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Rhodeo

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Conservative win in SRC elections

THE SRC VOTED into office last weekend is, by all appearances, the most conservative on the Rhodes campus since the war. Gerrit Fourie, one of the more conservative of last year's SRC, topped the poll, although he gained only 653 of the 6,646 votes cast.

Liberal groups on the campus will find no great satisfaction in the men and women who now occupy the highest seats of student government, and will in all probability have to look elsewhere for the dynamic leadership required to raise this campus from the quagmire of apathy and stagnation into which it has fallen over the past two years.

Not surprisingly, interest in this year's election appeared to be low. For the first time in several years, the voting period had to be extended for a further twenty-four hours before the minimum sixty per cent poll was

eventually attained on Saturday night. One possible reason for this reluctance to vote was that the candidates were generally unknown, few of them having been actively involved in student affairs prior to the election.

This is illustrated by the election of John Whitehead as President. The campus will watch his development with keen interest, but it is dubious whether Mr. Whitehead will be able to provide the leadership his position requires.

As regards the other members, they appear to be well to the side of cautious moderation. However, their new involvement in student politics is likely to force most of them to form opinions and develop the political philosophies they at present lack. Of the newer faces, Tim Jones, Pete Clarke and Nigel Henson will probably emerge as the strongest,

challenging the relatively weak executive for positions of dominance.

At a time when SRCs throughout the country are experiencing a noticeable swing to the right, and losing progressively more of the leadership influence, it is a pity Rhodes has been unable to throw up a more vital, experienced and powerful student government.

This is particularly important to the efficient running of the National Union, as the strength of this organization lies only in the strength of its constituent SRCs.

The SRC has faced a set-back in confidence at the polls and have thus got off to a shaky start. However, they are young yet, and can make up for this only if they show the Student Body some positive and concrete achievements in the near future.

Women take initiative in residence reform

AT LONG LAST women on the Rhodes campus have taken the initiative. For the first time in recent years, a petition calling for the abolition of certain residence rules has been sparked off by women students without the prodding of the SRC or men students.

The House Committee and students of Oriel Hall drew up a petition three weeks ago directed at all women students, to ascertain support for the following three-point plan:

1. That all women students should be allowed automatic twelve o'clock late leaves every Saturday night;
2. That all women legally of age to enter licensed premises should be allowed to do so;
3. That men visitors should be allowed in women students' rooms between the hours of two and six p.m. every day.

The results of the petition are significant. Out of a total number of 633 women in residence, 75.7% signed the first proposal, 74.6% the second, and 47.3% the third.

INTERVIEW

Rhodeo interviewed a selection

of women students on the subject of the third proposal. Views ranged from total agreement with the concept of men visiting womens' rooms, to total abhorrence. Many students however, expressed the opinion that the third proposal could never become effective until the concept of a House Committee was changed radically.

"If a rule such as this was accepted by Senate," a House Comm. member said, "it would mean that the House Committees would have to creep around the residence, checking rooms and spying on students at 6 p.m. to ensure that all men students were out. Although I agree with interhouse visiting, I am not prepared to support this petition, because we are not elected to keep a check on our students' morals."

The initiators of the petitions will present the signatures to the SRC for representation to Senate. However, the wheels of change grind slowly, and we have yet to see whether the Senate, faced with an overwhelming mandate from the women students on two issues, and partial support in another, will concede to these requests. As always, we must wait and see.

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New SRC portfolios

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Vice-President — Searle.

Treasurer — Fourie.

Secretary — Wates.

Society Councillor — Henson.

Amenities — Clarke.

Cultural Councillor — Brinton.

Publications Councillor — du Plessis.

National Union Councillor — Kempe.

Education Councillor — Jones.

Welfare — Mulder.



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RHODES UNION UNDER WAY

AFTER much delay and several false alarms, construction work on the new Rhodes Union is at last under way. The Eastern Cape firm of contractors to whom the tender has been awarded, moved onto the site last week and have started leveling the ground.

Final estimates have been drawn up, and the cost of construction, has been set at R460 000. This cost is to be borne by the University Council. Furniture and fittings, costing over, R50 000 will be bought by the Rhodes Club. Most of this money has already been raised.

The Union building has been designed by an East London firm of architects, and will tone in with the traditional campus architecture — whatever that may be. It will contain a new "Kaif" and two bank agency branches. There will be accommodation for the S. R. C. and student societies, a board room committee rooms, offices and a general club room. Provision has also been made for a large general lounge, a ladies' lounge, a diningroom, and a billiards room. A number of guest rooms will also be provided.

The Rhodes Club held its inaugural meeting on August 27, at which Foundation Members and the Club Committee were elected. The committee consists of Messrs Waddington, Wanless Fourie, and Greener, represent-

ing the Student Body: Professor Baart and Chapman, Judge Cloete, and Messrs Jones and Godlonton represent the other members. In addition, 69 Foundation Members were elected.

It is expected that building will be completed by March, 1972. The original plans drawn last year envisaged a two-phase completion of the building, but these have been altered in such a way that the entire complex will be completed in one operation.

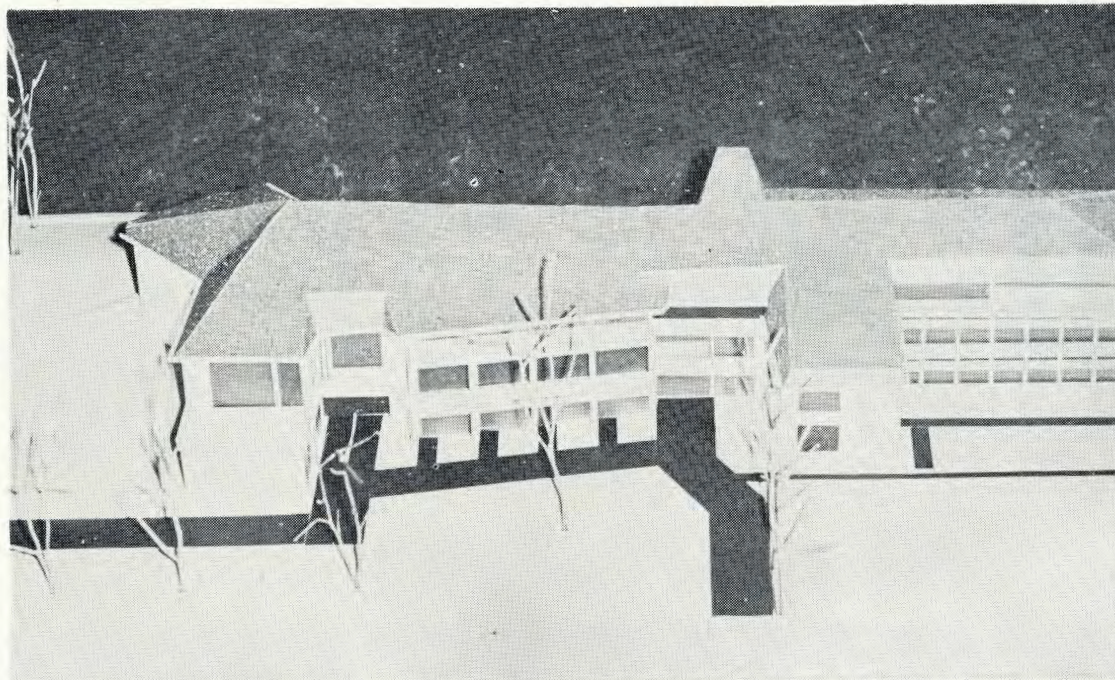
Keegan wins best speaker's

CLIVE KEEGAN, speaking for Drosty Hall, won the University Best Speakers Debate last week. John Rogers, representing Founders was placed second.

Mr. Keegan was runner-up in last years contest and won the T. B. Davie Trophy at the Inter-University National Best Speakers Debate.

Mr. Rogers spoke against Capital Punishment, and Mr. Keegan spoke on "History and Tradition as the Opiate of the Public Conscience."

The adjudicators were Professors Branford and Allanson, and Advocate Jones.



An architect's model of the new Rhodes Union. Construction work has started on the site adjacent to the swimming bath.

S.A. freedom rests with youth — Editor

THE FREEDOM TO EXIST, to be, to live, is not only under threat in South Africa, it is under sentence of death, said the Editor of the Daily Dispatch, Mr. Donald Woods, when delivering the annual Day of Affirmation speech at the University of Cape Town last week.

Mr. Woods said that both the land and the people of South Africa were under a threat of death, and quoted alarming figures to support his argument.

On the land, for example, enough topsoil for a fifty-acre farm is lost every two minutes. Since Van Riebeck landed, South Africa has lost one quarter of its arable land. This is brought about not by the actions of nature, but by bad farming. The bad farming in turn is caused by ignorance on the part of the farmer and by the economic system which forces the farmer to plunder the land so that he can earn enough to live. The problem is complicated by one-third of Members of Parliament being farmers themselves, thus creating a powerful pressure group.

