

INSIDE:  
"Shame  
City"

# RHODEO

*Rhodes University's Student Newspaper*

INSIDE:  
The  
Great  
Debate



'SO THAT ALL MIGHT HAVE LIFE  
AND HAVE IT MORE ABUNDANTLY.'

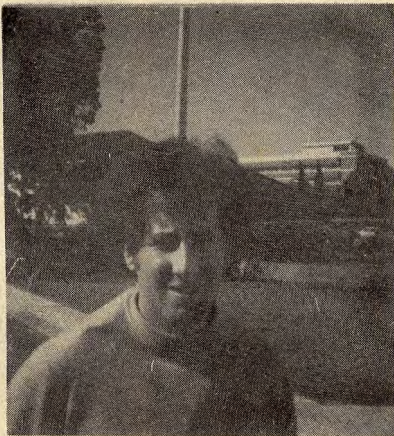
QUOTATION FROM 1820 SETTLERS MONUMENT



## Smuts promoted as Etzine resigns

Izak Smuts is the new SRC Deputy President, following the resignation of Paul Etzine at last Thursday's SRC statutory meeting.

Paul's resignation after his appointment as 1978 Rag Chairman had been ratified by the meeting. Preparation for next year's Rag starts now, he said, and he could not devote adequate time to both posts.



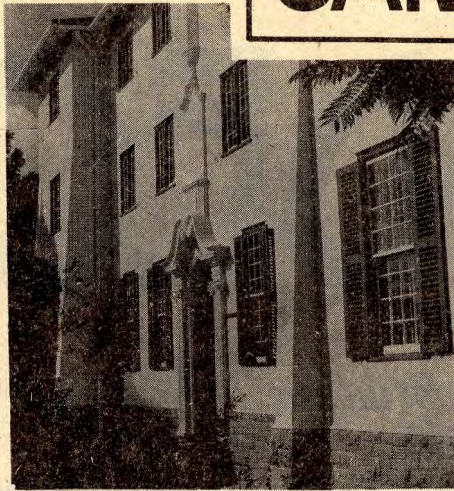
Sue Myrdal and Chris van der Spuy, the two newly elected SRC members, were given portfolios. Chris van der Spuy is Publications Councillor, and Sue takes over as a second Projects Councillor. The second Education Portfolio was done away with, and Izak retains Black Staff Liaison as part of his new office. He also becomes a member of the SRC Executive.

In his farewell speech, Paul said that although the SRC has been working well this year, it has suffered from a lack of direction in its leadership. "I still feel you are involved in too many activities, Ashley", he said.

He concluded by wishing the SRC well for the rest of its term: "to the radicals I say *solidarity*, and to the fascists I say *sterkte*".



Confucius he say: "Connie Mulder's enemy is my friend."



## Apathy abandoned

Monty Roodt

Student reaction to the censorship symposium showed that the majority of students on campus are against high-handed censorship of student publications by the Vice-Chancellor and the admin.

Students managed to shed their apathy for once and the GLT was packed out, with standing room only. A lively question time followed the controversial speeches with questions ranging across a wide spectrum.

Paddy Donnelly, Cathsoc chairperson said it was ironic that issues such as morality attracted such a large portion of the student body when the displayed apathy and general lack of awareness on vital issues which really affected them. He was referring to their lack of interest in political, social and religious matters.

Lawrence Watson, a B Sc student, said that Dr Henderson's speech was good, but that he evaded pertinent questions afterwards.

John Lagaay, a B Comm student, said that Dr Henderson had tried to justify his actions by pointing out that publications were banned on other campuses as well, but that in his opinion Dr Henderson was trying to impose his norms on the student body.

A journalism student, Judy Norton, felt that during the question time people had gone off the point too often. She felt Dr Henderson's justification of his actions by referring to other universities banning publications was evasive and that it was silly to expect Rhodes to conform to the norms of other universities.

Students generally felt that there should have been members of the Senate in support of Dr Henderson to balance the symposium more. It was also felt that Dr Henderson evaded specific questions by referring to more general aspects of censorship.

