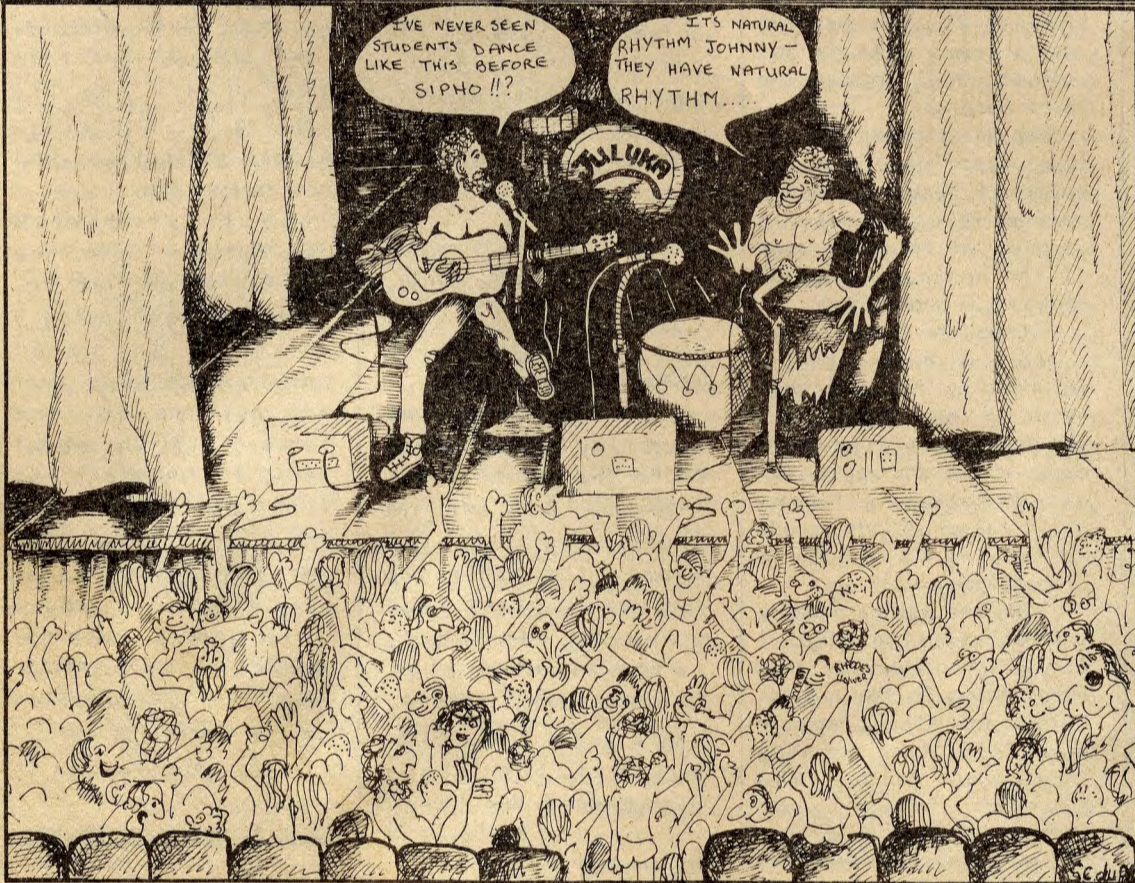
AT THE MOMENT OF  
SADAT'S ATTACK, HIS  
CLOSEST PERSONAL  
BODYGUARD, FAWZY  
ABDEL **HAFEZ**, CO-  
VERED THE PRESI-  
DENT'S BODY WITH  
HIS OWN. SADAT, HOW-  
EVER, DIED IN SPITE  
OF HIS HUMAN SHIELD  
(FOR SPORTMEN)

WE NOW PATIENTLY  
AWAIT THE CAPITALIST  
EXPLOITATION OF THIS  
HERO'S SACRIFICIAL  
DEDICATION TO HIS  
LEADER!



"I sensed that the  
punks had done a  
lot of harm to  
anarchism. A lot of  
discredit. The punks  
- like their parents!  
- just picked up on  
the destructive  
aspect of it, which  
is nihilism in fact,  
not real anarchism.  
The main anarchist  
thinkers have always  
said that there's no  
point in destroying  
things you don't  
also try to build.  
They equate freedom  
directly with respon-  
sibility, you have  
as much freedom  
as you are respon-  
sible for. It's just say-  
ing you are responsible  
for your own destiny and  
if you take freedom off  
people, or just smash  
everything, you would  
be encouraging irrespon-  
sibility."

I HAVE NEITHER ILLUSIONS NOR  
DELUSIONS, DOC. MY PROBLEM IS  
THAT I EXIST DAY AFTER DAY IN  
GRIM REALITY.