DESTROYED

The people of the country are also being destroyed in a number of ways.

The privileged White group have the world's highest alcoholic rate, divorce rate, smoking rate, and road death rate. Since the start of the Vietnam war, more South Africans have died on the roads than American troops in Vietnam — 67,000 against 56,000.

Tuberculosis kills forty people a day, two-thirds of the population suffers from malnutrition, and the privileged White group has a spiralling incidence of heart disease.

South Africa is also a violent country, with 10,000 deaths a year from criminal violence and more legal executions than any other country.

In the economic field South Africa is a backward nation when compared to countries of similar circumstances. Services are inadequate, and whilst industry cannot get enough work-

ers, workers cannot get jobs.

INDIVIDUALISM

Less obviously, the nation is being destroyed by the lack of individualism and the pattern of totalitarianism which has developed. This manifests itself in various ways, from petty officials being able to exercise considerable influence to a general fear and inability to protest.

This conformity has led to an acceptance of impositions, a situation which could be likened to that of the Russian peasant. It also leads to incompetence, since this type of political system protects the incompetent.

By handing the Government this blank cheque of conformity, the people are allowing a hideously false interpretation of patriotism to be accepted. This interpretation conceives the State as an all-knowing, all-wise, always-right body.

A new type of patriotism is needed if the healing of the land and the people is to be achieved, maintained Mr. Woods. This new patriotism should be based on four principles — Liberal Democracy, a greater communication with all our countrymen, a willingness to accept group preferences when they are compatible with democracy, and concerted pressure for the future South Africa that the people want.

The student's role in this new patriotism is to grasp new ideals, for when youth seize upon a new ideal, a country's history can be changed. Youth should work with the newspapers and the churches in telling the nation something new. Students should also endeavour to gain participation in university administration as part of their development.

"Our very freedom to exist depends on you. Because only when youth, our thinking youth, know and drive relentlessly for the South Africa we want, the South Africa we must achieve to avoid losing all, the real South Africa, can we achieve a healthy land, a healthy people, a nation with a potential and a destiny second to that of no other nation on earth."

SOCIETIES AWARD GOES TO R.U.P.S.A.

THE PHARMACY SOCIETY has been awarded the Most Dynamic Society Award for 1970. With an impressive list of functions and achievements, the Pharmacy Society defeated the Commerce and Economics Society by only two votes.

At the meeting of the Societies Co-ordinating Council last week, considerable discussion took place on the merits of the eight campus societies nominated for the award. They were UCM, the Chinese, Film, Bridge, and Catholic Clubs, the Commerce and Economics Society, and the Social Science Society.

The Council discussed each in light of the aims of the society, the size of its grant, its impact on the campus, the progress and extent of the services it provides for students, and the extent to which it has enhanced the image of the Student Body.

Over the past year, the Pharmacy Society has provided numerous campus-orientated activities, social functions for its members, won the Rag Float Competition, as well as the Arts and Science Week Exhibit Trophy and the Chris Smut Cup for the most dynamic Pharmacy Society in South Africa.

With yet another RUPSA presentation, Drug Week, it is clear that this society has aroused considerable student and public interest.

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MR. ANDRE BRINK

These are summaries of the speeches given by Professor H. Price and Mr. Andre Brink at the UCM Symposium on Protest two weeks ago.



PROFESSOR H. PRICE

IF YOU REGARD SOCIETY as a practical organisation, an organism of living people, a situation created by the simple physical fact of a lot of people living together and trying to cater for their communal needs, then it ceases to be a fate which must be endured and becomes something which can be changed as soon as it no longer fulfils the needs of those composing it. Then it becomes a necessary condition of life to change society in order continually to make it the best possible expression of the nature and the needs of the host of individuals composing it. And if, in these circumstances, a particular pattern of society entrusts to a chosen few the welfare of an entire nation, then it may become necessary to eliminate those chosen few if they no longer fulfil the needs of the whole people.

In the words of Sir Herbert Read: "I realize that form, pattern, and order are essential aspects of existence; but in themselves they are the attributes of death. To make life, to ensure progress, to create interest and vividness, it is necessary to break form, to distort pattern, to change the nature of our civilization. In order to create, it is necessary to destroy."

The tension between society (or authority) and the individual represents the tension between justice and freedom. In absolute form they are mutually exclusive. But if we accept that any human situation is a situation of relative values, it follows that justice and liberty can and must find an equilibrium. We can never have absolute justice — but we can always have more justice; we can never have absolute freedom — but we can always have more freedom.

REVOLT

It is from this tension that the concept of protest arises; the concept of revolt, as Camus terms it. In this view, man is constantly curtailed and even oppressed by forces outside and inside himself. If he acquiesces, he eventually becomes completely dehumanised, a small cog in a machine; and eventually, having lost the dignity which constitutes his main *raison d'être*, he dies. To act against this, implies revolt. And revolt, in this sense, has a tradition which may be traced back to Antigone who dared say "No" in the face of authority — and in the face of all odds — because she believed in something greater than the half-life promised by Creon and the State. Through her act of revolt she confirmed the validity of an inner freedom, not only in herself, but in man. That is why Camus says: "I revolt, therefore we are".

If a slave revolts against his oppressor, it is not merely to gain something; it is to affirm that man should not be enslaved. It is to affirm something already present within the potential of man as such. That is, revolt uses as a premise the best potential of man. This also means that nothing final can ever be gained: once man has recognised the need to revolt, it becomes a way of life, a way of continually saying "No" to everything that threatens the dignity of man. In political terms it implies the "permanent revolution" of Trotsky.

FUTILE

But isn't protest futile in a modern state which has all the terrible machinery of oppression and violence at its disposal? To protest simply to "register opposition" may indeed be futile. To protest without some form of power behind one is futile too, as Stokely Carmichael and other Black Power writers have pointed out. That sort of protest, in fact, only serves to strengthen the government because it learns where its weak points are and can consolidate them. Above all, a protest of hate is futile because it destroys the humanity of not only the hate-object but of the hater himself. If love is the motivating factor of protest, the image changes: love of freedom, love of dignity, love of the fellow man. If these are the motivating factors of protest, it becomes not only commendable but indispensable.

True protest is an action of unlimited responsibility. It is not child's play, and it is not meant for those who merely want to indulge a whim or an emotion of passion or pain. For true protest is never limited to a single action or a single moment: it continues and snowballs. It may lead to violence. And one must accept, with Camus, that there may be situations in which violence can only be conquered through violence — however tragic that may be. There can be no rule for this. Each situation is utterly unique, and must be judged, with the assumption of full responsibility, in its uniqueness. In South African terms, I would say the distinction between violence and non-violence is irrelevant. If one says: "I am going to try all possible peaceful possibilities; if that doesn't work, I'll take up arms — then one is thinking of violence as a completely different category: a military confrontation . . . and that is precisely the sphere in which the authorities already specialise. The basic choice is not violence or non-violence, but revolt acquiescence. If you choose revolt, then you are committed to all forms of revolt.

In Jean Paulhan's essay, "The Bee", he concludes that you can squash a bee in your hand until it dies. Before it is smothered it will sting you. This is not much, you may say. No, indeed it is not much. But if it had not been for that, there would not be any bees left by now.

BRINK

I CAN RECALL being involved only once in an ineffectual protest, on a day in which, with my colleagues, I walked from the Drostdy Arch to the Cathedral and back in support of Academic Freedom. The action was justified but I experienced no inner glow of righteousness, for on the way back I realised the utter futility of the march. It accomplished nothing more than a passing mention in the press and a hardly repressed sardonic grin from those upon whom it was supposed to have impact.

Student protest in other countries has become more than protest, it has become political blackmail. Taking all things into account, this sort of protest could reach the Republic in a couple of years or so.

Of the student activities, some are sick, some are very sick — incipient schizophrenics, psychopaths. To deal with these types is beyond the competence or the function of a university. No action is possible but exclusion; any university has to protect what it has built up by excluding such people.

FACULTY

It is strange — nay, more than strange, that when we make an analysis of student protestors by faculty, we find that the disturbing elements contain few, if any, engineers, scientists or medical students. Arts students — yes; law students — yes; students of politics — yes; and students of divinity, the latter apparently suffering from militant humility.

Student protests fall in two fields, the academic and the political. In the academic domain, protest may have been justified in some universities. It could only be justified if there is no zone of contact between administration and Student Body — a problem which has been solved in this University. However, the success of Senate-student relations in any university can be marred by two factors. The rigidity of some university administrations is well known. The other factor is the mercurial fluidity of the student mind, coupled with impatience, with an inability to see the whole picture, because they are not familiar with the complexities of the situation.

