

NUSAS Future uncertain and insecure

Structurally, at least, NUSAS has emerged from its 46th annual congress a stronger and more viable organisation, but many of the critical problems facing the National Union before this crucial congress remain unanswered.

Subjected to growing pressure from outside student organisations, faced with the threat of alienation from its constituent centres, and wracked internally with dissension and controversy, the forty-seven-year-old Union enters into the 70's with an uncertain and insecure future. Despite a year of intense examination and reassessment of its role and nature, NUSAS remains uncertain of its precise function and goals. In the last year NUSAS has seen the creation of the vague and enigmatic NAFSAS, and has been rejected by SASO — the all-black South African Students Organisation. And at last month's congress a split within the organisation itself became

obvious. The unanimity with which Congress adopted the new constitution only thinly veiled the deep rifts that have emerged between the radical left and the liberal factions.

WRANGLING

An air of unreality pervaded the Congress as delegates found themselves eternally bogged down by procedures and constitutional wrangling. Time and time again the drafting of the new constitution was referred to select committees and it seemed that agreement would never be attained. However, tentative agreement there eventually was, and a new constitution was adopted. This constitution indicates greatly increased activity by NUSAS during the coming year.

Plans for the cultural organisation, Aquarius, include a drama festival, a film-making school and a film festival, pop workshops and a pop festival, a winter school and plans for "free universities," and pro-

tests against censorship.

NUSED will concentrate on education. It plans a national campaign for the reform of university residences and discipline codes, a campaign for reform of the university educational system, night and literacy schools, and regional discussion groups among training college students.

NUSWEL will concentrate on welfare activities. The report of the NUSWEL Commission insisted emphasis be placed on "helping people to help themselves, rather than on charity."

Plans for the year include a major project in the Transkei, a literacy campaign, the introduction of an adopt-a-child scheme, and research into urban renewal and community development.

AFFILIATE ORGANISATIONS

Each of these organisations is independent of NUSAS, holding its own annual congress and organizing its own programme. Affiliate Organisa-

tions are required, however, to have principles and objects compatible with those of the National Union, and their policies and projects are subject to the ratification of the National Union. It is hoped that in this way these bodies will be able to operate in their respective fields without being affected by the political stigma attached to NUSAS. This plan of "decentralisation and diversification" has been adopted in an attempt to involve more students in the various programmes hitherto controlled by NUSAS.

Apart from the adoption of the constitution, two other major motions were tabled — one dealing with the National Union's attitude to SASO, and the other in connection with individual enrolment.

Congress formality recognised SASO, as a body well able to represent the needs, views and aspiration of black students in South Africa. In a surprisingly frank motion, it was accepted that NUSAS, which is dominated by White students, cannot claim to represent black students effectively. Debate upon this motion ranged over almost two days. Delegates from Cape Town and Wits fought against the motion, arguing that SASO being racially exclusive, was a racist body upholding the apartheid system.

ENROLMENT

A further motion proposed by Clive Keegan, Eastern Cape Regional director, called for the abandonment of the system of centre affiliation and the adoption of the principle of

individual enrolment. This motion was rejected by an overwhelming majority of the delegates.

Neville Curtis was re-elected President, and Paul Pretorius, who is at present S.R.C. President at Durban University, was elected Deputy President. The two deputy vice-presidents are Rex Heinke of the Wits S.R.C. and Olive Schreiner of the Pietermaritzburg S.R.C. The Secretary Generals of the three Affiliate Organisations are Barry Streek of Rhodes (NUSED), Deon Irish of Cape Town (AQUARIUS) and Earnest Ralakeho of St. Peter's Seminary (HAMMENS-KRAAL) (NUSWEL). Clive Keegan was elected Eastern Cape Regional Director and Deputy-Secretary General of AQUARIUS, and Karen Sweet Deputy-Secretary General of NUSWEL. The President, Deputy President and Secretary-Generals are all full-time paid officials. The newly-elected executive is considered to be one of the strongest the National Union has had for several years.

All considered, the reorganised NUSAS has the potential to become a powerful force on the South African student scene. The structure is there — all that is required now is the greater participation of students in the various programmes offered to them.

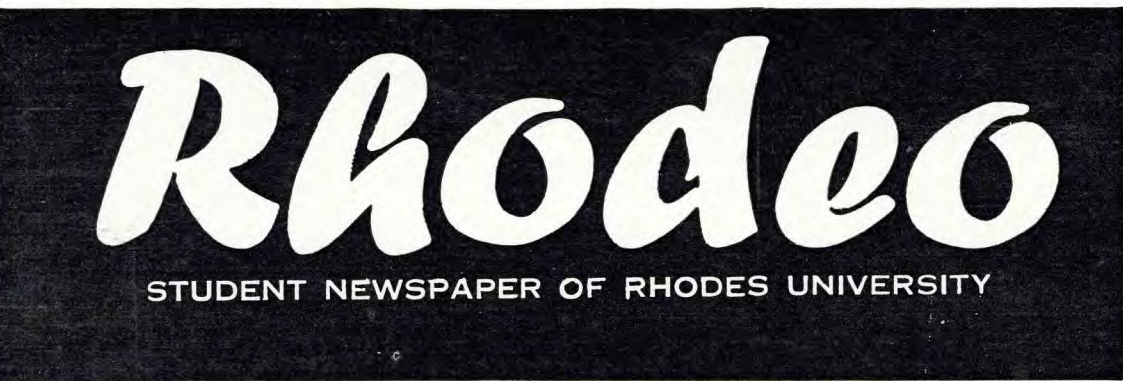
Farmer halts school project

THE REFUSAL of a Martindale farmer, Mr. Ross Purdon, to permit the completion of a school building on his property following the participation of several black students in the project, resulted in the collapse of the NUSAS-UCM workcamp during the July vacation.

During the first week of the camp, several students from the University College of the North, Turfloop, arrived at the site. Mr. Purdon informed the organizers of the project that he was not prepared to have black and white students working together on his property. The Turfloop students left the same evening.

Mr. Purdon claimed that he had been deceived in the matter of who was to participate in the project. It is understood that, the organizers of the camp failed to inform him that the workcamp would be a multi-racial one.

However the farmer has undertaken to complete the school himself. By last week students had raised over R1,000 for the project. A portion of this will be handed over to Mr. Purdon to finish the building. The remainder will be used to finance further NUSAS-USM projects.



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Removal policy cruel says Cosmas Desmond

Resettlement areas throughout the country are in many cases only slightly more sophisticated than gas-chambers, said Father Cosmas Desmond, speaking to students in the GLT last week. Father Desmond is the author of "The Discarded People," a book dealing with the conditions in resettlement areas.

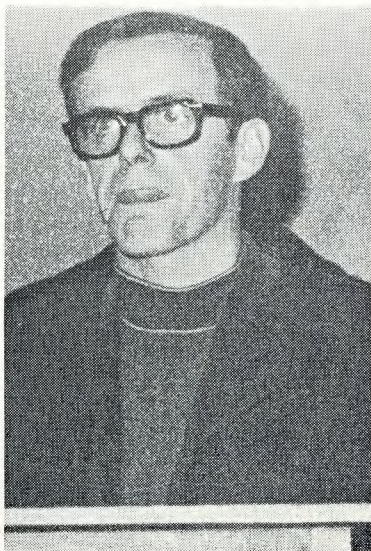
He sketched how the policy of separate development has evolved from the original Land Act of 1913, and has been strengthened by subsequent legislation, notably the Bantu Trust and Land Act of 1936 and the Group Areas Act of 1950. Under this system only 13 per cent of the country has been allocated to 70 per cent of its population. Africans who live outside a group area may be moved to a resettlement area if the government so desires. Those families who had previously held freehold rights in what are now white areas, have also been moved. As an example of this type of action Father Desmond quoted the removal of African families from Miran to Limehill.