## Building delay annoys students

Over 40 ex-Jameson House students have been informed that they are to remain off-campus for the full year --- not for a term as originally planned.

Building delays are behind an official notification to Winchester House students that they will not be returning to Jameson this year.

They were originally told last year that their stay at Winchester would be for a term. At the beginning of this year they were told that the delay would be more like six months.

The delay is due to the fact that building operations are only scheduled to start this month. Jameson is to be renovated. Improvements include hot water in the rooms and a heating system. There will also be a new common room which will open onto a terrace and an enclosed lawn. Two new wings are also to be added to the building, making extra rooms available.

Most students like the sound of the improvements, but are disappointed at the length of time they are spending in Winchester. Already one student has moved to John Kotze due to the inconvenience involved, while several more are thinking of moving onto campus again.

Rhodes Planning Officer, Mr Jan van Heerden, said that the planning for Jameson's renovations was begun in mid-January. But it has taken till April to finalise the plans, as the department was busy with improvements to Memorial Hall.

## Rhodes hits out at UND

The decision by Durban University's SRC to boycott any formal student conferences where ASB-affiliated SRC's attend has provoked a reaction from Rhodes' SRC.

A motion was passed condemning UND's action and calling on them to reconsider their stand in the interests of further SRC contact.

The motion noted that the recent SRC Conference at RAU "ended in a better spirit of co-operation than has been evident for some years", and claims that UND's action poses a threat to future inter-SRC contact.

The motion was proposed by Trevor Lowen and seconded by Paul Etzine, who recently resigned from the SRC. Only one member abstained.

UND's action followed the controversial incident at the SRC Conference when a coloured SRC member, Ms Moyra Samuels, was refused permission to stay at a RAU residence.

## Transkei U. Born

The Prime Minister of Transkei, Chief Kaiser Matanzima, was installed early this month as the new University of Transkei's first Chancellor in Umtata --- six months after the country's controversial independence.

The ceremony marked the end of the university's status as a branch of the Ciskei's University of Fort Hare.

The multiracial university has 300 students enrolled this year, and will award its first degrees in 1979.

In view of the controversial status of Transkei, the university might encounter difficulties in gaining international recognition. However a university spokesman said that although no approaches had been made as yet, overseas universities were expected to cooperate with Transkei.

The rector, Professor B van der Merwe said that the greatest problem facing Transkeian students was that of establishing credibility in the light of Transkei's international negation. He called on all races to join hands in shaping the university's role.

The opening ceremony was attended by the Transkeian Cabinet. Eleven South African universities, including Rhodes, delivered congratulatory messages to Chief Matanzima.

## Smile for the birdie...

A student who smiled during an "austerity" talk by Mr Best, Dean of Students and Kimberley Hall warden, was reprimanded last week.

Mr Best was addressing Kimberley Hall residents on the use of electric heaters in the light of the university's economy drive, when the student smiled "in an outrageous fashion", according to our reporter.

Mr Best voiced the wish that the individual be removed to a fairer haven.