In many cases the student wants to meddle in affairs which are strictly none of his business. We have had recent experience of this in this University when what was strictly a Council matter was made a matter of concern for students as a "matter of principle".

The types of students who protest vary. We find mischievous students in it for kicks; we find the student who is finding his intellectual feet and willing to tackle the world in a battle of wits. Often enough he displays only his foolhardiness in joining combat unarmed.

Protesting in the political field has become *de rigueur* within recent years. We have seen Torch Commandoes, Black Sash movements and others, all of undoubted sincerity. Abroad students immolate themselves in protest, commit arson, murder and rape in order to convince elected and organised government that their actions are wrong.

Heaven knows I have little sympathy with this Government in many of its actions, and I have never hesitated to say so, *outside* the University. The many protests have been ineffectual in the extreme. And yet the ultimately successful method of protest — the ballot box — does not seem to have been used to any effect.

PRICE

International News Desk

COMMONWEALTH STUDENTS UNITE AGAINST S.A. SPORTS TEAMS

BRITAIN'S National Union of Students has announced that it plans to co-ordinate with Australian students' boycotts against sporting contacts with all-White South African sports teams.

The boycotts will be directed at any all-White South African teams which tour Britain or Australia, and any British or Australian teams which visit South Africa.

The announcement came after a week of talks between the Union and Mr. Tom Roper, representing the Australian Students' Union.

SUCCESS

Mr. Roper commented that the success of the British Students' Union campaign to stop the all-White South African cricket tour of England had started a chain reaction.

Mr. Roper added that the Australian Union suggested co-

ordinated Commonwealth student action as the next big objective.

Australian students were particularly concerned about the proposed South African rugby tour of Australia next year, and the cricket tour of Australia in 1972. The joint communique called on "all sporting organisations in both countries to cease any contact with their South African counterparts and call for a complete sporting boycott".

This was necessary because South African teams were selected on a racial basis and sporting contacts with such all-White teams is of great value to the South African Government as "exemplifying international acceptability" for their policies, the statement said.

INCREASE

"We deplore the increase in

such sporting contacts evident in Australia and the continued high level of such contacts in Great Britain", the communique said.

The communique called for all youth organisations to support the liberation struggle in Southern Africa and to boycott cultural, sporting, industrial, and commercial links with South Africa.

The students expressed support for African liberation movements throughout the continent, and called on the British Government to abandon any ideas of resuming arms supplies to South Africa.

Australian students have commented that next year Australia will see protests against South African teams every bit as intensive and militant as those preceding the cancellation of the 1970 cricket tour to Britain.



RHODEO

SEPTEMBER 18, 1970

WANTED: A THING OF THE PAST

NOW THAT THE INITIAL hysteria over the decision of the World Council of Churches to provide social aid to the dependants of Black guerillas has abated, it would do well to pass some comment on the concept of violence in the South African context.

Radical right wing ideologues, both here and overseas, have conjured up the spectre of left wing anarchy and impending violence and destruction. But no amount of "participatory violence" will ever equal violent force as used by those who organise it to serve an ideological order.

Much as we would like to confirm Mr. Vorster's oft-stated belief that the left wing opponents of his regime wish to rape, pillage and burn, the facts tend to be otherwise. It is right, in their pursuit of order and final solutions, who have in the past placed society under the jackboot or its equivalent. It is the right in this country who organise and practice violence.

To be really effective on a large scale, violence must be planned and organised. Anarchy is cheap by comparison.

The forces of order in society exist to protect the citizen, and for this reason they have access to the use of violence as a last resort. But when law is used to impose an ideological order, and force is used to back up this order, intolerable situations are created, which have to be maintained by the use of violence. Be it the imperial power rolling out the tanks in Czechoslovakia or the helicopters in Vietnam; be it the colonial power turning its citizens into slaves; or be it simply the state exercising violence on its own people — one way or another violence emerges, and it can kill millions.

We are told South Africa is the most peaceful land in the world.

But in South Africa we have violence every day. 2,500 men and women are arrested daily for pass offences. 48% of the world's judicial executions occur in this country. Our prison population is almost ten times that of Britain, although our population is one-third of Britain's. Every day at least 25 South Africans die as a result of criminal violence.

Let those who were so keen to criticise the action of the World Council of Churches look to the violence in our own society. Let them look to the violence malnutrition does to the mind and the body; let them look to the violence done to minds and personalities by the horrors of resettlement camps; let them look to the drunkenness the poverty, the prostitution, and other vices which this violent system forces on to the people who are subjected to it.

But the terror of all this is that as the order goes on, the price becomes higher, and we draw closer to the day when we all — Black and White — will pay a final penalty in the violence and counter-violence of a bloody confrontation.

It is futile to argue that we need violence to prevent the use of violence. We need rather to remove the reason for any violence. And that means we need justice for all people in South Africa.

The choice? Once you have started playing the violent game, it may be too late. There may be no choice any more, for South Africa has been playing a long time.

If you love peace, if you love life, change your mind, South Africa. Let this be a land for the living, and not the dead. Make violence a thing of the past.

Peace, peace! he is not dead, he doth not sleep —

He hath awakened from the dream of life —

'Tis we, who lost in stormy visions, keep

With phantoms an unprofitable strife,

And in mad trance, strike with our spirit's knife.

Invulnerable nothings. We decay

Like corpses in a charnel; fear and grief

Convulse us and consume us day by day.

And cold hopes swarm like worms within our living clay.

Reflections upon a festival

WITH THE PASSING of another round of Settler celebrations, one must again reflect on the meaning of a festival in South Africa. Nowhere in South Africa is there, yet, a cultural festival, and Grahamstown with its Settler Festival ideas could be the first worthwhile centre in the country.

Surely by now the hardened Settler — supporters must have realised that the 1820 Settlers have outlived their national, and even local interest and the "celebrations" witnessed this Jubilee Year are not going to make the nation turn an interested eye and ear towards the "Settler Festival." It is very enjoyable having pageants, re-enactments of historical moments, ox-wagon treks, tree-planting expeditions and military displays, but these are no great attractions except for a few grannies and schoolchildren, and are no great tribute to the Settlers themselves. Rather, let there be a cultural festival in honour of the Settlers but not about them. They are the ex-

cuse for a festival, but not the festival itself.

Grahamstown is a city that could do with a tourist trade and a good festival is a gold mine. But how is it possible to attract a large visitor-population to "spend" a week in Grahamstown? Certainly not by what is at present the "festival!"

It is an excellent idea to build a theatre on the hill as a memorial to these pioneers. But once this vast complex is completed, is the main theatre of 1000 seats going to house evenings of settler-diary readings? — which will no doubt attract tourists in their thousands. Far better, build a single 600-seat theatre and use the saved balance to import a world-class group to Grahamstown for four performances. Money will bring a group such as the Berlin or Vienna Philharmonic, or the Royal Ballet or Sadlers Wells, Orchestre de la Suisse Romande or Deutsche Orkes, and their performances will pay themselves if they perform in Grahamstown only. This must necessarily be because if they perform elsewhere, the attraction is not as great.

For the festival to succeed, visitors must come from all over South Africa and this they will do willingly if the carrot dangled before them is big enough. If some South Africans are prepared to travel from Cape Town to Johannesburg to see a rugby match, there will be those who will be bothered to move to see the Royal Ballet.

Clearly, such an attraction will cost a fortune, but it seems apparent that the Settler Foundation is extremely wealthy and prepared to spend vast sums for its festival for unimpressive results. Whatever they spend on a world-class attraction, they will get back, and the city, too, will gain from the festival. It is clear that the city will have to contribute to paying for the festival costs, but it would be a lucrative investment.

The ideal situation would be to have people from all over South Africa prepared to spend a week's holiday in Grahamstown and its surroundings. It is clear that a superficial attraction will bring them to Grahamstown, but will not keep them here unless the programme or the star attraction changes during its run. However, this won't be necessary, as sufficient other attractions could be arranged, at low cost, to keep the visitors here. This year there were three shows running during Settler Week, two of which were of a highly commendable standard. It is essential that a festival city should contribute actively to its festival and such local productions must continue. But these local efforts may not be enough to keep a week full of activities to justify a week's holiday.

Organisations, such as CAPAB, arrange tours of various cultural groups in South Africa and the itinerary of such groups is arranged well in advance. With a bit of organisation, the itineraries could be arranged such that their visit to Grahamstown coincides with the festival. This year it could surely have been possible to arrange for the Johann Strauss Ensemble and Italian String Quartet to perform during Settler Week. Admittedly such visiting artistes will already have appeared in other centres but most can:

a) present a different programme in Grahamstown, and

b) attract an audience a second time by their standard.