LIMEHILL

At Limehill he had found families sitting in the fields with their belongings. "I have seen the bewilderment of simple rural people when they are told that they must leave their homes where they have lived for generations and go

to a strange place. I have heard their cries of helplessness and resignation. I have seen the sufferings of whole families in a tent or a tiny hut, of children sick with typhoid, or their bodies emaciated with malnutrition, and even dying of plain starvation," he said.

But Limehill was not an isolated instance, and thousands have been moved in the last ten years. People who have lived on farms and mission farms and have become squatters, have been moved. So have those in urban areas who have been classified as non-productive. These latter include the aged, widowed, and



women with dependent children.

IDEOLOGY

Father Desmond went on to say that this policy was motivated primarily by an ideology. "The government show through their statements on the recent job curbs that they are not concerned with economics. If this furthers their policy, they are going to do it, no matter how bad it is economically. This latest job reservation is obviously bad economics. But this does not bother them, it is not their problem. They are willing to further this policy, no matter what it costs. It is the ideology and policy that matters, not any other consideration. Ideology demands that they are separate whatever this costs in any terms, economically from the white point of view, or human suffering from the African point of view."

OVERTONES

The Government states that the removals are "voluntary" and "free," and are used for slum clearance programmes. Many Africans, however, did not understand the subtle overtones of these terms. "So far Bantustans imply a sop to overseas and white people here," Father Desmond said.

He emphasised the attachment Africans had for the areas where they lived, and the bad psychological effects removal had on these people. "The hardships are not accidental, but actually legislated for. This policy is designated

to emasculate whole peoples. You do not have to be overtly brutal to achieve your ends; you can be more subtle about it. This policy not only causes intense and widespread hardship, but has more sinister implication."

Father Desmond concluded by saying that we should be aware of what is happening, why it is being done, and what it is doing to us.

LIBRARY HOURS

As a result of negotiation between the Education Committee and the Assistant Librarian, Mr. Musiker, the Library Committee has agreed to extend library hours.

The extended hours are as follows:

Mon. — Fri.: Closing time 6.30 p.m. instead of 6 p.m.

Saturday Evening: 7.30 — 10 p.m.

Sunday library hours will be reconsidered at a later date.

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A NATIONAL cultural meeting is being organised in December, at which it is hoped to bring together the leading creative artists from all sections of South African society, to talk to one another, to put on their plays, read their poetry and to attempt to situate culture in the context of South African society. Plays will be presented or produced by, inter alia, Andre Brink, Athol Fugard, Don McLellan, Strini Moodley; and it is hoped, the Serpent Players from Port Elizabeth. There will be poetry readings, art workshops and symposia on sociocultural topics.

We hope that as the preparation gets under way, the participants themselves will begin to mould the plans to suit their goals and ideas. The following outline programme and statement of goals, therefore, is merely a suggested plan of action and can account of why I personally believe that such a gathering could be fruitful and of what it could achieve.

Every individual looks at the world through a pair of ideological spectacles. There is no "pure" direct version of things. Things signify to us in terms of the context in which they appear; in terms of what we have already seen and of what we expect to see, in terms of what we are doing, and in terms of what we want. The significance of this is that, on the one hand, we can explore and re-explore the world and find new meaning in it, but that on the other hand, we can freeze it and our reactions to it into stereotyped patterns of behaviour, and continually force new experiences into an old mould.

Much of our early education is a process of imposing a particular view of the world on us, ensuring that we will all react to the world in the same way, ensuring that our horizons will be narrowed to a suitable extent. We learn roles to play in various situations. We learn ways of reacting to various kinds of people: wives, bosses, blacks, whites, lecturers, students; so that when we meet a specific type of

IF . . .



BY DR. RICK TURNER

person we are equipped with neat little boxes to put him into, and don't have to go through the difficult process of actually thinking about the person in front of us.

The creative artist, instead of accepting the given ways of thinking, is trying to explore for himself, and perhaps for others, new ways of looking at the world and of behaving in it. His work is an attempt to smash the stereotyped picture of the world, to shake the individual free from it, and to show him that things, — whether they be the whole political structure, marriage relationships, or ways of reacting to flowers — could be otherwise. A work of art is an invitation to explore oneself and the world.

For the artist's invitation to be accepted, it is necessary for it to fall somewhere within the ambit of the subject's experiences. The artist is faced with the difficult task of expressing universal truth in a specific form which will both link into and at the same time break open the picture which the conditioned individual has of the world. Thus if he wishes to communicate, the artist needs to understand the people he is writing for. How do they think? Why do they think the way they do? What is the relation between their ideas and the social, political and economic situation in which they live?

These questions already indicate a possible link between the creative arts and many of the academic disciplines which we study at universities. But it seems to me that there is an even more important link.

We are often told that education is the transmission of a culture, and that it is designed to prepare individuals for their place in society. But this implies a static concept of man, culture and society. What we learn when we study economics or engineering, sociology or history, need not just be a set of techniques which we use in predetermined ways in our jobs. Essentially we are learning about ourselves, and our own possibilities — but usually we fail to notice this. What we learn at university should be part of the process of self-exploration, should be recognised as such, and should be aimed primarily at that objective.

Self-exploration means trying to understand why one behaves as one does, trying to understand the ways in which one lives, and trying to work out other ways of living. In disciplines such as physics, engineering and architecture it means seeing one's skills as being for creating a world for people to live and work in, rather than for solving technical problems from which people have been abstracted.

Self-exploration has political implications. A particular political structure is embodied in a particular culture with specific values and assumptions about the world. Very often we are not conscious of the extent to which our thinking reflects the values of our society. Art must also ensure to make us reflect on these values, and if necessary, reject them.

It is because academic education and creative art should both be aimed at self-exploration that it seems to me to be useful to juxtapose them in one conference. The fact that this identity of aim is often not recognised is perhaps a function of the society in which we live: a society which is characterised by manipulation of people. Therefore we learn techniques of manipulation. And we perform the role of passive transmitters of the process of manipulation. Passivity, thingness is the main trait of 20th century consumer man. He "works" passively and consumes passively.

Consumerism also spreads to the arts. A work of art, instead of being an implement to be used in self-creation, becomes an object to be consumed. We go to the theatre, laugh in the right places, admire the technique of the actors and the breasts of the actresses, and go home quite unchanged. Of course many plays are written simply to be consumed — but the attitude of consumerism seems to extend far beyond these.

One problem is that of how to stop our conference becoming simply another exercise in consumerism, with distinguished performers displaying their wares to a passive audience. The best way to do this is to ensure that as many people as possible are involved in the pre-conference preparation. As far as the universities are concerned we hope to do this by starting a number of small discussion groups on each campus, co-ordinating with similar groups on other campuses, and discussing what is in specific discipline, and how it is taught. Not all of the points raised in such discussion groups will be directly related to IF, but many of them will, and we hope that on the final day of IF, representatives of these groups from the different campuses will come together to discuss the major problems which they will have previously isolated, and to relate them on the one hand to the creative arts and on the other to the problems of formulating a programme of action.

A set of questions which could serve as a framework for such discussion groups will be published in the next issue. The full programme for IF will be published early next term. IF will last for 6 days — the programme for the first five days will be made up of symposia on art — society — politics in the morning, readings, jazz and art workshops in the afternoon, and plays in the evening. The sixth day will be given over to a discussion of whether or not university education at present lives up to the ideal of self-exploration, and of how to improve it if it doesn't.

Anybody interested in forming a group and co-ordinating its activity with groups on other campuses should contact Clive Keegan, c/o S.R.C. office.

An appointment on which my future depends.



An appointment with someone who values my talents. Who'll offer me an excellent career. And possibly a bursary for further study.