One Stormy day above Cape Town...



# SPORT

## PHOENIX REVIEWED

*Generally a good season*



Back row left to right;  
Irfaan noorship, Bakul Odhav, Kishore Nathoo, Noel Poovan,  
Ashwin Desai, Regan Jacobus, Haroon Lorgat, Shaun Moodley,  
Cliffie Thathia, Riaz Khan, Shabeer Essop.

Front row left to right;  
Rajen Ryan, Ian Pillay, Brian Yon, Peter auf der Heyde,  
Thevan Moodley, Garth Carelse, Deon O'Brian, Indiren Pillay

The first real test of the season came when Phoenix played Frasers in the first round of a knockout competition. Frasers, whom they had beaten 3-0 in a friendly three weeks previously, ran off 1-0.

Phoenix then tested their skills against P.E. premier division side Dowar College and after a brave display went down 1-4. After the trip to P.E. two friendlies were played. One against Marywaters Highschool, was lost 2-3. The other, against old rivals Frasers, was won 3-2.

The following week was the first round of the TV Monaheng Trophy, and Phoenix were unlucky to lose by one goal to nil against 11 Attackers.

The third term saw the African Eagle Shield being played and finally Phoenix got it together. All Stars were beaten in the first round 4-2.

In the next round Phoenix beat the much fancied Pioneers, with Desai, Lorgat and Pillay scoring. Pioneers scored twice.

In the semi's Phoenix faced Young Tigers and this game turned out to be

the best of the competition. Phoenix dominated for most of the time, yet could not score.

Tigers scored in the first half of extra time and although Phoenix did have a few chances after that they lost by the single goal. Yet another cup had been lost, and this was therefore the last game of the season for the club.

Brian Yon, Peter Auf der Heyde, Ashwin Desai and Ian Pillay were selected to represent GRASA at the Provincial trials, and Ian and Ashwin were the sole representatives of GRASA at the interprovincial tournament in Maritzburg.

### Progress

Phoenix has achieved tremendous progress in understanding and acting out the SACOS

principles. These stipulate that clubs playing under SACOS are not to use university facilities. Phoenix started the season playing on Prospect Field and then moved to a field in African Street. They have now moved off the campus and play in the township.

Because of this Phoenix has declined to play either the Sex Pistols or Rhodes. Both sides play in racial leagues or have players who play in such leagues.

The overall Phoenix record for the year is: played 14, won 7, drawn 1, lost 6. Scored 29 against 21. The leading goal scorers were Haroon Lorgat, Noel Poovan and Garth Carelse.

Manager Indiren Pillay concludes: "Apart from the football results, Phoenix have achieved success in becoming an integral part of the non-racial sports scene in Grahamstown.

Although Phoenix is open to all, it is interesting to note that none of the "radical" students have joined the club in its struggle for non-racialism. It seems as if these students are just paying lip service to a principle.

For the future Phoenix intends allowing some of the senior players to join other teams in the league. There are also plans to move into other sporting codes as well. This however can only be achieved with more support from committed people.

*RHODEO's eye in the sky*

## A CHEAP HIGH

The harness was uncomfortable, especially too tight around the crotch. My parachute won't slip off, I thought aloud.

At the plane, apples Mike, Dominique and I practice procedure. "ARCH THOUSAND, TWO THOUSAND... ..FIVE THOUSAND - CHECK!" Malfunction? Follow emergency drill.

Kneeling in the plane, cramped, we took off. Knuckles whiten as I grip the handle, elbow protruding out of the large gap on my right into the slipstream. This unfamiliar view of the familiar is so good I don't even shit myself. Is this for real?

We reach jumping altitude, 2 500 feet.

"FIVE LEFT". Without banking the plane turns, strong G-forces try to push me out. "FIVE RIGHT".

The time arrives suddenly. "GET YOUR LEGS OUT". The engine cuts. Automatic legs exit the plane, one onto the wheel, the other the footrest. Right hand grips the wing strut, left the handle. Concentrate, dammit, don't waste time. Fight against the wind. Dispatcher to me: "GO..." Me (pushing off): "AAAARGH!".



Sudden silence, total silence. Shit! I'm not in the arch position - tumble tumble, which way up, which way down? Momentary panic. Jerk...my feet are down and my head is up. Parachute open? Look up-YES! Nice and round? YES! What were the other checks? Oh forget it.

Only now do I notice the ground. The whole of Gatstad is there to see. Grab the toggles, pull left/turn left. Pull right/turn right. There's the army camp - there's the airfield. Too fast, too fast, I'll overshoot.