This formula should bring a Festival to South Africa in the name of the Settlers and its existence will be the most worthwhile tribute to the civilisation and culture they brought with them from abroad. It is good to recall the culture they brought, but why should it have died in 1820?

Once this festival is established, there can be as many tree planting, stone laying and period garden opening ceremonies as is dreamed of, but of themselves they can only mean a lonely death of the Settlers Celebrations amongst disinterested faces.



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VERDICT from the Mayor of the scapegoats for repressed sexuality and aggression. Bathurst was: "A great bunch of fellows, very well-behaved."

One usually begins to worry when a crowd of motor-cyclists come together but here, I think, the rally has shown that motor-cyclists are not really what people think they are."

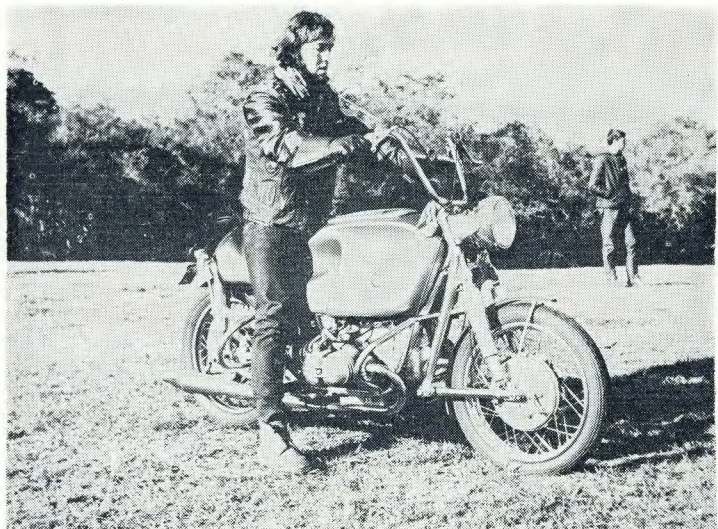
They are not. The average age of what the Press insists on calling the "boys" in leather who rallied at Bathurst was probably closer to 30 than to 20. In the United States, Negroes are a common projective target for the repressed aggressive and sexual feelings of the Whites. In this country, the attitude towards the non-Whites probably arises more from an economic than an emotional source, and it is the motor-cyclists who are

Are the expectancies justified of Mr. South African Motor-Car Driver regarding the potentially explosive violence of motor-cyclists and, was the Mayor of Bathurst disappointed and surprised by what he saw?

After all, two out of 540 drivers were killed on their way to the rally.

Of course, this made front page news. But, how many people was it who were killed in car accidents over the Easter weekend? Was it forty or forty-five? And, after a drive-safety campaign.

OF IRONS AND MEN



Over the Settlers' Weekend, motor-cyclists from all corners of Southern Africa converged on the tiny village of Bathurst for the annual Buffalo Rally. RHODEO reports...



The Hell's Angels were almost got drunk, wanted to kill everybody in sight . . .

One cannot ignore the Hell's Angels. They are, after all, say the officials, only a club; only 40 out of 540 motor-cyclists who came to the Buffalo Rally at Bathurst. In every town there are clubs who arbitrarily choose names like Nomads, Road Runners and Hell's Angels. But unfortunately the name, "Hell's Angels" has a universal image and the choice of this name cannot be altogether unprovocative.

They were travelling at about 50 m.p.h. into a strong headwind. There was a slight falter, two bikes touched, a rider fell, and the bike travelling behind went over his chest.

They were at the dance on Saturday night. One, Nick by name, was sitting just in front of us and he appeared to be out of his skull. My man is not a dancing man and I was enjoying the numerous requests, for me, his bird, to dance with them. This Nick asked for a dance and while we were dancing I said in the way of friendly conversation: did he come to last year's rally?

He said, yes, and I asked how it compared. He said, about the same but this year's wasn't so good for them (the Hell's Angels) because one of them had been killed. He added that it was really bad for him because the man, Charles, was his brother.

I said Jesus what did you do? and he said oh, the usual; cried,

got drunk, wanted to kill everybody in sight . . .

Other motor-cyclists at the Rally would probably accuse me of simplification but I think the choosing of this name, "Hell's Angels", was not accidental — in fact, where some of the other motor-cycling clubs may have been reluctant to stick out their necks, perhaps a little cautious in claiming total breediness, breediness among the Hell's Angels is worn with a definite disregard for hangups.

What qualifies all the motor-cyclists at Bathurst as being members of one breed? Is it the motor-cycle or the individual? I think the latter.

There is a certain "thing" which leads the individual to the decision that the best way of fulfilling, achieving and gratifying a need is the acquisition of a motor-cycle. If lucky, he gets his first bike when he is about eighteen. But unlike the ordinary buzzbike-kid or the brief-period-with-a-big bike kid, his bike stays with him. At 25, 28, 30 plus, he still has his bike (bikes) and

this "thing" is still with him . . . and he becomes one of the breed who goes to Bathurst with his six-year old son strapped on the pillion, or his four children camping in a tent with Bathurst fleas, or his family left at home, and considering being unfaithful.

So what is this "thing"?

Perhaps the reason which drives the individual to join the permanent breed of motorcyclists is this: Western-orientated society is well-fed, hygienic, suitably restrained regarding aggression, emotionality, overt sexuality. It is, above all, safe . . .

In this sociologically "good" setting there is not much opportunity for the fully active physical man or for the man who wishes to test or try out, his own individual resources.

On a motor-cycle this man finds gratification for his need to get more excitement out of his life than looking forward to an old age pension.

This man's vitality is a striking feature about him. He ignores the middleclass rules and gets the benefits. One out of 40 of his group may pay the penalty for declining the safe life — but the other 39 don't suffer from middleclass inhibition — illnesses like ulcers, anxiety, and thrombosis.

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ARTS

"Noye's Fludde" —a musical experience

BENJAMIN BRITTEN'S "Noye's Fludde," part of the Settler Festival programme, was a vast production involving some 200 participants who included 12 soloists, a large orchestra of string, woodwind, brass and percussion instruments, 70 school-children and a choir formed by the Rhodes Chamber Choir, the Grahamstown Festival Choir, members of the Cathedral Choir and students from St. Paul's College and the Divinity faculty of Rhodes University.

With such a large body of participants, an enormous amount of co-ordination is necessary in every respect, and the first night was tainted by opening-night "nerves" — seen in the occasional hesitation of the soloists and orchestra. However, this did not detract from an impressive performance of a tricky work. Britten's idiom in this work is very modern and to the unprepared hearer may seem harsh, but his music should be seen in the full context of the work. It is primarily intended to convey an atmosphere and enhance the impact of the Miracle Play. This does not mean that the music is a sound-track; far from it, it is a superb structure of technique and expression. Attending a performance of "Noye's Fludde" must be an "experience" for all, and the performance given on Sunday definitely succeeded in this direction.

SYMBOLISM

The simplicity of the medieval miracle play is a deeply moving element in Britten's work, and in this production this apparent simplicity has been very well conveyed. Symbolism is very

important in the play (as in most medieval plays) and the devices used are very effective and charming, such as the portrayal of the animals, the tree becoming the mast and the sun, the moon, the stars and the rainbow. The dramatic idiom of the miracle plays has been closely adhered to, particularly in the style of acting, and mention should be made of the performances of Noah, Mrs. Noah and the Gossips.

The visual effect of the performance is one of colour and joy, set against the architecture of the Cathedral. The only drawback in the setting of the Cathedral is that the balance between the orchestra and singers depends on where one sits, through no fault of the production, which strikes a happy balance between the two. It was only a pity that the animals on coming out of the Ark at the end of the floods, did not sing with a bit more conviction, and that not more members of the congregation sang the three glorious hymns included in the work: "Lord Jesus think on me," "Eternal Father" and "Spacious Firmament." These should have been further highlights of the performance.

"Noye's Fludde" can be seen as a musical work, a theatrical performance and an act of worship. The presentation of this work, produced by Guy Butler, assisted by Beth Dickerson and conducted by Georg Gruber, is all three and successful in each. It is an exhilarating and dynamic work which must not be seen as a show but as an experience.

L.S.

ON SCREEN IN THE CITY

THE ODEON:

Thurs. 17 — Sat. 19:
"Midas Run".
Mon. 21 — Tues. 22:
"The Projected Man".
Wed. 23 — Sat. 26:
"The Italian Job".
Mon. 28 — Sat. 3:
"Funny Girl".

HIS MAJESTY'S:

Thur. 17 — Sat. 19:
"Hear My Song".
Mon. 21 — Tues. 22:
"The Loves of Isadora".
Wed. 23 — Thurs. 24:
"Suicide Commando".
Fri. 25 — Sat. 26:
"Story of a Woman".
Mon. 28 — Tues. 29:
"Show Boat".
Wed. 30 — Thur. 1:
"Singing in the Rain".