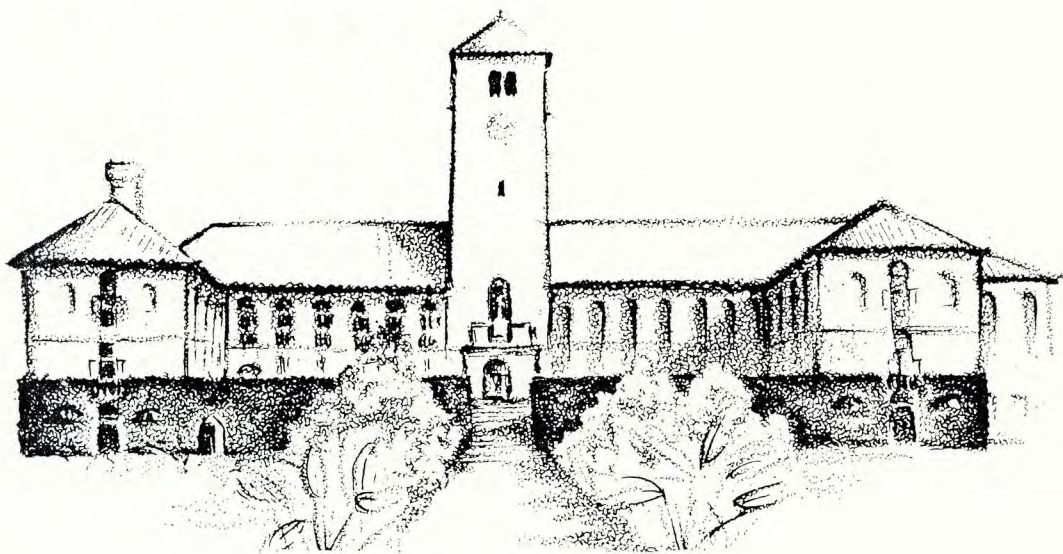
He's going to come and talk about my future. About the advantages of my degree. A good salary. Excellent prospects. The best fringe benefits. Generous leave.

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A very important appointment!

Rhodes University:
September 8th — Council Chamber.





CECIL RHODES

HIS IMPACT ON SOUTH AFRICA

By T. R. H. DAVENPORT

CECIL RHODES, frail son of an Anglican clergyman, came to South Africa in September 1870. He went first to a brother's farm in Natal, but decided to try his luck at the Diamond Fields in October 1871. He owned them by 1888, having meanwhile acquired his first substantial gold interests on the Rand in 1887.

In 1889 he became managing director of the newly chartered British South Africa Company, which by 1891 was establishing its control north as well as south of the Zambesi. First entering the Cape Parliament in 1881, he became Prime Minister in June 1890. He suffered a political set-back on account of the Jameson Raid; but by 1898 he was already *de facto* leader of the Cape's new Progressive Party, which was very nearly returned to power in that year. After living through the siege of Kimberley during the Anglo-Boer war, he then died in March 1902 at the age of 49.

"So much to do, so little time to do it" — he certainly had not wasted much time.

It is difficult to be neutral about Rhodes. There are many biographies, mostly by his own camp-followers; but contrary to normal South African biographical practice, some have been critical of their subject. The Life that really does justice both to him and to his opponents still remains to be written.

VISION

His admirers have tended to single out one quality in Rhodes: his "vision" — by which they usually mean his ability to think and act "big." The less critical among them have not minded if the thoughts and deeds were bad — as some of them undoubtedly were — so long as they were big.

It is not easy nowadays to "sell" the image of Rhodes,

save in respect of one thing: his munificence. His view of Empire is dated; his capitalism in combination with it, a target for half the world's intellectuals, has hardly recovered from the combined onslaught of J. A. Hobson, who saw the financiers as the evil genii behind the African Grab, and D. C. Boonzaier, who drew pictures of them at work.

IMPERIALIST

Many Africans saw Rhodes as a man who coveted their country — the Ndebele who fought with Lobengula in 1893, for example; Gungunyane; and the Mpondo who reputedly witnessed the onslaught of a maxim gun on a mealie field prior to the take-over of their territory in 1894. For this kind of thing, Olive Schreiner poured wrath upon him in her Trooper Peter Halket, published the year after the Rhodesian rebellion, and the year before Tengo Jabavu threw the support of his Xhosa-language newspaper behind the opponents of Rhodes's Progressives in the Cape Assembly elections.

AFRIKANER

Outside the Cape, suspicion of Rhodes was the normal feeling of the Afrikaner. Paul Kruger first faced him at Fourteen Streams in January 1885, and in the presence of General Warren's guns signed away all interest in Bechuanaland. He faced him again at Blignaut's Post, higher up the Vaal, in March 1890, this time to give up claims north of the

Zambesi. He confirmed this surrender in a third eyeball-to-eyeball encounter in 1891, only to experience the power of Rhodes yet again, this time in partnership with Joseph Chamberlain, over the Drifts Crisis of August 1895. During this period of tension, though he broke the Rhodes-Chamberlain axis by smashing the Jameson Raid in January 1896, Kruger failed to remove the Imperial threat from his frontiers. Rhodes was the epitome of that threat.

RED PAINT

But it was not quite so straightforward as that. In the early 1880's Rhodes had said in the Cape Parliament that it was necessary to eliminate the "imperial factor." By this he meant that, although the map of Africa needed to be painted "red, British red" to the greater comfort and security of all its inhabitants, the actual painting should be done in Cape Town, not in London. Rhodes did not believe that Downing Street had the stamina for the steady pursuit of distant objectives which imperial policy required. This view was resented in London, and for much of his public career Rhodes found himself at loggerheads with the official representatives of Queen Victoria — notably with General Warren in the eighties and with Sir Henry Loch in the nineties. No orthodox imperialist, he. When he asked for his Charter, London hedged it

THIS YEAR, scholars throughout the world celebrate the centenary of Cecil John Rhodes' arrival in South Africa — an event to be commemorated at the university that bears his name, on August 12, when Mr. Harry Oppenheimer delivers the inaugural Cecil Rhodes Commemoration Lecture.

In this article, Dr. Timothy Davenport, Reader in History at Rhodes University, writes of the influence of this often-controversial figure upon South Africa and its politics.

round with all kinds of safeguards.

BRITON AND BOER

If the Cape was to be a dependable agent of imperialism, then Cape imperialism had to be a joint enterprise of Briton and Boer. The publicity since given to the Jameson Raid, that fatal episode in the history of Anglo-Afrikaner relations, has tended to obscure the extent to which Rhodes had succeeded in forging such a partnership by the end of 1895.

When the South African Republic failed to admit a railway from the south in 1888, Rhodes was able to persuade the Cape Afrikaner leader, Jan Hofmeyr, to bring his party round in support of Rhodes' projected railway through Bechuanaland, lest the Cape

farming enterprise in Rhodesia that entitled Rhodes to honour. His performance as premier of the Cape also carried some of the qualities of statesmanship. There were, as one expect with Rhodes, some less desirable features. He was a bad parliamentarian, and did not like opposition. He took chances with the law as he did with his money, above all by distributing land in Rhodesia before he had any right to it; and he used his wealth with doubtful propriety to buy support. Three members of his Cabinet turned on him in 1893, because they considered that their prime minister had connived at a public scandal.

FARMING

But Rhodes's Ministry was a turning point in more ways than one. His was the first government in southern Africa really to pay attention to the advancement of farming. There had indeed been growth before Rhodes; but it was not until Rhodes's day that a real onslaught was made on the problem of scab on sheep, and on the need to improve the breed of livestock. He founded the deciduous fruit industry, and brought in the American rootstocks which beat phylloxera in the vines. He linked the Cape with Rhodesia by rail, and East London with the inland routes from Port Elizabeth and Cape Town. Though it seems likely that at heart he thought Civilization was White, he adopted proposals for the introduction of partly elective local government in tribal areas, which would eventually grow into the Bunga system. It is of course fallacious to ascribe all developments in a particular period to the prime minister of the day, and in all these respects it is certain that much of the initiative lay with others; but Rhodes had the insight which recognized the essential needs, he encouraged, he pushed, and he got things done. Most countries can do with such a person — from time to time, provided they can contain him.



should be left out in the cold in the race for the interior. Rhodes accepted the Cape premiership when and because he was given the assurance of Afrikaner Bond support. The alliance between Rhodes and the Afrikaner Bond was not a game of bluff — as post-Raid historians have sometimes contended — in which Rhodes successfully bamboozled the nice but gullible Boers, but a hard bargain struck between realists, to the mutual advantage of both parties.