If you thought the last Folk Club poster was bad



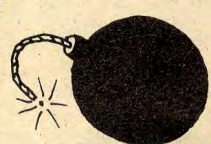
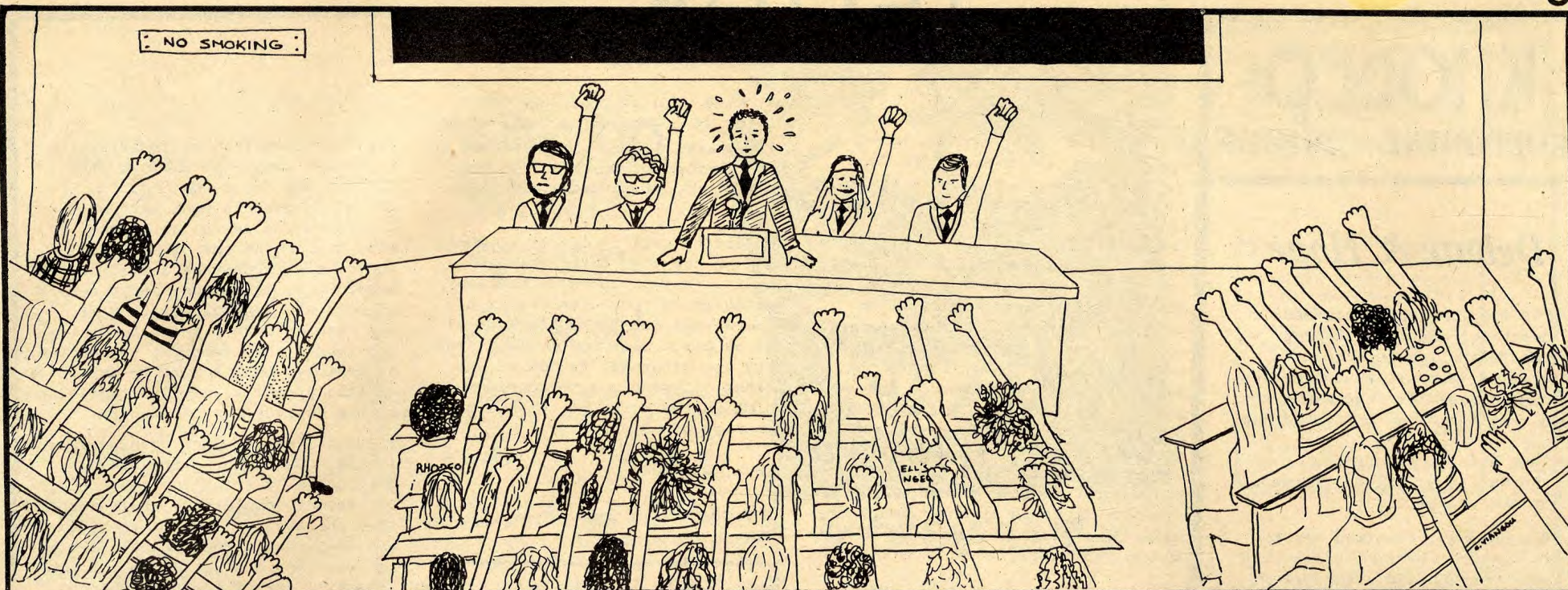
...you should SEE what someone suggested they put on the next one! SIS!



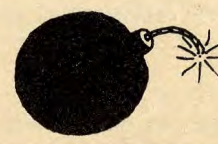
Michelangelo's "David"







# THE GREAT DEBATE



## VC DEFENDS ACTIONS TO PACKED GLT

A packed GLT heard four speakers debate the question of censorship on Wednesday last week, followed by a heated discussion from the floor. The speakers were the Vice Chancellor, Dr Henderson, Professor Andre Brink, Mr Ian MacDonald and Peter Bruce, co-editor of *Oppidan*.

Dr Henderson, who defended his actions in censoring student publications and a folk club poster, came under heavy criticism.

Mr Ian MacDonald, senior lecturer in philosophy, attacked the concept of censorship on ethical grounds, stating that "the harm we suffer from the publication of offensive material is nowhere near as great as the harm we suffer from giving people the right to censor."

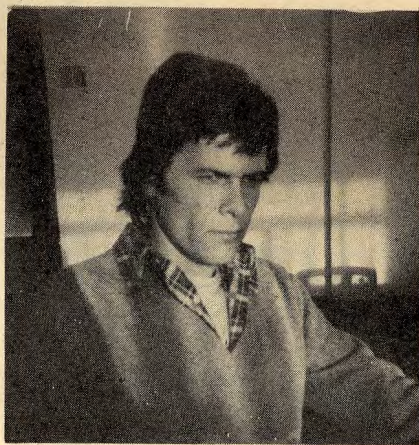
Associate Professor Andre Brink, a noted 'sestiger' author who has had several works banned by the Publications Control Board, put the issue in a national context. He argued that censorship of any kind was wrong, as there was no such thing as 'partial censorship'.