AQUARIUS BRINGS US BLUES

TWO WELL-KNOWN South African blues groups will be performing at Rhodes at the beginning of next term.

Brought down under the auspice of Aquarius, these groups, the Otis Waygood Blues Band and Freedom's Children, play a type of music seldom heard in Grahamstown. This music is very electronic, yet the musical and lyrical beauty is what young students are expressing throughout the world. These groups are recognised as part of the truly progressive scene in South African music and will be of considerable cultural benefit to Rhodes.

The performance, to be held in the Great Hall, is scheduled for September 30, and will last for two and a half hours.



Townfolk and school-children of Grahamstown during a rehearsal of "Noye's Fludde" by Britten, which was performed during the Settler Festival Week.

S.A. Film-making in the balance

A STUDY of the South African film industry can be very interesting, if only as an illustration of some of the most common oddities of the South African way of life. It is a young industry, and potentially a very talented one — but, because of its youth, it is often very foolish. It is this foolishness that is generally concentrated on in any discussion of the industry, but it is not the only (nor the most important) aspect of filming in this country.

Few people realise that, technically, South Africa can compete with almost any country in the cinematic world. Our cameramen, our editors and our soundmen are all extremely competent and talented. So talented, in fact, that when professional companies from the "outside" come to film in this country, they very often make use of local technicians.

ARTISTIC SIDE

So far so good. But when we turn to the artistic side of the industry the picture is not so promising. Our directors, though not brilliant, are quite competent — as are a number of our actors — but we completely lack scriptwriters, most of whom are incapable of any depth of perception or of any sophistication — a fact which in turn considerably hampers the actors.

It is unfair though, to lay too much emphasis on this point. We are a young people, and it is only natural that we are not able to produce a great number of very talented writers, directors and actors.

THE EPIC

Let us forget our artistic failings, then, and turn our attention rather to the incredible attitude of so many of the "professional" film-makers in this country. These people stubbornly refuse to understand that we are a young country, and that hence we suffer from the unavoidable inadequacies of the young country, and they persist in turning out "South African Epics" that are meant to equal international standards. Their foolishness is hard to understand. As professional men, they should realise that we cannot hope to rival the international standard as yet, and they should wisely concentrate on making the sort of simple film that they could make rather well. It was idiocy to make "Majuba" as an epic, as South Africa's answer to "The Charge of the Light Brigade." A far better film could have been made had the film-makers dealt only with one of the families in the film, and produced a simple folk-tale of Afrikaner life. We have in the true Afrikaner a unique character, and yet he is never explored as the central subject of a film. Our cinematic industry prefers to concern itself with people whom it imagines will have a universal interest, but who have nothing of the sort because this country is too far removed from the rest of the world for its script-writers to

have any penetrating insight into universals. It is for this reason that films like "Satan's Harvest" and "The Second Sin" fail so horribly, and films like "Katrina" and "Die Kandidaat" enjoy considerable success.

Reference has earlier been made to our "professional" filmmakers. Why the quotes? Because were they to read an article like this, they would be terribly offended and hurt. They are unable to take criticism. When "Majuba" received its first showing, not a word was said afterwards in the studios about its weaknesses — not because people were unable to see any faults, but because they knew that no constructive good would come out of their remarks, which would be taken only as cruel barbs and insults. This is a sorry state of affairs; an unprofessional state of affairs.

And yet, despite all this, there is hope for our film industry. It looks as if a more rational outlook is gradually making itself felt in cinematic circles. This year saw the production of "Scotty Smith," one of the first South African films to pretend to be nothing but average entertainment. And next year, we shall see the production of "Story of an African Farm," a simple, South African folk tale.

ARTS

Student critic — the arts scene

Lecturer Encouragement.

RHODES IS A SMALL CAMPUS. The ratio of the lecturers to students is high. It is therefore possible for lecturers to show a greater interest in students here than at a University like Wits. And yet the amount of encouragement given students by lecturers in the artistic field is negligible. This does not hold true for all departments (there is a strong student/staff communication in the Art School), but all the same it is an undeniable and regrettable fact.

Take the field of English, for example. The Creative Writing Circle in which students have a chance to read their work and hear it criticised, was devised by the students, with very little encouragement from the Department. A couple of lecturers do take an interest in it and attend the meetings, but the majority have nothing to do with this group. "Forum" a collection of local prose and poetic pieces, consists almost entirely of student contributions, edited by the students themselves. It is very seldom that a member of the English Department deigns to contribute a piece to the magazine. They seem to reserve their work for "New Coin" — a magazine which is meant to be representative of all South African writing, but which is only really

representative of the work of the Friends of the Department Society (the very group at whose door can be laid the fault of the lack of Departmental interest in student projects).

Why is there this terrible lack of participation on the part of the staff in their pupils' work? Is it because the lecturers are afraid of any possible talent among their students, any talent that might overshadow their own dubious achievements? The answer is an ugly one but so is the question.

EXHORBITANT

Perhaps an even more obvious example of the lack of the Departmental concern for student effort is the present situation in the Speech and Drama Department. A great deal is said about the way in which student drama is encouraged at Rhodes, but no attempt is ever made to hire the theatre out at a reduced rate to the students. They have to pay the same exorbitant fees as professional companies; fees which often prohibit production because the subsequent likelihood of profit is so small. And that isn't all. Drama students are seldom allowed to take part in non-Departmental productions, even when these productions would in no way interfere with their work. Does the

Speech and Drama Department run itself for its own good, or for the good of its students? It is an undeniable fact that any experience in any production is of great value to the student, and yet he is prevented at every turn. Again one can ask: Why is this? And again the answer is an ugly one. The Department seems to want to take the credit for all student activity in the theatrical field — so that it can talk about the "encouragement" of students, and be loudly applauded by those people who don't know any better.

HIGH PRICES

Ticket Prices.

Another unpleasant aspect of the theatrical set-up at Rhodes is the prices students are charged for theatre seats. At one time, there was a general student charge of 35 or 40 cents — which was both reasonable and economical, for it encouraged students to go to the theatre. But today, a student has to pay 75 cents for a good seat. This is way beyond his pocket. Why do the authorities not realise this, and revert to the old price of 40 cents? One acknowledges the fact that in the case of professional productions, price allocations have nothing to do with the University and so that their high prices cannot be avoided — but with local and student productions every effort can and should be made to allow the students to buy tickets cheaply.

Student Participation.

A great fault with much student criticism is that it con-

centrates solely on the staff, and very seldom assesses the situation in the home camp. So far the criticisms in this article have been levelled at the staff and University authorities only, but they are not the only ones to blame for the unsatisfactory position of the Arts at Rhodes. The students are just as much at fault. Pitifully few of them realise that whilst they are at University, they are privileged enough to have the opportunity of seeing and participating in, a wide range of cultural events that will be missing from their immediate sphere of existence once they leave here.

Where else, but at University, can the average person display his talents so easily, and to such a varied audience? Nowhere.

DESPERATE

And yet, despite this fact, very few students participate in the cultural life of the University as fully as they could. Admittedly, the Creative Writing Circle is very active, and the number of contributions to "Forum" has increased greatly this year, but the situation on the theatrical front is desperate. The students refuse to go to the theatre unless they know that they'll be happily entertained by a series of songs that provoke no thought, or else by a production headed by those magic letters CAPAB.

Don't they realise that they will be able to see musicals, and plays of the type that CAPAB produce, all their lives, whilst such indigenous theatre as is presented here (I think particularly of "The Great Wall of China") is not everyday fare on stages off the campus? The students, because of their lack of interest and terror at the prospect of being forced to think, are denying themselves the opportunity of seeing theatre that they will probably never see again in their lives.

What can be done to remedy this situation? I would suggest that if a certain type of play was produced at a certain time of year, year in and year out, this would help matters. The student should then know that the first term, say, meant serious plays, the second term musicals, and the third term comedies. He would feel more secure, and hence possibly more willing to visit the theatre.

A whole weight of thought would be lifted from his shoulders, decision-making would be lessened, and going to the theatre would not be the gruesome thing it is at present. And so, by pandering to his terror of thought, one gets him to the theatre — where, hopefully, he finds himself thinking again.

A. Peake.

BUTLER'S "GUSH" FINEST YET

FROM THE PHOTOGRAPHS in the foyer to the final curtain, "Richard Gush of Salem" by Guy Butler was an extremely fine piece of theatre. In almost every sense, Roy Sargeant's production for Settlers' Week is worthy of great praise. And Guy Butler's play is, in many respects, his best work for the theatre.