BAD PARLIAMENTARIAN

It was not only the creation of the scholarships and the opening up of mining enterprises in South Africa and

RHODEO

August 6th, 1970

NUSAS enters on a new era

THIS MONTH NUSAS enters its forty-sixth year. During its existence, the National Union has faced a number of crises, each of which has radically shaped its future. In 1933 the Afrikaans universities withdrew, in 1945 the first non-White institution, Fort Hare, was admitted, in the early 1960's the Union was subjected to severe political attack by the Nationalists. And now in 1970 NUSAS has faced two further crises — the traumatic process of reassessment, and the growth of SASO.

All the crises have focussed on the essential question of what is the National Union — what does it stand for and what should it do?

The answers have been different over the years, as they are different after this last crucial congress. But these answers have ensured the growth and maturity of the National Union, and have seen the emergence of South African students as thoughtful and concerned people. As NUSAS has grown, it has always remained at the head of student opinion, has always shaped itself to deal with the challenge of the future, and has always given leadership and direction.

In the early years NUSAS fostered the Rag Committees and the clubs and societies which have since grown away from it. In the 1950's it fostered faculty congresses, winterschools and conferences which have since gone their own way. In the sixties it fostered SACHED, WITSCO, SAVS, SANSPA — and these too have grown away from NUSAS.

And as breakaways from NUSAS, there have been other specific interest groups — the ASB in 1933, the spate of conservative groups in the sixties, SASO in 1968 — groups which have for different reasons found NUSAS unacceptable and have found the bounds of the National Union either not wide enough, or not specific enough for their own special interests.

And over this period of forty-six years NUSAS has been changing — sputtering and reforming like an amoeba — reformulating its immediate goals within a broad general framework, and breaking new ground.

What have these decades of turmoil and crisis taught the National Union?

Firstly, we have learnt it is no use simply to hold or formulate ideals without first relating them to the society upon which they are supposed to work, and without making them work. We have realised that students are inextricably bound to the whole society and have duties to that society.

Secondly we have learnt that a concern only with students, a concern only with education, is to engage oneself in a delusion — the delusion that ignoring the status quo is not supporting it. In other words, a NUSAS concerned only with benefits or education is a selfish and inevitably unprincipled NUSAS.

And thirdly, we have learnt that a concern with only politics, and political action directly, has fatal results for the effectiveness and sometimes the very existence of the organisation — simply because a gap grows between the leadership and the student mass. Leadership is the art of remaining sufficiently close to your goal to know where you are going, and sufficiently close to the people for them to know where you are.

It is with the experience of forty-six years and with the lessons it has learnt that the National Union has reconstructed itself.

But while there is a renewed strength in the structure of the organisation, the hard work and often painful examination of the last twelve months will have been wasted unless the individuals within that structure themselves adopt a renewed dynamism. NUSAS has the potential to become a strong organisation. But power is what power does. And it is here that the role of the SRCs come to the fore.

As long as NUSAS is based on SRC affiliation, and as long as SRCs are strong and active within NUSAS, and in promoting NUSAS and its policies, then the National Union will be strong. When SRCs fail to play this essential leadership role, communication, and then support, dwindle and die. The ordinary student is not informed, does not understand, and grows hostile, or does not participate or make use of programmes and facilities.

If SRC affiliation is to work then it must be made to work, and this means that the SRCs must work. If centre affiliation cannot be made to work in this manner, then it must be discontinued and an alternative — most likely individual membership — must replace it.

Further, the essence of the matter is not the National Union, an organisation and a name, but the principles, policies and programmes which NUSAS stands for; and even where NUSAS formally cannot exist, these programmes must operate and the values must be transmitted. This again is largely an SRC role.

The essence of this is simple — that there must be an active propagation of ideals, principles and programmes. SRCs are in an ideal position to do it, but they often and fatally do not. If they continue to fail in this regard, then a new basis of operation for NUSAS must be found.

So while the National Union has some support, we are in a position to gain much more if we want to, and set out to do so. It is here that we have failed in the past. It is here that we must succeed in the months and years ahead.

A protest meeting in the land of apartheid

By Frederic Hunter

Africa correspondent of The Christian Science Monitor

Grahamstown, South Africa.

The protest meeting attracts a capacity crowd. Students stand at the sides and back of Rhodes University's Great Hall.

The have come to debate a motion to condemn South Africa's Terrorism Act.

The meeting is being held to mark the detention, exactly one year earlier, of 22 Africans. Originally detained under the Act, the 22 were later tried under the Suppression of Communism Act, acquitted by the Supreme Court, and immediately rearrested under the Terrorism Act. They are still held in prisons, the public knows not where.

You are in Grahamstown to see what protest is like at a South African university. Earlier in the day the student body president has told you that he did not know what kind of response the meeting would receive. "If we get only 100, it'll be a flop," he said. "We're hoping for about 500." The university enrolment is about 1,800.

But the crowd numbers close to 1,200. This may suggest, you feel, that faculty contentions of lack of student interest in activism are exaggerated. The students may really care.

KU KLUX

The proposer and the seconder of the motion explain their condemnation of the Terrorism Act's provisions. These include: indefinite detention without trial or access to normal legal procedure; trial at a time and place chosen by the prosecution; summary procedure; transference of the onus of proof largely on to the accused; defining offences so widely as to cover virtually any activity displeasing to the government; and retroactive application. Voted into law in June, 1967, the Act states that it "shall be deemed to have come into operation on 27th June 1962."

As the proposer is speaking, 12 students, sheeted like Ku Klux Klanners, enter and file to the front of the hall. One carries a placard which reads: "Use .22 on the 22." There is jeering and cheering, laughter and booing. Some of the latter greets the proposer's assertion: "We are here to discuss a serious matter."

INFORMERS

Despite this interruption, the meeting continues in a purposeful way. After the seconder speaks, a number of contribu-

This article appeared in the May 27 issue of the Christian Science Monitor, the international organ of the Christian Scientists.

tions come from students at large. Some are mundane, others eloquent. One is acidly amusing. "I used to think," declares a student, "that the South African police were used to find missing persons, not create them!"

One speaker notes the likelihood that government informers or plainclothes police are in the assembly.

That possibility is chillingly dramatized by the presence of a photographer. He moves softly about the auditorium snapping pictures of anyone who speaks. One student tries to block the lens with his briefcase; in ultimate exasperation he hurls it at the photographer. Another interrupts the meeting to inquire about the photographer's identity.

Several students urge their colleagues to vote for the motion as an act of self-commitment. They appear to feel that personal decisions will justify the protest even if it achieves no other tangible result.

BLUR

But a time comes when the meeting's momentum ebbs away. The issue grows clouded; digressions blur it. The meeting bogs down in procedure. An amendment is proposed, lengthily debated, and ultimately withdrawn.

You grow aware of a polarity. At the front of the hall sit those absorbed in the business at hand. Some appear genuinely committed to change; others seem, as a professor stated it to you earlier, only "conscious of their image."

At the rear of the hall members of the Rhodes Rugby team stand in purple sweatsuits, knee-socks, and cleats. They possess the easy nonchalance of heroes; they are the favourites of sports-loving South Africa: husky and heavy shouldered, with broad, grinning, oft-bruised faces. They snicker at the speeches, appearing generally to disagree with the comments. Those among them who seem interested in the debate appear to join the snickering out of conformity.

Between these groups sits the vast majority of students. Most of them have turned to what, you suspect, drew them to the meeting in the first place: the prospect of diversion, fellowship, and flirtation.

Two hours after the meeting began the vote is taken; the motion is overwhelmingly, but somewhat perfunctorily, endorsed. By now the students seem, even in the act of protecting, to have made the realities of apartheid quite irrelevant to their lives.