Peter Bruce, co-editor of *Oppidan*, which has had several articles censored in the past, made a plea for tolerance on the part of those who were in control of the system.

Dr Henderson, emphasising Rhodes' vulnerability as an institution, said student papers could not afford to be anything less than "excellent". He outlined what he thought constituted a "good student newspaper".

Some heated questions followed the speakers, and at one stage a heated altercation took place between Professor Guy Butler of the English Department and SRC President Ashley la Grange.

The symposium was organised by the Journalism Students Council, and was chaired by Peter Knight, one of the Council's members.



Peter Bruce, who represented the student newspapers at the censorship symposium. He has since resigned as co-editor of *OPPIDAN*.

## Henderson: 'issues clarified'

*Rhodes's Gordon Cramb spoke to Dr Henderson to get his impressions of the debate. How did he feel it went, and was he impressed by the large turnout?*

It went off very satisfactorily. The audience was a fair one: it wasn't a very partisan 'home side sport fan' audience who, when the opposition is about to kick a goal boo him rather than applaud. The size of the crowd certainly demonstrated people's interest in the topic. I was very distressed to read a report in the *Evening Post* which said I had been jeered and booed. This wasn't the case at all.

*Do you feel the issue was clarified during the course of the debate?*

The speakers generally approached the subject in the academic and dispassionate manner that one would expect in a university. There were one or two contentious questions, and I objected to the phrasing of one question, where my alleged "double standards" were taken as an established fact.

I thought the issues were clarified. I don't know whether anybody went away with his opinions changed, but I thought that the symposium served a useful purpose. People were anxious to have the matter aired.

*Has anything said then caused you to reflect on or to regret having taken any of the actions which you did?*

My role as head of the university is perhaps made more difficult in

having to be in a sense policeman and judge as well. A panel of advisers is a step in the right direction. To the extent that it is possible to delegate any of my functions, I will do so.

*In your reply to Professor Bunting's charge that a large number of senators in fact condemned the material without having seen it, you said that there was adequate opportunity during the tea break. Did you not see it as your duty to distribute the material to each and every senator?*

I would most certainly have done that, but the copies provided by the *Oppidan* editors were bad Xeroxes of Xeroxes. Otherwise I would have been very happy to do so.

What I really asked the Senate to do was not necessarily to endorse or condemn specific actions, but in the light of these examples of my executive action, if they wished to direct me to follow some other avenue of policy, they could.

I would like to see more devolution of the judicial side of things out of my hands.

*And if a similar case occurred in the future...?*

I might take some interim executive action until the panel has had a chance to consider the publication. I would put a temporary injunction on publication.

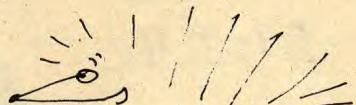
*Would you see the latest editions of *Rhodes* and *Oppidan* as approaching any nearer your idea of a good student newspaper?*

I certainly didn't find anything in them which I would want to take any exception to. I feel that one would like to see a more constructive attitude, although it's probably unreasonable to expect it so shortly after the event. There is too high a provision for VC-baiting. When the dust of this whole issue has settled, one would like to see a more balanced proportion of the newspapers devoted to criticism - not the lion's share.

The censorship debate was certainly a lively affair...



And for once, people showed some interest!



The attendance was nearly as good as when Filmsoc last showed "Woodstock"





# RHODEO

## EDITORIAL OPINION

### Debate & Hopes

For too long there has been a dearth of debate at Rhodes. The Journalism Department's Student Council thus deserves high praise for organising the recent symposium on Censorship.

They have done more than even the SRC to stimulate discussion on the campus.

The SRC has organized all too few student body meetings this year, but possibly this is because they have learnt from experience that few people turn up.

But students and staff turned out in astounding numbers for the Censorship symposium, partly because they feel strongly about encroachment on the individual's freedom of expression, and partly because Dr Henderson was one of the speakers.

Dr Henderson thus also deserves high praise for participating in the talk as he did. He has surely set a precedent with regard to communication between staff, students, and administration, and we fervently hope that communication, expression and debate increases henceforth at Rhodes.