The mood and significance of the production, both of which aspects were striking, divulged largely on the shoulders of Charlie (Stephen Gurney). His multiple task as narrator, character, and commentator was carried off with ease, simplicity, and confidence. Mr. Gurney was in full command of his part, and played it with a good deal of conviction. Richard Gush, our hero, played by Don MacLennan, also had great conviction. Mr. MacLennan really "felt" his part; the emotion was there. And yet, at the same time, this emotion was almost entirely internal. His body movements did not reflect his feelings. Theatrically, this was a shame — but all the same, the part was powerfully played.

CAPAB

Now to our CAPAB "imports". Brigit Reynolds (as Charlotte Denisen) had such a small part that she had virtually nothing on which to build any characterisation. She appeared as an ornament, not through any lack of ability, but because the script did not allow for anything more. The opposite can be said of Michael Drin and Joyce Bradley. Michael Drin as George Denisen was powerful, amusing, moving, sympathetic, and drunk — as the script demanded. He was perfectly cast, and he played perfectly. Joyce Bradley as Margaret Gush, Richard's wife was no less perfect.

Jane Osborne also handled her part with expected confidence and expertise.

There were, unfortunately, many parts in this play that were too small for perfection. True, they were Charlie's puppets, but theatrically, little characterisation could be drawn from them (e.g. Charlotte Denisen). However, Lois Butlin managed well, as did Tony Ackerman, John Burch, and Chris Weare. John Uys as Barend Woest had more to build on, but one sensed that he had difficulty in sustaining the characterisation.

PRODUCTION

On the production side, lights, design, and wardrobe were without fault. The mood set was good. Roy Sargeant is obviously a director of considerable dimensions. The production, the grouping, the use of "frozen extras", etc., etc., was in all respects outstanding. The play, dramatically speaking, was his triumph.

I say this with due respect for Guy Butler. "Salem" is, as I said, his best dramatic work, although I did find that he had failed to create workable parts for the minor characters, and that his Vietnam allusion was out of place. Present-day parallels should be left to the audience's imagination. One should not "spoon-feed" the audience.

We wish the cast of "Salem" the best of luck in Cape Town. But they should have no trouble there, even though it is far from Gush's home "country".

M.E.D.



A scene from the recent production of "Richard Gush of Salem" by Guy Butler. Joyce Bradley as Margaret Gush, Michael Drin as George Denisen, and Stephen Gurney in the background as Charlie, the hippie who provided the link between past and present.

The following is an adaptation of a speech given by Dick Gregory, a Negro comedian turned politician who ran for the American Presidency. He was addressing students at Michigan State University. The speech reflects the state of race relations in America today, and is not without relevance in our strange society.

YOU people don't seem to understand what black folks are talking about in this country. You white folks are real funny — you run around and get all uptight thinking we dislike you. You are so damn insignificant, we ain't got time to dislike you.

You are so insignificant we don't dislike you. We hate your stinking white racist institution, that's what we dislike, and we'll fight with you because you are responsible for it.

Not directly. Let me give you a better example: if you come by my house and we were good friends and you brought your little daughter with you, and my dog attacked your daughter, who are you going to sue, my dog or me?

Although I didn't bite her I'm responsible for that dog; you are responsible for this white racist system. Not that you are all racist; you are responsible for, this system because it's yours.

Now if you brought your daughter by my house, and my dog leapt upon the couch, chewed up my daughter and bit yours, you wouldn't be as mad, because both of us got a problem. And had you brought your daughter by my house, my dog grabbed your daughter, and I, grabbed the dog, and the dog damn near killed me, you wouldn't be mad at all.

And that's what we are saying. We are very uptight over your dog biting us. We are going to stay uptight until either you chain the dog or get in a position where he can bite you too. And if you can't understand that, we're in trouble; we hate the stinking white racist institution.

COON

I didn't mind all them little coon notes they used to stick under my door, or them nigger signs they used to leave on the walks, but today you've got young black kids that fight for

dignity and manhood, and they not prepared to foot all these damn insults.

Today they teach them black studies — and all at once young black Americans decided they not gonna be a nigger no more. They gonna teach them who they are. A man without a knowledge of himself is like a tree with no roots. So we are trying to destroy a white racist institution that humiliates us, that insults us twenty-four hours a day.

You white folks go around asking "What do you think about black folks asking for separation? Well if you gonna get so concerned about separation, then why don't you get that Red Indian off that reservation? That's a pure example of separation, but it's okay as long as you are doing it.

Now the first time that Indian holds a press conference and says "We like a heap of reservation. Want no more white folks on reservation. You send your army up there and run him off.

It's your white racist institution that permits Jews to get upset because you found out that black anti-semitism exists, in the black ghettos. Every Jew in America over sixteen years old knows another Jew that don't like niggers. Now you find out that niggers don't like Jews, why are you so upset? Because in a white racist society you commit the underdog for doing the same things to you as you do to them.

If you're noticing anti-semitism, then I hope everything in that Black ghetto we doing wrong gets exposed. Because until it gets exposed we'll never be able to deal with it. And so I'm saying we're tired of this white racist institution. It's got nothing to do with white folks.

You know all you white folks can leave America in the morning and leave nothing in, America but black folks, Mexicans, Puerto Ricans, and Indians. We still wouldn't be able to get out of your white racist institution, and you wouldn't even be here.

COLLEGE

You gonna keep me locked in a black ghetto all my life until when I come to go to your white college, you don't only ask me what is two and two. You start getting slick and asking

"What's the Eiffel Tower?" How the hell I know. But I know what a rat is.

You keep that Indian up on the reservation and when he gets ready and rolling in your schools you don't ask him nothing about the reservation. You wanna ask him about your bag. This what we're talking about. It ain't fair "cause it's slanted towards your thing and not to nobody else's. So we're tired of this white racist institution.

Two years ago when I was going round this country advocating: "The problem in the black ghetto today — we need black capitalism," all you liberals would have said that's racism. But white boy Nixon can advocate black capitalism. That's okay. You see nothing wrong with that because that's white boss doing it.

We're tired of these insults. We trying to work to change this racist structure. You know I'd like you youngsters to do me a favour: One day this week or next week, first chance you get, go by the library and copy down the Declaration of Independence. I want you to keep the Declaration with you twenty four hours a day. Never be caught without that declaration. And here's the favour I want you to do for me

When the riot season opens up again — it's the system that's programmed black people that we've got a riot season July to August — you get your television set and put it in the middle of the room. And then turn on the evening news "cause they gonna show them niggers rioting and looting and socking it to the town. At that point, run upstairs and get your mom and dad, and put them right in front of the television set. Just let them look at them niggers burning the town. Just listen to their reaction: You've heard it before. Now here's the thing I want you to do for me.

TELEVISION

I want you to go and turn the sound off the television, pull out your Declaration of Independence, and with the sound turned off so they can't hear nothing, just look at them black folks burning and looting the town. At that point I want you to move away in the back of your parents, and while they looking at them cats burn, I want you to read your Declara-

tion of Independence as loud as you can read it. Maybe for the first time them folks will understand what they're looking at

"We hold these truths to be self-evident: that all men are created equal, and endowed by the creator with certain inalienable rights and when these rights are destroyed over long periods of time. It is your duty to destroy or abolish that government."

I believe that with a minimum amount of persuasion you can persuade them fools that there was their beloved Declaration of Independence — the one with that mistake on it. The one they forgot to write "for Whites only" on.

Are you white folks really sick enough to believe that you can put your white Declaration of Independence in our neighbourhood and do what it says? Are you white folks sick enough to believe you can steal-draft niggers into your army and send them to Vietnam as guerillas killing foreigners to liberate foreigners, and think they're not gonna come back to America and kill you to liberate their mummies, then you're sick and out of your mind.

You know you ain't dealing with no World War II niggers no more, that you can just turn on and turn off.

You tell me in your history, book that you came to these shores and "discovered" a country that was already occupied. You think about that. And then you got nerve enough to call a nigger a hoodlum. How do you discover something that's not, only owned by somebody else but being used at the same time? It's like me and my old lady walking out of here tonight and you and your old lady sitting in your brand new automobile, and my old lady says "Gee, honey, that sure is a beautiful automobile, huh? Sure wish it was mine. And I say "Well, honey, let's discover it."

VIOLENT

We're tired of these insults. You know how insulting it is when white folks ask black folks to be non-violent. But who's asking us to be



non-violent? The only country, in the history of the world that's dropped a nuclear bomb on another human being is asking us to behave. Every morning you go out and drop napalm on women and kids; and then you want us to behave? You don't know how insulting it is because nobody is dedicated as me to non-violence.

But as dedicated to non-violence as I am, it alienates me to hear white folks in America telling black folks to be non-violent. If you're so sincere about non-violence, why don't you prove it.