No one seems to think about what it is like to be a suspected terrorist in South Africa, to languish in detention without access to your family or to counsel, and without the prospect of release, or to find yourself immediately rearrested following acquittal.

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Three parables of South Africa

By **BARNEY SIMON**

BARNEY SIMON is a beautiful person. Gentle, peace-exuding, he has recently returned from a stay in the US, where he came into contact with the freedom movement, and participated in demonstrations he found personally involving and stimulating. He believes you should involve yourself in action which is meaningful to you as an individual. The parables are concerned with aspects of caring, about and of people.

In South Africa he edited *CLASSIC*, a literary magazine. He has published the work of many people who have subsequently been banned or live in exile. He also worked in theatre, producing plays with black actors, and playing before multi-racial audiences. With Dugmore Boetie he has written "Familiarity is the Kingdom of the Lost," Boetie's biography. Athol Fugard and the writer Lionel Abrahams are among his close friends.

FIRST PARABLE

The first thing in the first parable is to know my friend Dumile. Dumile is a South African black, painfully gentle and soft-spoken when sober, something else when he is not. I'm not sure of his history, but take this as possible. He was born in the Cape Province. His mother died when he was very young, his father later. He moved up to Johannesburg and lived with an uncle. He got a job painting "native scenes" on pots for tourists. Then he became ill and was sent to a hospital. He did a mural for the ward and became involved with being an artist. He does big conte drawings on huge sheets of paper and he does sculpture in clay. His work has been shown in South Africa's most prominent exhibitions and he represented the country at a Sao Paulo Biennale. Not so long ago, the South African Government, in accordance with its group areas act, told him he must return to the reserve of his birth to live, that he could no longer remain in Johannesburg.

Now for the parable about Dumile. One day Dumile was driving through a black township with another man. They passed a line of handcuffed men arrested for pass offences. Dumile's companion said to him, "Tell me, why don't you ever draw things like this?"

Dumile could not answer.

While he thought, a big funeral lorry, carrying a load of mourners, rattled along the road. As it passed close to the line of prisoners, those with hats removed them and watched the lorry go by.

"That's what I want to draw," said Dumile.

SECOND PARABLE

Now for the next parable. But first, just a few things about Athol Fugard and the Eastern Cape. The Eastern Cape has always been an active African centre. So in times of trouble police action there is often severe. Athol Fugard directs a group of blacks called the Serpent Players in Port Elizabeth. Some of his company were arrested during recent troubles.

Once, when I was visiting Athol, one of his actors, Norman, was on trial in Cradock, 160 miles away. We drove May, Norman's wife, to see him. May is a blues singer, actress, and shop assistant. She is big and very beautiful.

The trials were held in camera, so Athol and I only got to wave at Norman. May was permitted to spend a short time with him. Then we drove back. The road ahead was flat and black; few cars, few people. We weren't talking. In fact I was dozing. Short sharp dreams, hot dusty light.

Then there was a woman on the road. An old black woman, barefoot, turbaned, with a big zinc tub on her head. We stopped to offer her a ride. She paused, afraid to approach the car. May climbed out and went to her. She began to talk and weep. Painfully, strangely. Athol and I got out too and put her tub in the boot of the car. I realized she had a cleft palate. She sat beside May in the back, clinging to the seat in front of her. May spoke very gently, but she went on weeping. May said she kept on repeating that this was a dream.

We asked where she was going, and she said, "Baas Bobby se plaas." Then she told us her husband had been a labourer on a farm some miles back. He had died the day before. Her Baas had told her to go. Now she was walking to Baas Bobby's farm where she had a friend. She hoped she would be permitted to stay there.

We asked her how far it was, but she wasn't sure. We drove and drove along 20 miles of straight hot road. We asked her where she would have slept that night. She said in a storm drain. Finally we reached a gate where she said she would stop. Athol and I got out to help her with the tub. I looked into it. A little black cooking pot. An enamel mug. A plate. An old sweater. A quarter bottle of ketchup. An open packet of Surf detergent.

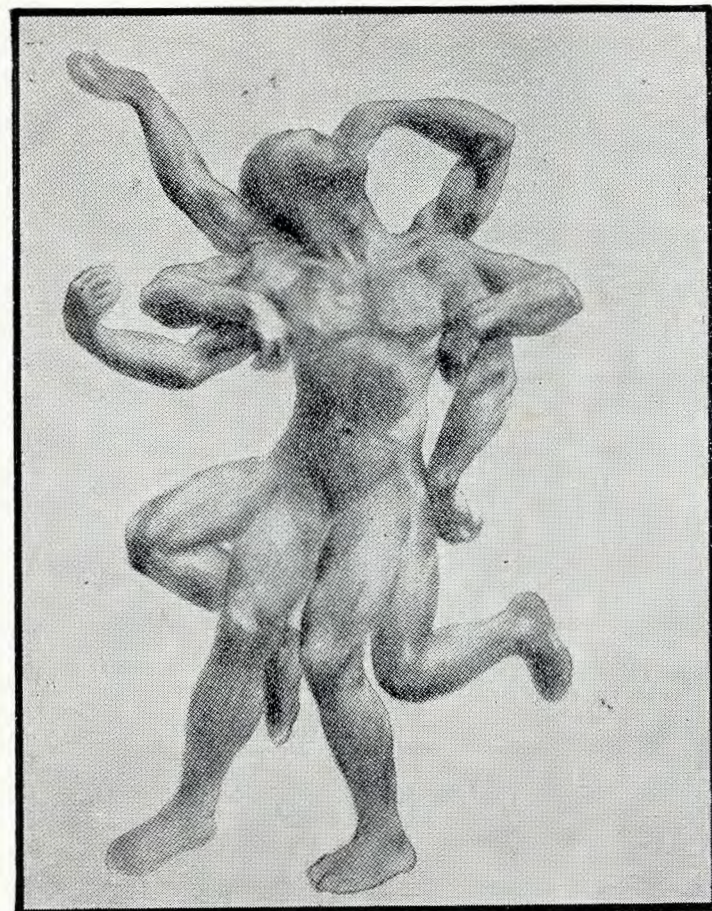
We gave her some money and she started to weep again. Then, her long skirt swaying, her neck adjusting to the weight of the tub, she left.

May, magnificent in her navy suit and head-scarf, walked with her to the gate. The woman went in and began to follow a path through the grass. May came back to the car. We drove on, silent, through the hot landscape.

Then some said, "Did you see what she had in her tub?" The other two nodded. Then someone said, "She had a use for everything."

THIRD PARABLE

Now for the last parable. Athol has a pretty blonde daughter, 7 or 8 years old. Like him, she is skinny, wild and intuitive. Also very shy. When she communicates, it is a sudden and oblique



thing. You have to wait and concentrate to catch it. When you do, it's wonderful. My relationship with her isn't simple.

She loves Athol very much and he enjoys her devotion. When he goes away and she weeps, he has difficulty in hiding his radiance. She fights for as much of his attention as possible. When I come down from Johannesburg for 4 or so concentrated days of discussion or work, he is allowed little time with her, I even less. So my visits usually involve a distracted father and a visitor, in his own shyness, worth nothing at all, beyond the gift he brings. But I think I know Lisa Fugard. I respect her as a life and as a witness and I'm waiting for her.

Athol also has a mongrel dog called Azdak who loves him very much too. If he goes fishing (they live beside the sea) or walking or bird-watching or hunting indigenous cacti, they are always with him, an eager, excited, cheering section.

Anyhow, one day, when I was visiting, we went fishing off the rocks. At least Athol, who was just beginning to angle, was fishing. I was reading and the other two were looking into rock pools and waiting to cheer.

Athol did a beautiful thing that I always watched for. He wasn't very experienced at this stage, so more often than not he would hook the proverbial seaweed or rock or just lose his bait. Whenever this happened, his first response was not to rectify what was wrong, but to flash his sun-yellowed face around to see if anyone had seen.