### Free Speech

People who think that we can no longer discuss anything anymore, points out *Wits Student*, are very much mistaken. Although there are laws such as the Terrorism Act, the PISCOM Laws, the many Publications Control Acts, the Suppression of Communism Act and many, many more, we should remember that we can still discuss

; indeed we can even talk freely about , and we can even advocate its As long as one doesn't , one can freely discuss even the most of all, the of Act. This is positive criticism, and there is nothing wrong with positive criticism, as long as you it with , or, even worse with

So democracy lives on, as does free speech. But should be guarded against to provide for the of freedom and the preservation of as is our right.

### Exemplary

The Department of Journalism's environment project, now in its second phase, has already produced some dramatic results - some of which can be seen on our pages.

Journalism students have gone out on in-depth research projects concerning Grahamstown's socio-economic and ecological environment - a commendable initiative on the Department's part.

# LETTERS

Sirs,

If the four issues of *Rhodeo* produced so far this year are intended to bring the average (ie "apathetic") student out of his shell and make him become leftist, socialist politically orientated, *Rhodeo* is failing miserably. All that such petty behaviour will achieve is to make "apathetic" students (in which class I place myself) more and more apathetic. The views disseminated by *Rhodeo* are simply not views which are compatible to the vast majority of students. The average student is here for the reason for which the University was created, ie to get a degree (well, sooner or later) and while getting that degree to simply enjoy (like students anywhere at any time) being young (for older students, in spirit anyway) and alive.

In your last edition (vol 31 no 4) I found a letter (albeit true, that letters do not reflect editorial policy) which I find particularly abhorrent, namely that of DAG SØLVE SKORGE. For his information the average student (whom he refers to as a creep) thinks of people of his attitude as being absolute and irremediable freaks. He speaks of the average Rhodes student as being "of pretty wealthy background". Two points on this: first, there are plenty of students, like myself, (admittedly) enviable position, hence the sudden proliferation of bicycles on campus this year. Secondly, is it a crime to be wealthy?

Further, all who despise "apathetic" students should remember how high the proportion of Rhodesian students is at Rhodes. We Rhodesian students have far more than enough of our own problems, without worrying about South Africa's (and such action is anyway likely to lose us our study-permits). Finally, why was the article on Zimbabwe (otherwise known as Rhodesia, or "land of the brave and free") torn out of a great many copies of your last issue?

CHARLIE INGGIS

Sirs,

The question of apartheid has been on the tongues of the armchair politicians for a long time. Any party, any casual discussion degenerates into a political discussion. Politics even infiltrates our lectures. A highly commendable book by E M Forster on the impossibility of harmony between two cultures has been degenerated to the position of anti-apartheid literature and seen as pertaining to the South African situation.

But Rhodians are you really so humane? Are you really not colour race creed or class conscientious? Did not one of my "lib" colleagues say of a serving girl "These sissies certainly do have set ideas about the way things should be done, don't they?" and was it not the same who spent a long time preparing posters for a certain political party rally? Was it not another "lib" Rhodian who I heard actually swearing at one of the gardeners? Are you libs really lib at heart or are your anti-government spiels founded on what mother or uncle Jack or your hipcat buddy with the "grass" marks on his fingers and his running nose and dirty trousers said?

Military training is considered by many to be a form of indoctrination. Ask any serviceman who has done duty in the operational area whether he stood guard, ate, slept and com-

municated with at least one black soldier on one occasion. The chief of the army did not lecture them on the pleasure he derived from seeing a few black faces among the ranks,

nor did he tell them that he would like to see more integration in future. We who did not point out "integration" to ourselves or to others regarded those black soldiers as our equals, no more or less: they are after all fellow human beings. I want you to consider which is the worse of two evils to suppress or to elevate.

E R A TRUEBODY

*This letter has been shortened - Eds.*

Sirs,

The comments which appeared in the edition of *Rhodeo* dated the 14th February 1977 under the heading "Ripoff" have been brought to the attention of our Executive Committee.