As long as that Red Indian on that reservation, you should never be caught uttering the word non-violence. Because you're proved with him still up there, you have a passionate disrespect for non-violence. And the only time you like non-violence is when someone decides to get violent.

The highest form of tuberculosis among any minority group on the face of this Earth happens on your Indian reservations. The highest form of suicide among young folks happens on your Indian reservations. While you march your army past the reservation on the way to Vietnam, to guarantee some foreigner a better way of life than you want to guarantee your own Indian brother who you stole this country from, you gotta be sick and insane.

I hope that you youngsters will create a situation in America where America will become as ashamed of injustices at home as she is afraid of communism abroad. You'd be surprised how many changes we would make.

Twenty or thirty years ago, black folks in America had an empty stomach. Today the black people in America have a full stomach, but a hungry mind. A hungry mind will not tolerate, the same things an empty stomach did. Empty stomachs feed on smell. Hungry minds feed on sound. And, all of a sudden, this country don't sound right to us any more. That's what we're talking about.

We tired of all these stinking white insults and that's what we're reacting against.

WE'RE TIRED OF ALL THESE STINKING WHITE INSULTS

DRUGS

— the establishment's scapegoat

by Giles Hugo

THEY SMOKE LSD, inject themselves with dagga, inhale pep pills and swallow model aeroplane glue. They got hair down below their knees and are part of a Communist plot to take over the Voortrekker Monument, to destroy our YOUTH, to subvert our CULTURE and to advance the REVOLUTION.

Oh yea !!!

The use of drugs in South Africa is hardly new; the Africans have been smoking dagga as an accepted social custom for centuries. What bugs the establishment, the WASPs (White Anglo-Saxon Protestants) and WADAs (White Afrikaans Dopper Aryans) is that this habit has entered the protected nurseries of White adolescents. The same reaction occurred in America: it's dandy while them Blacks in the ghettos is smoking it an them jazz fiends, but our kids is different.

The dawning of Aquarius is not confined to the last bastion against Communism — people are using mind-expanding / destroying (?) drugs all over the world. But them Communists is crafty and they just wantu lull us inna false sense o' security.

Dagga is probably the most widely-used prohibited drug in South Africa. It grows all over and imports of finest quality Malawi and Zanzibar do occasionally enter our pernicious pipes. The African users often grow their own or buy grass from merchants in the locations and townships. Vast quantities are grown in the Drakensberg for export to the cities where it reaches Black and White consumers. Is this part of a super-plot by Communists? Do merchants chant the thoughts of Chairman Mao under their sickly breath as they destroy the minds of bourgeois capitalist swine? Hardly.

Their motive is profit rather than politics. Every year millions of rands worth of grass is burnt in fuzz raids. If that all reached the market, someone would be filthy rich, enough to keep the

wolf from the mansion and the pigs on his trail.

Use of dagga has spread to White youth only recently because of the belated rousing of a drug culture in South Africa in the wake of the U.S. and U.K. The drug market that has developed in South Africa was specifically to supply this demand, not a red conspiracy to corrupt and enslave our youth.

In '68, when I first came into contact with the drug thing, LSD was unattainable in Hillbrow. Today, since a demand for this drug has arisen, it is available in Johannesburg, Durban, Cape Town and infrequently in Grahamstown. This is three years after the acid scene in 'Frisco and London, when, according to a pusher I met in Southampton, "there was so much you could get it free."

Simple law of supply and demand; I ain't doin' Econ. 1 for nuthin!

PYRAMID

According to William Burroughs — ye nekkid gourmet — the drug market works as a pyramid of numbers in a serial relation. Druggies are the irreplaceable base without which the pyramid crumbles. If the pushers and merchants are eliminated others enter the highly lucrative market to supply the need — yage, junk, seonna-pod tea, APC, alcohol, cigarettes, shoe polish.

The Commie-plot thesis makes out that all the opiate drugs that enter South Africa are from China, Vietnam and Korea. Quite possibly they do; the only other major source of supply is Turkey, where it grows as a cash crop. Some undoubtedly comes via hospitals and "kind" doctors. In the U.S. the Mafia is probably the major supplier of heroin. This is syndicated crime and the profit motive, not a Commie plot.

In South Africa it was the artists, bohemians, surfers, stu-

dents (so-called), and hippies who first took to using drugs — the strata of White society that the forces for the maintenance of law and order normally find hard to tolerate. The market spread to bored, rich urban teeny-boppers and fuzzy hell broke lose. Suddenly a Communist plot reared its slimy head.

If, according to my thesis, drugs aren't part of a Bolshie scheme to capture the Karoo and Ermelo, why the emergence of a drug culture?

Drugs appeal to their users for various reasons.

Marijuana is used by White youth for "raves;" but Africans and Coloureds use it to blanket the horror of poverty, despair and starvation. Conversation with a Coloured workman at Rhodes revealed that dagga banished the monotony from his work and, ironically, kept him out of trouble with drink. It usually produces a hallucinogenic high with space-time distortion, heightened perception and euphoria.

Similar in effect, but varying in intensity, are LSD, Mescaline, yage vine, DMT, and morning glories. None of these has been proved to be physically addictive, but use by certain people may lead to psychological addiction and dependency. Dagga is still the most widely-used hallucinogenic in South Africa since it is available and cheaper.

OPIATES

Quite another class of drugs are the opiates. The story goes that the invention of morphine was hailed as a boon to the cure of opium addicts; then, to cure the morphine addicts, they invented heroin, the most addictive of all opiates. Hooked on any of these, the addict suffers withdrawal as soon as his intake of the drug ceases. Tolerance to

the effects of the drug require a progressive increase in the intake. The effect is a low euphoria, with possible hallucinations — romantically described by De Quincy and horrifically by Burroughs. Use of opiates in South Africa is not yet as extensive as in America, since most of its potential victims are too poor, and escape on grass.

Tabs, barbiturates and amphetamines, are the large number of prescription drugs which provide ups and downs. They are physically addictive. Since their source is from chemists, doctors and abused subscriptions, there is little evidence of a Commie plot with these drugs.

The ardent freak can grow his own cannabis or morning glories or concoct DMT or mellow yellow in his kitchen; without resorting to the hammer and sickle pushers. He can destroy his own mind and moral fibre. But why?

Why ingest, smoke, sniff or inject chemical substances which might make you blind, mad, sterile, screw up your chromosomes, drive you to acts of violence or sexual mania or cause you to fly from tall buildings?

Some ravers want kicks and are not fussy how they get them. They subsist on grass and tabs and go on super-raves with acid and coke when they can obtain or afford it. Being high becomes a way of life. Others, mostly students, blow grass and drop tabs as a social thing. It goes with listening to music and being together and seldom extends to acid and opiates. Regular users of opiates continue because they have to and because they like it (initially). Junk is part of their metabolism and they need their regular intake to maintain a "normal" existence.

A small section of the drug community scorn opiates and

tabs and use the hallucinogens to expand their minds, for meditation and introspection. Some of them are disciples of Leary, Buddha or a "way". Their drug taking is use, not abuse in my terms. They are turning on and tuning in, not merely raving.

PROGRESSION

The dangers of drug use are not a Commie plot but possible progression to the hard stuff, opiate or tab addiction, or psychological addiction to any drug.

The benefits are what the user makes of them. The hallucinogens are powerful tools for intropection and self-analysis. Used with proper guidance (a turned-on guru or one of Leary's books) they can yield amazing results.

They have had a strong influence on contemporary music, art, literature and philosophy, but are condemned by the WASP/WADA elites who have vested interests in alcohol and tobacco manufacture. In the "drug menace" the so-called Government of South Africa has a new stick to beat the long-haired libs and Aquarians and Commies.

They resent and fear the "other" world of drug users — the liberalising effect of the drug culture that discards and despises the norms and laws of the very straight society.

Ginsberg sees the marijuana laws as a violation of the legal rights of artists to the necessary materials of their trade and dreams of suing the U.S. government.

"The Lotus blooms below the barren peak:

The Lotus by every winding creek:"

and it's going to take a million fuzz with seven mops a long time to burn it all.

Tense struggles on the board

CRICKET AUGURS WELL

THE FIRST CRICKET MATCH of the season took place on Saturday when Rhodes' 1sts played Cuyerville.

The most notable bowling performances of the day were by G. Nupen member of the Senior School and nephew of that great cricketer "Buster" Nupen, with 3 wickets for 4 runs in 7 overs; and C. Davies, newly capped in the first term of this year with 3 wickets for 16 runs in 8.1 overs.

D. Jones-Philipson 48 and G. Bradfield 29 contributed the majority of runs in Cuyerville's total of 118.

Rhodes replied with 191 for 6 wickets. Notable scores were Davidson 51, Paver 36, Willows 30, Turner 30 not out and Stewart 20 not out in a single over.