Suddenly he caught a fish, a shiny, flat silver fish. When I saw it, it was flying through the sky and Athol was yelling, "Look what I got, a flipping soldier fish! You brought me luck from Jo'burg, you flipping

Then Lisa was cheering, Azdak was barking and the unhooked fish was flapping and gasping on the wet black rock.

The fish was difficult to unhook, so Athol, suddenly brisk and professional, pulled his hunting knife out and slit the fish's

mouth, removing the hook. He dropped the fish on the rock, where it struggled bleeding on a shine of sea water, rebaited the hook and cast it into the sea. I went back to my book. None of us seemed excited any more.

Then I became aware of Athol's face flashing again and I looked up ready to find or force a laugh. I asked him what the matter was. "Oh damn it," he said, "she's got to learn that fish get caught in this flipping world."

"What's the matter?"

"She's flipping well crying!"

I looked at Lisa. She was sitting sobbing on a rock above the fish, her arms pulled in very thin and vertical. I watched her, stunned. "Should I speak to her?" I asked.

"Ja, sure, if you can."

I didn't know what to say, so I went and sat beside her. She went on crying. A bit desperate, I finally said, "Why are you crying, Lisa?" She shrugged, still sobbing. I waited, sensing she did not want me to be there. "Is it because of the fish?"

She shrugged and nodded. "I suppose so."

"But you're always so happy when Athol catches anything. Why is this so different?"

"I can't explain," she said, no longer crying, but still looking down.

"Is it because of the blood?" I asked.

"Ja, maybe." She shrugged and nodded again.

"I'm sorry," I repeated, "if you could try to explain it to me, I'd be very grateful."

"It's hard," she said.

"I'm sorry," I repeated, "if you don't want to, don't worry."

"I don't know," she said, shrugging again, but finding words as she spoke. "I can't explain . . . sometimes I care and sometimes I don't care . . . and sometimes I half-care . . . and sometimes I don't half-care . . ."

We sat quiet for a bit and then we put the fish into a deeper pool but it didn't live.

(First published in "The Village Voice," 1969).

("Classic" also carried the first parable).





Don MacLennan and Lyn Hooker as they appeared in "17 Winter Vacation", the former's first full-length play. This work has just been produced in Pretoria and Johannesburg. The "Arts and Science Week" production is another of Mr. MacLennan's plays, "The Great Wall of China"; together with one of Edward Albee's plays, "The Zoo Story".

MacLennan and Albee featured in Arts and Science Week Productions

The Arts and Science Festival Week production this year will constitute a double-bill of one-act plays — Don MacLennan's "Great Wall of China", and Edward Albee's "The Zoo Story".

"The Great Wall of China" is Mr. MacLennan's latest play. It was recently produced near Johannesburg, where his "A Winter Vacation" has also been playing. It is a moving and simple statement of the problems facing a group of people (any people) in a resettlement camp (any such camp, in any country). The play's visual imagery is striking, and the production unusual. The result is theatre of the most realistic order. Mr. MacLennan directs, and himself plays a rôle. Others in the cast are: Jenny Pengelly, Peta Glasser, Trevor Pengelly, Lionel Lawson, Mark Develin, and Tony Peake.

"The Zoo Story," which lasts for about an hour and a quarter, will be acted by Clive Keegan and John Burch. It is a play whose power is inestimable. It

has been acclaimed as one of the finest pieces of American drama to emerge from the modern anti-establishment theatre movement, which has produced the musicals "Hair" and the more bizarre "Oh! Calcutta." Its images are brutally revealing, and insofar as they find their meaning in the context of "modernity," they are instantly comprehensible. Albee, the author of "Who's Afraid of Virginia Woolf," has realised in "The Zoo Story" his most fascinating play by steering clear of crudity while taking every opportunity to shock and astound.

STUDENT APATHY

"Billy Budd," the project initially intended for Arts and Science Week, has found itself a victim to apathy. Following the withdrawal of seven student

Continued in col. 3.

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"La Belle Hélène" — critic enthuses

THE QUESTION IS: Can one criticise Offenbach? The answer is: No! The lightness, the humour, the richness, the warmth, and the melodiousness of his music, so charm and delight one that one's critical faculties are rendered harmless.

The overture to "La Belle Hélène" is in itself proof of this. And when it is played as well as it was by the excellent orchestra in last week's production, the critic may as well put away his pen and go to see "Hello Dolly." But if he had done this, he would have missed 2½ hours of the most charming entertainment.

ACTING

Working only with members of the Rhodes Chamber Choir, Beth Dickerson achieved something that one was beginning to think impossible on the campus; she produced a smooth, seemingly polished musical that was quite enchanting. Acknowledging the fact that she was working with a largely inexperienced cast, she wisely aimed at simplicity. And if one at times wished for more style, one at least didn't have to endure the embarrassment of watching poor actors trying to execute theatrical tricks beyond their ability. The actors did what was expected of them simply and quickly. Admittedly there were inconsistencies in Georg Gruber's performance as Calchas, but these were amply compensated for by his moments of hilarious drollery; and then there was the sheer delight of watching Tim Radloff (as Menelaus) prance about the stage, alternately intrigued and horrified by the carryings-on between his wife and Paris.

One also remembers Klaus Guba's sensitive handling of his scenes with Helen. His voice dropped, he spoke quickly and magnetically; he really was in love.

SINGING

And then there was the singing. It is not for nothing that the choir is so well-known. Very seldom does one hear singing of

that quality on the Rhodes stage. The words came across clearly and pleasantly — and for once were not drowned by the orchestra, so that one could enjoy the varied orchestrations without cursing because one couldn't follow the story. Doc Gruber is to be congratulated.

Of the songs, one remembers particularly the duets between Helen and Paris. Perhaps because of the hindrance of a gigantic head of hair and pearls, Sureen Scriven moved rather stiffly. But she used her "dazzling orbs" and her beauty to good effect, and her singing voice was magnificent — clear, strong humorous, and tender. One can say the same, and more, of Klaus Guba.

Then there was the hilarious number sung by Ajax (Geoff Smith) and Achilles (Brian Worsfold). Their business with buckets and spades was delightfully neat — it fitted the satiric tone of the song perfectly. It was only a pity that there was not more business of this sort. The stiff postures of the cast were

not always ideal — one often longed for a freedom of movement to match the freedom of the clever, meticulously rhymed lyrics.

There was the expected updating of the script, but for once this was not at all weak. Numbers like the "twist" in Act One came off triumphantly.

SET

And all this happened against the most exquisite of sets. As the curtain rose on Act III there was spontaneous applause for the set. In fact, this act was the highlight of the show, just as the second act was an improvement on the first. The only disappointment in the last act was the fact that it ended too abruptly.

What more can one say? The production was simple, scenically exquisite, and aurally perfect. And in addition, it had a good idea as to what Offenbach is about — the essential satirical element in his work was definitely yet subtly, there.

The critic enthuses — this is dangerous. He knew the minute the overture started that he should have left for something mundane like "Hello Dolly." But he is still thankful he didn't.



Betty Mulcahy recites tonight

TONIGHT IN THE Little Theatre Betty Mulcahy — who has been brought out from England by the South African Guild of Speech Teachers — will present her verse recital, which she calls "Between the lines." Though she is not to be accompanied by the Michael Garrick Jazz Trio (as she often is overseas), her evening is still first rate entertainment. She shows simply, yet dramatically, how exciting the spoken word can be. If you harbour grim memories of what used to be known as "elocution," toss them away. Betty Mulcahy makes language live.

DRINKING REPORT

Her repertoire is extensive: a biting bit of Ogden Nash, Slanell's lively "Report of Drinking Habits," Manley Hopkins' "The Leaden Echo and the Golden Echo" (especially requested), and a series of excerpts from the works of South African writers.

Apart from reading her pieces extremely well, Mrs. Mulcahy also has the quality of "presence"

— something too many of our younger actresses disregard. "Between the lines" is not dull classroom stuff; it is real theatre.