180 degrees turn into the wind - now I'm hanging horizontally, almost motionless, just descending. The unobstructed view dominates - only the fisheye effect lacking.

Ah! The golf-course - another scene of bourgeois delight. What are all the golfers looking at? Oh, at me! Yeah, I'll clear those trees and land in just the right place. Time for the famous ground-rush effect I suppose.

The ground comes up. FASTER...FASTER...FASTER. Relax man! Contact with Mother Earth and I'm all intact. And the trip is over.



## SPORT

## Rhodes se vyf rebelle



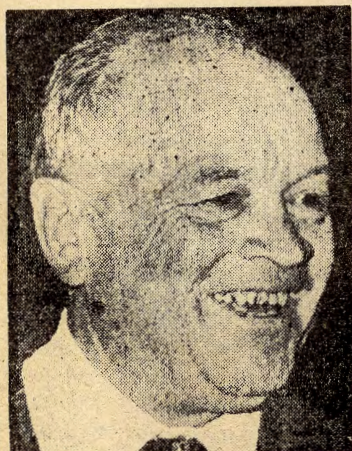
LOOKING YOUNGER: Weakley (far left) and Barter (second left)

# THE DAY ALI AND DEREK TOOK ON CRAVEN

By NEAL COLLINS  
and  
RAY de ALLENDE

This year sees the end of the Ali Weakley/Derek Barter era at the Rhodes Rugby Club. Many will remember them as strong forwards, both of whom captained Border during their careers. Others will recall these two for their guts in challenging the racially-segregated rugby set up in South Africa.

When SEDRU selected its side to play against KWARU on October 10, 1976 they included Barter and Weakley along with the whole of the Rhodes front row in their team.



Danie Craven... downright vindictive

The Watson brothers, Cheeky and Vallance with Collin Snodgrass were called up by KWARU; the

stage was set for South Africa's first non-racial game under the Nationalist government.

Despite pressure from high ranking individuals throughout the country the game went ahead as planned.

"DANIE THREATENS DISOBEDIENT EIGHT," read the headline in the Rand Daily Mail.

Although no legislation actually outlawed white playing alongside black, the government threatened to charge the white players under the Group Areas Act.

"Out came the big stick," wrote Sunday Times Sports Ed Barry Glasspool at the time, "not only have they flouted authority," said Dr Piet Koornhof on TV hardly able to disguise the irritation in his voice, "but they also broke the law. They went into the Township without a permit."

Derek Barter, now a final year law student at Rhodes spoke to Rhodéo this week.

"I heard of radio appeals broadcast over the SABC from Dr Koornhof calling on the 'whites' to

to pull out. We also received a telegram from Danie Craven via the Border Rugby Union, threatening suspension if we played." (We note Craven's apparent change of face (sic) when he refers to "mixed" sport these days - eds.)

A packed Dan Que Que stadium witnessed the historic match which KWARU won 30-3 - but as Cheeky Watson said after the match "the only winner was rugby."

Ali Weakley, speaking after the match: "It was a terrific game and I feel in my heart we were right to play."

RUGBY ... "Case of confrontation"

## Koornhof reacts to mixed game

The official reaction was perhaps even more severe than the pre-match appeal for the eight "whites" not to play.

Craven came out quite emphatically:

"Disciplinary steps will be taken against the eight

whites... and they will be taken because we have no option now. They willfully and knowingly disobeyed an instruction from the Board, and we cannot allow them to get away with it, it's as simple as that."

However Craven never carried out his threats - as he realised while (in a more strategic frame of mind) that he was jeopardizing the future of South African rugby in the international arena. (Which perhaps explains why Craven now speaks of "sugar and spice and all things nice etc etc ad nauseum" - eds.)

So ended the epic with Danie Craven venting a lot of hot air and at the same time displaying his true Nat Party colours for all to see.

"Fortunately we sports lovers who don't want our sport administrators functioning as zealous stewards for Nat Party policy don't have to stand by helpless while the Craven's of this world wreck our sport beyond repair." (Daily dispatch editorial, 15/10/76.)

We must agree.

## Results

### RUGBY INTER-RES LEAGUE '81

1. Walker  
Oppidans
2. Cullen Bowles
3. Botha
4. Pringle  
College
5. Retief  
Smuts
6. Cory-Matthews
7. Winchester
8. Graham-Oakdene
9. Prince Alfred-Livingstone.

### HOCKEY GRAHAMSTOWN LEAGUE

Winners: Smuts and Old Graemians.

Old Graemian Tournament:  
Winners- Old Graemians;  
Runners-up - Smuts.

### SOCCER

GRAHAMSTOWN FOOTBALL LGE.

First Division League

Winners: Protea United.

Webb Cup: Protea United.

Runners-up: Pistols.