In all a memorable day's cricket, inter alia, the individual performances auger well for super League. The Rhodes XI should now feel adequately equipped to tackle P.E. "A" XI which includes such names as Peter and Graeme Pollock, Colin Bland, Ken Bond, Peter Fenix, Simon Bezuidenhout, Arthur Rudman.

OLD GREY HUMBLED

RHODES FIRST TEAM had an exciting win over Old Grey on Sunday winning 2-1. Both goals came in the last five minutes off short corners. The goals were netted by J. Blake and B. Tarr respectively. Old Grey scored their goal in the first five minutes of the game.

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SPORTS DEALER

ON SATURDAY a combined Rhodes/Grahamstown Chess Team took on the Port Elizabeth Club in a double-round match on 8 boards. Games were played in the Rag Office at the rate of 36 moves in an hour and a half.

Port Elizabeth took the lead in the 1st round by 5-3. An exciting game was played on top board where E. D. Hill of P.E. gave up material on the Queenside for a Kingside attack, and when R. van Kemenade failed to find the one move that would draw, broke through and mated. On 3rd board D. McGill for Rhodes missed a possible winning opportunity and was then slowly ground, while on 4th board, Rhodes player J. Troxler built up a mating attack from a position in which his opponent had a cramped position.

BID

The 2nd round then saw a determined bid by Rhodes to pull up. R. Ward scored his second success, as did J. Troxler, while M. Parkes gave J. Hepburn of Rhodes his Queen for nothing. With the score at 4-2 in Rhodes' favour, attention was focused on the 2 top board games. E. Farley had lost a piece through an oversight, but was recovering well, until a Kingside offensive by J. Klanfar forced the loss of his Queen. R. van Kemenade won a pawn in the opening for a positional disadvantage then steadily got a superior position, winning a second pawn and then forced the win in a long and bitterly contested end game, that lasted for 76 moves.

Thus the match was drawn at 8-8.

Detailed score:
Port Elizabeth
1. E. D. Hill 1 0
2. J. Klanfar 0 1
3. H. Botje 1 0
4. M. Bergman 0 0
5. M. Verson 1 1

Rhodes shooters miss the basket

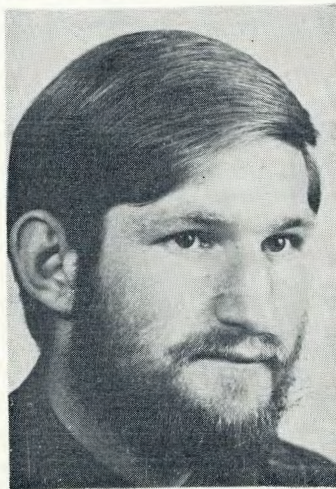
On Friday night in Port Elizabeth, Rhodes women lost to Dynamos 36-26. The Rhodes shooters were badly off target when taking shots at the basket. The Rhodes players lacked experience but tried hard. Eliza Radloff and Sue Lindsay played very well for Rhodes.

MEN

Rhodes lost 78-18 to Dynamos in Port Elizabeth on Friday night. Rhodes started off reasonably well but once Dynamos got going there was no stopping them. Though Rhodes had plenty of shots during the second half, they were badly off target. For Rhodes Bruce Scott and Ken Soon Shiang tried hard in a badly beaten ride.

6. J. Marshall 0 0
7. M. Parkes 1 0
8. L. Elsner 1 1
Rhodes/Grahamstown
R. van Kemenade 0 1
E. Farley 1 0
D. McGill 0 1
J. Troxler 1 1
J. van Rensburg 0 0
R. Ward 1 1
J. Hepburn 0 1
G. Ranftelshofer +0
Hazel Marshall 0

This was a fine effort by the home team, especially if one takes into account that this was its first serious match for several years, and that Port Elizabeth has a larger population to draw on.



Rudy von Kemenade

ROWING FESTIVAL AT THE DAM

ON SATURDAY the 19th of September, at Settlers Dam, an Aquatic Festival to celebrate Water Year, has been arranged by the Rhodes Rowing Club. Invitations have been sent to the following Rowing Clubs: St. Andrews, Dale, Swartkops and U.P.E.

This promises to be an interesting occasion because as well as rowing, there will be a Yachting Regatta and a Skiing Exhibition.

The Kings of the pack

IN A VERY CLOSE FINAL ROUND of the annual Rhodes Bridge Championships, last years winners, J. Bergman and M. Warncke just managed to stave off a strong challenge by their 1st team team-mates, R. Lewis and T. Grobicki, to retain their title. This is the first time, since its inauguration, that the championships have been won by the same couple for two years running.

Results were:

1. J. Bergman and M. Warncke — 67.27%
2. R. Lewis and T. Grobicki — 65%
3. J. Vasey and J. Davidson — 57.27%
4. Miss R. Mann and P. Lunliffe — 55.9%
5. P. Walker and C. Allen — 54.09%
6. Barfoot and Scheepers — 50.9%
7. Bartlett and Fourie — 45.45%
8. Rees and Hurter — 44.55%
9. Cocks and Rein — 42.73%
10. Wolk and Edkins — 42.27%
11. Gold and Pawson — 41.36%
12. Rice and Vlok — 33.18%

RHODES

LOG LEADERS TRIUMPH

RHODES 1st XV was deservedly beaten 28-12 by the log leaders, Old Selbornians on the Great Field on Saturday, 12th September. Old Boys gave a superb exhibition of backing up and teamwork and seized every opportunity which came their way.

A poor tackle allowed Old Boys to mount an attack down the right wing and after some excellent interpassing they scored near the poles to take a 5-0 lead. Rhodes replied with a penalty by Reed but a few minutes later, Old Boys replied with another penalty. At this stage Rhodes was playing very well and Reed put over another penalty. Ray Carlson, whose tactical kicking was a joy to watch in the first half, put over a neat drop goal and this was followed by a try by Fletcher as a result of some very good work by Weakly, who had an excellent game until a hard knock virtually made him a passenger.

Just before half-time some careless play by Rhodes let Old Boys in for a try which made the half-time score 12-11 to Rhodes. Playing with the wind in the second half, Old Boys played with great fire and rattled the Rhodes side completely, scoring a further 17 points. The game was marred to a certain extent by some rough play and late tackles and one felt that the referee should have taken a firmer line in dealing with these incidents.

The Rhodes forwards played well in the tight and the tight-loose, and Harmuth and Fletcher did some good work in the line-outs, but they could not match the Old Boys pack for mobility and backing-up in the second half.

Hangover hockey

ON SUNDAY Rhodes Seconds went down to Old Grey B 10-0. The half-time score was 4-0. For Rhodes, D. Murray played exceptionally well. The other members, all suffering from hangovers from too good a Founders Day, lacked initiative.

CURTAIN RAISED

Under 20 Rugby.

Rhodes U/20 beat Old Selbornian U/20 by 22 points to 6 in the main curtain raiser on Saturday. All the points for Old Selbornians came from penalties, while the Rhodes points came from 4 tries. (Schultze 2, Wiggott 1 Prinsloo 1) a conversion and 2 penalties (kicked by Edkins).

Potter's fourth victory

WATCHED BY A CROWD of close on 300, the annual Founders Day Boat Races took place at the Vic last Saturday. A record 21 teams were entered this year.

The tournament began with a surprise, Smuts A taking a sound beating from Graham. In the semi-finals, Graham lost to Cory-Mathews A, while Pringle A beat their second string. Oppies A, who had a bye through to the tri-part final after their bout against Woodbourne, then met Pringle, with all three teams having spun a coin. Pringle went on to win and thus met Cory-Mathews in the final.

In an exciting finish Cory-Mathews took the title for the fourth successive year in the time of 17.9 seconds. However, Pringle had the fastest time of the day, registering 16.9 seconds in an earlier contest.

All credit must go to Tidge Cartwright and his willing back-room boys for one of the best run tournaments in recent years. Our congratulations to Cory-Mathews on their unsullied record.



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FINGOES AID SETTLERS.**

**1851: FRONTIER WAR –
FINGOES AID SETTLERS.
GRAHAMSTOWN ATTACKED;
GARRISON OF 500 (OVER 300
OF THEM FINGOES) REPELS
ATTACK.**

**1855: 320 ERVEN (NOW THE FINGO
VILLAGE) SET ASIDE FOR
FINGOES IN GRAHAMSTOWN
IN RETURN FOR VIRTUALLY
SAVING GRAHAMSTOWN IN
1851 ATTACK.**

20th Century

**1970: FINGO VILLAGE PROCLAIMED
COLOURED GROUP AREA:
AFRICANS WILL HAVE TO
GET OUT.**

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IS THIS RIGHT?



FROM HOMES...



TO DESERT