Forum contributions gratefully received

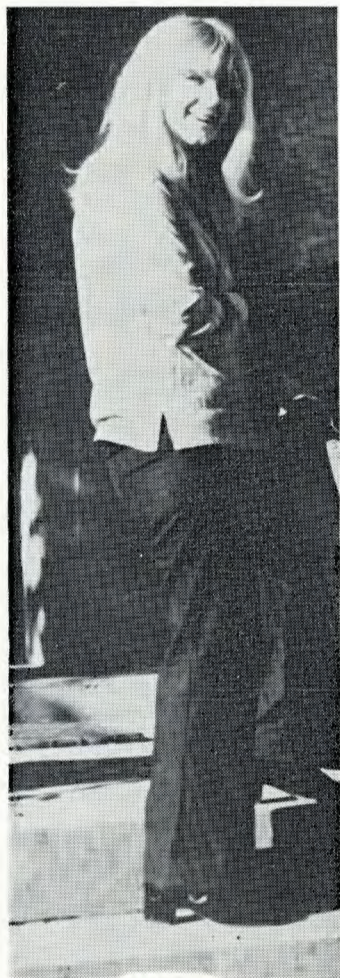
All contributions to "Forum" must be in by the 10th of this month. Contributions should be placed in the "Forum" pigeon-hole in Old Kaif. They can be in prose, poetic, or dramatic form. Any one writer can submit as much material as he wants. This edition of "Forum" will be the last during 1970.

ON SCREEN IN THE CITY

ODEON: Thur. 6 - Sat 8: "Once upon a time in the West." Mon. 10 - Wed. 12: "Rascal".

HIS MAJESTY'S: Thur. 6: "Frame Up." Fri. 7 - Tue. 11: "Gone with the Wind." Wed. 12 - Thur. 13: "Crooks and Coronets."

Merciona Batiks instead of scholarships



MERCIA

The DCS Oosthuizen Memorial Lecture delivered on the 23rd May, 1970, by Dr. Alan Paton has been printed by the Academic Freedom Committee and may be purchased at the library desk for 20 cents.

Most women want to own a dress that is unique and completely "copy-proof". Mercia Willsworth has the answer for Rhodes women: batik dresses.

Mercia, who became widely known in Grahamstown art circles after her exhibition of mosaics held in the Leader Gallery in March, has turned her attention to batik work; and the results are striking.

Last week at her Park Street home Mercia showed me the batik dresses she has completed so far, with the help of her sister Iona.

"Batik is an ancient Indonesian art of fabric decoration", she explained. It comprised a complicated process of alternate waxing and dyeing the fabric, followed by the "crackling" process which gave rise to the unique — and largely unpredictable — design of every batik.

The dresses, simply styled with short, slightly flared sleeves, resembled kaftans. They were made up of plain fabrics and decorated afterwards, Mercia told me.

Mercia and Iona (they call their creations "Merciona batiks") were hoping for orders for their dresses from various chain stores. But they can also be bought direct from her home workshop, she assured us. They come in three sizes and cost about R14.

The profit from selling her batiks, incidentally, would help Mercia and her husband John to complete their degrees, she told me.

"A few years ago John and I decided that the materialistic way of life of most adults in our society was definitely not for us", she explained. "We consequently left our jobs, sold our car and moved to Grahamstown so that we could continue our studies. John already had a degree and I had some credits towards a B.A."

After this brave and admirable decision, however, John and Mercia found that it was not so easy after all to support a family (they have four children), run a household and study at the same time. They also found that bursaries for students taking a second degree and those whose academic records were not outstanding, are virtually non-existent.

Consequently, both John and Mercia have had to find ways of supplementing their fast diminishing savings. During the past vac, John wrote a 23,000 word book on Bugattis — those rare and valuable vintage cars of which only 25 remain in the world. He hopes to have it published soon. Mercia worked frantically during the 3-month vacation and exhibited the fruits of her labour in the Leader Gallery in the first term.

Meanwhile, however, they hope to discover bursaries for students in their position — and there are many more than one would imagine.

CONTRACEPTIVES AND COELACANTH

ARTS AND SCIENCE WEEK, unique amongst South African Universities, is the annual cultural festival at Rhodes, organised and presented by the students. The week will stretch from August 15 to August 22.

There will be a number of addresses: Professor Harding (Professor of Psychology at London University) will talk on "The Balance of Value"; Dr. Dean (Senior Lecturer in Law at Rhodes) and Dr. Giffard (Lecturer in the English Department) will hold a seminar entitled "Can a Free Press Survive in South Africa?"; Dr. M. C. Botha a member of the world-famous Cape Town heart team, will speak in "Man's Molecular Constitution in Relation to Man's Physical Environment"; Dr. Keizer will talk on "Prospects and Problems of Liberalisation in the Soviet Economy"; Mr. R. Brooks will speak on "The Impact of Visual Communications on Culture"; Professor Pross of Giessen University will give a talk entitled "The German Student Movement"; Professor Gledhill will speak about "The Explora-

tion of the Moon", and Professor Bernart of UCT will talk on "The Rule of Law". In addition to this there will be a Water Year Symposium, which will include papers delivered by Professor Garstung of Florida State University, Professor Allanson of Rhodes, Mr. G. Vegler, Deputy Director of the Geological Survey, and Mr. Ross, a member of the National Institute for Water Research.

The speakers are as varied as their topics. There should be something to interest everyone.

Apart from the talks, there will be the usual stage production (for details of this, see the Arts Page); a 20th Century Worship Service; a Charlie Chaplin film festival which will include "The Champion", "Chaplins First Films", "The Circus" and his classic "The Kid"; a series of prize-winning short films — "The Pleasure

Garden", "The Hand", "The Red Balloon", and "The Red Stain"; and a Beethoven Festival, performed by the Chamber Choir (recently seen in La Belle Hélène) under the direction of Professor Mayr.

On the final day of the week, Saturday 22, there will be all-day exhibitions, on the campus. Drum-Majorettes will act as guides to show the public round the exhibitions, which will include a set of Appollo 11 photographs, a separate photographic exhibition, a display of contraceptives, and the world-famous Coelacanth.

The week will end with the Arts and Science Ball, which will undoubtedly be the highlight of the week for many. The Band will be "The Dealians".

Details of the times and venues of the various events will be issued shortly.



Back row (l. to r.): Graham Reid, Alan Castle, Denzil Tayler, John Mannheimer, Vernon Bartlett.

Front row: Wally Solomon, Deloise Vosloo, Larry Pow-Chong, Lynette Levinsoon, Paul Homann.

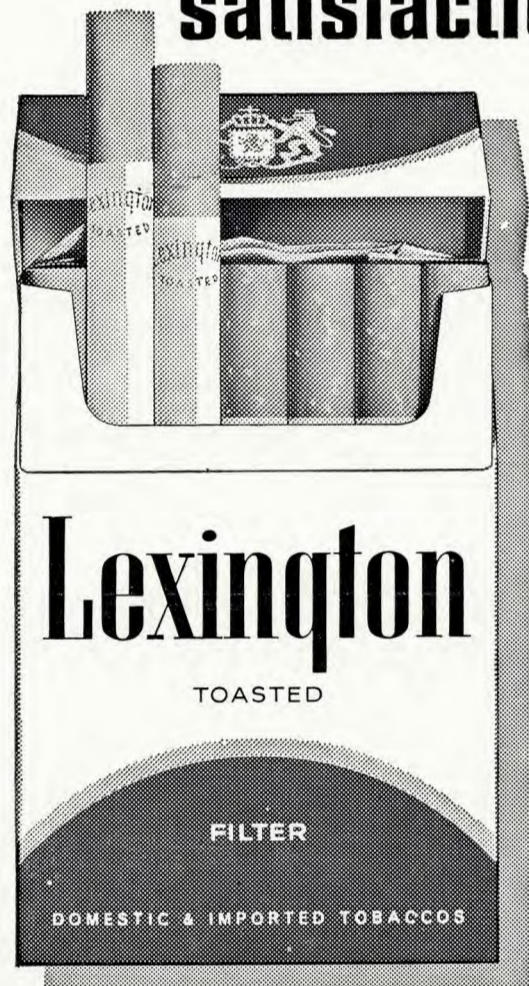
This is the RUPSA delegation which shares the Chris Smut cup for the best branch in S.A. Their delegation leader John Mannheimer also winning the Penny Ambler award for the best first all round delegate at conference.