Bezuidenhout Shield:

Protea United.

Runners-up: Drosty Hall.

Goldberg Cup: Drosty Hall.

Runners-up: Smuts.

Second Div. League

Winners: Pistols.

Runners-up: Easy Skankers.

## Eastern Province take five

THE RHODES mens hockey success was not reflected by their position in the E.P. League (3rd place) - but rather by the amount of Rhodians selected at provincial level.

Mark Hensburg, John Carol, Sandy Fisher-Hill and John Smithyman were selected for the Eastern Province U/21 side, while Pat Hornby captained the EP Mens Side which were runners-up to Natal at the Inter-Provincial tournament in Kimberley.

At SAU Rhodes were less successful, finishing in seventh place. Pat Hornby was chosen as Captain of the SAU side.



# SPORT



## Rhodes' only cup winners

# THISTLES TRIUMPH

HATS OFF to the Rhodes Thistles, the only Rhodes side to win their respective league this season.

The undefeated Rhodes third side were held together by a loyal band of "oldies" - with several of the players being rewarded by a first team appearance in the white jersey in what has been a real "club year".

"The winning of the Border Third league was perhaps incidental to the contribution Thistles have been able to make to Rhodes rugby in 1981," skipper/trainer Miles Crisp told RHODEO.

Crisp, who has handled the Thistles for the past three years, once again excelled himself as a captain, player and administrator.

He was rewarded for this by winning the most coveted award offered by the rugby club - club man of the year - and make no mistake, he will be sorely missed when he leaves at the end of the year.

The side played eleven league games and four firendlies, winning them all.

## Three crash to suspension

# IT'S JUST NOT CRICKET

By NEAL COLLINS

When Micky Collins, Wayne Millar and Henry Mansell slipped off from the Uitenhage Cricket grounds to seek pleasure and fame in the doubtful ecstasy of Kenton, they had not idea that their cricket season was about to be rudely interrupted.

Shortly after the trio had left for the twenty first at Kenton, they started driving fast.

After a while they drove faster, until eventually they zinged past a group of uniformed "servants of the state"

travelling at about a million miles a minute.

The long and short of it was that they ended up with less car than they started with, and they were all rushed off to Settlers Hospital - Border flyhalf Henry Mansell with a bruised collar bone, SA schools cricketer Micky Collins with a damaged cranium (it must have been some smash) and the unfortunate Millar out for weeks with a damaged spine.

As if that was not enough, the rest of the

side had to play three short the next day, and were skittled for 35 (Rich Stretch "top" scoring with ten) and lost by an innings and something.

This dismal outcome no doubt rankled the Sports Union who took it upon themselves to further the delights of the weekend by suspending the trio for two games for their pains (sic) - adding that any further complaint about this decision could mean suspension for the rest of the season.

Oh such is justice in these evil times.



## RUGBY

# FIRST XV

THE RHODES First Fifteen finished the league strongly, filling second position.

This came about despite a mid-season spate of injuries which resulted in four crucial defeats (Hamiltons, Police, Cambridge and Old Selbornians). Several players were called out of 'retirement' (Charl Hattingh and Pierre Wilken much to the delight of the local populace.

Some good individual performances were rewarded at the final dinner - Rich Henry receiving the most improved player of the Year Award, while Mark Simmonds, Pete Clarke and Derek Barter received colours.

Henry Mansell and Chris Fisher were capped for Border.

## SOCCER

# FIRST XI

A brief look at the pre-season stomachs should have been forewarning - a large scale drop in the footballing fortunes at Rhodes.

Indeed it was said amongst "those in the know" that Rhodes could have done well with a touch more in the departments of skill, fitness, determination, stamina, motivation, foresight, power and nature conservation . . .

In fact, had they been playing with anyone else but the 'orrible blighters in the Eastern Province, they would have done very, very well - or at least quite nicely.

As it was the Rhodes soccer side finished seventh in the tough EP premier league and eighth in the SAU tournament.



Bev Dickson in action against U.P.E.

# Hockey success

THE Rhodes Women's hockey side very nearly pulled off a surprise in their inaugural season in the Eastern Province league finishing second to UPE after a play off for the title.

Following their dominant role in the Border Women's hockey league, the Rhodiennes went on to impress the Port Elizabeth crowds, getting four women into

the EP 'A' side (Jean Buchanan, Debbie Hamman, Debbie Zeller and Timmy Maloney) four into the EP under 21 side (Anne Buchanan (capt), Penny Wright, Daz Dunn and Paula Adams) and two in the EP festival side (Michelle Naude and Carol Lowry).

At SAU Rhodes came fifth, with Jean Buchanan and Debbie Zeller making the SAU 'B' side.