The aims of this annual conference are to maintain and

promote the night standard of pharmacy in S.A.

Two further members Wally Solomon and Denzil Tayler were elected to the executive committee of the South African pharmacy students federation — bringing great credit to Rhodes. Miss Deloise Vosloo was elected as Liaison Officer for RUPSA.

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alive with flavor



Rhodes first fifteen crash through Umtata defence at match on Saturday.

INTERVARSITY CROSS COUNTRY HELD AT RHODES

THE 1970 IntersVarsity Cross Country Championships were held at Rhodes on the Professor Mountain Course. Rhodes was represented by:—

Men: N. de Jager (Capt.), A. Gunn, K. Gray, P. Gradwell, B. Jardine, B. Howard, B. Heard.

Women: P. Going (Capt.), V. Pienaar, L. Hughes, J. Robertson, S. Curran.

EXCELLENT RESULTS

The championships were held under ideal conditions and the results were excellent. Rhodes men finished 6th out of 10,

behind Wits, Natal Potchefstroom, Stellenbosch and Cape Town. Rhodians who gained places were De Jager (5th) Gray (17th) and Gunn (21st). De Jager was picked for the S.A. Varsities team. The race was won by G. Ranbenheimer (Natal) with J. Halberstadt (Natal) second and F. le Grange third. The extremely high standard of performance is evidenced by the fact that the first 8 runners home all broke the existing record held by G. Bacon, a Springbok athlete.

The women did well to come a close second to Stellenbosch. Pat Going gained 8th place and was chosen as Protea reserve. Sue Curran ran well to be placed 10th, as did Viv Pienaar (12th) and Nettie Hughes (16th).

In the South African Universities — Eastern Province match, De Jager represented S.A. Varsities, while Gunn and Gray ran for E.P. In the women's event Going and Pienaar represented E.P.

INTERVARSITY - '70

FIRST XV AT TOURNAMENT

THE RHODES 1st Rugby Team attended the IntersVarsity Tournament held in Bulawayo over the Rhodes and Founders week-end during the July Vacation.

Two matches were played, the first against Natal on Saturday, July 11, and the second against Pretoria on Monday, July 13. In the match against Natal, Natal went into an early 8-3 lead, Rhodes' points coming from a try by Weakly, who played an excellent game.

RHODES WIN

Weakly scored another try, converted by Ray Carlson and then Carlson, who also impressed, scored and converted a further try. A try by Rob Pennifather, converted by Carlson, gave Rhodes a commanding 18-8 lead, but during the second half the Rhodes team was reduced to 12 men through injuries, and Natal pressed strongly, but Rhodes held out to score a well-deserved victory, 21-18.

On Monday the Rhodes team was without Ray Carlson and Rob Pennifather, who were playing for Border against Natal and, owing to injuries, two forwards had to play in the back-line. As a result, this weakened side was no match for the strong Tukkies side which included three Springboks and several members of

the powerful Northern Transvaal side. Pretoria swung the ball at every opportunity, and after the first ten minutes scored almost at will, running up the huge score of 57-9. Rhodes points were scored by Mitchell (try), Kyriacos (drop) and Reed (penalty).

SUCCESS

All in all the Tournament was very successful and an enjoyable time was had by all who attended it.

Before the July vacation, Ray Carlson and Rob Pennifather played for Border against the All Blacks and both players had very good games, receiving good write-ups in newspapers all over the country. After this match Ray Carlson was moved from full-back to his normal position of fly-half for Border's matches against Natal and Griqualand-West.

National Chess Championships

There was also activity on the chess front this July vac. Two players from Rhodes participated in the S.A. Open championships held in East London. The winner was Brian Donnelly of Rhodesia who scored 8½ out of 11 in a field of 44 players.

Rudy van Kemenade from Rhodes did quite well to finish with 6½ points on 9th place, and got a draw from Donnelly in their individual game.

The other player, Dudley McGill found the tournament a bit tougher and only managed 3½ points at 39th place.

The chess club hopes to have some outmatches this term and to play against teams from Port Elizabeth and East London. To mark the International Chess Day, Rudy van Kemenade will take on 5 players simultaneously without himself looking at a board. This blindfold exhibition is to take place in the Kaif Grad Lounge at 8 p.m. on Sunday the 9th of August.

RHODES PLACED A CLOSE SECOND

PLAYING on their home track here at Grahamstown, the Rhodes golf team capitalised on their local knowledge and managed to do very well in the tournament.

The final results were as follows:—

Rhodes vs. Pretoria — Won 9 matches to 3.

Rhodes vs. Natal — Lost 8 matches to 4.

Rhodes vs. U.C.T. — Won 8 matches to 4.

Rhodes vs. Stellenbosch — Won 7 matches to 5.

Rhodes vs. Wits — Won 11 matches to 1.

The final team placings were Natal (1); Rhodes (2); Stellenbosch (3).

David Scott and Ian Bokerham, playing superb golf, gained their Protea Colours and conducted themselves well in their respective matches against the E.P. team. The rest of the golf team did not live up to expectations in the individual championships, as no other Rhodian managed to

make either the Protea or Colts side.

The Rhodes team for the tournament was as follows:— I. Bokerham, T. Bouwer, R. Hargreaves (brother of that great golfer Mike Hargreaves), N. Kunhardt, G. Nupen, B. Scott, D. Scott and A. Hedding.

Soccer team realises potential

AT STELLENBOSCH IntersVarsity, the Rhodes soccer team realised their full potential and played outstandingly. They played fast intelligent soccer, with a determination which was previously lacking. Star of the tournament was undoubtedly A. André who was selected for the Protea "A" side. G. Graham, M. Stolfi and F. Cocks (Timmy Cocks' brother) played consistently well and were selected for the Protea "B" side. The scores were as follows:—

Vs. Cape Town — Lost 0-2.

Vs. Stellenbosch — Won 3-1.

Vs. U.P.E. — Lost 0-1.

Vs. Natal — Drawn 0-0.

Vs. Wits. — Lost 0-1.

Rhodes finished 4th in the log.

Hippy headbands adorn hockey

WITH THEIR USUAL SPIRIT

the Rhodes Women's Hockey side, decked out in purple tracksuits and hippy headbands, descended on Bloemfontein where the annual IntersVarsity tournament was held. True to tradition they made the most of the week both on and off the field. On the field they did not disgrace themselves; one Springbok having commented that the side as a whole displayed the best stickwork of the week, even though they were hit by 'flu.

RHODES 5TH

Nine teams competed and Rhodes ended up 5th having won 3 matches, lost 3 and drawn 2. They were perhaps unlucky not to have ended up 4th. Their best game of the week was that played against Wits University where they won 2-1. Special mention must here be made of Shuna Wicks, the goalkeeper, who "excelled" herself all week, especially in this game and in the final game against the overall winners O.F.S. University.

The entertainment was excellent and culminated in the traditional Dinner-Dance on the Friday evening and the announcement of the South African University sides. Our

congratulations go to Mima Birks and Annette de Villiers who were re-elected.

Table Tennis disappoints

IN THE INTERVARSITY table tennis championships, held at Stellenbosch, Rhodes was represented by Garth Venter, Brian Fine, and Ken Sharp in the men's section. No women's team was sent. There was a bad draw from Rhodes' point of view, as on one day they had to play 4 matches,

plus individual matches in the evening. This was not really the reason for Rhodes only finishing 5th out of 8 universities, as our team played below their potential in all matches. Nevertheless the well organised tournament was enjoyed by all and next year Rhodes will have to do the entertaining.

HEWITT & PALMER

Your Sports Dealer

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