We would like to point out that we feel your comments were most uncalled for. The Chamber of Commerce stands for 'Integrity, Fair Dealing, Courtesy and Efficient Service' and should any of our members infringe any of the above, we would be pleased if you will contact us immediately, and the matter will then be taken up with the member concerned.

P PAGE

President

Grahamstown Chamber of Commerce

Sirs,

May I be permitted to register the strongest complaint against the article *Why can't the English*, which appeared in your newspaper. I completed a degree at Rhodes with English as one of my major subjects. I found the department helpful, enlightening, and a source of love and generosity. It therefore came as a deep shock to me that you should have seen fit to publish an article about a morally reprehensible practice, namely plagiarism if the most deplorable degree.

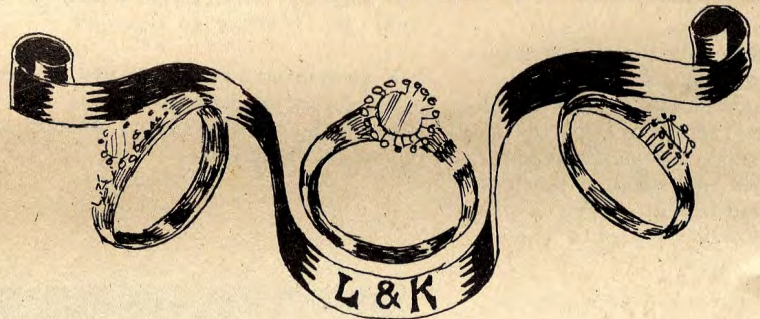
The fact that so much Machiavellian intrigue has taken place over the despicable 'victims' of the English Department, concerning their identity, the availability of the essays and that they seemed to have turned in repentant contrition to the confessorial ear of the Vice-Chancellor, suggests that much of the truth of the matter is yet to be aired.

It appears from your attitude to the unfortunate, victimised students that you are the champion of all unjust causes on the Rhodes campus. Or is your naivete such that you accord infallibility to markers in the 1970's, as the First Vatican Council did to the Pope in the 1870's. Perhaps the truth of the matter is that several members of the student body, some of which have found their way onto the Board of Governors (*sic*) of *Rhodeo*, have found that their aspirations to major in English have not borne fruit.

ROBERT CLARENCE

St Andrews Preparatory School

## LEADER & KRUMMECK

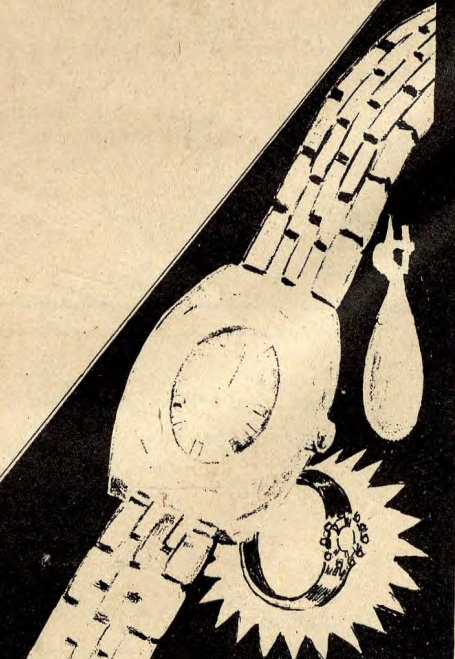


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Readers will note a continuing flood of letters. Please keep contributing.

Sirs,

It is difficult to write a reply to AH ERO's letter (last issue) without seeming to demean the sacrifice made by those who lost their lives in the two World Wars. Is he suggesting that *Rhodeo*'s presentation of the material concerned sought to do this? I can't see how it does; in any case, why should it have any need to since it is trying to promote awareness of the situation here, South Africa, in 1977.

It is as laudable, however, that AH ERO should recognise the need to remain sincere to the memories of people who have died fighting for freedom from tyranny.

And it is especially in view of such laudable sentiments that I find annoying the smug assurance with which he states that

*Many blacks are killed in South Africa every year, the vast majority during faction fights between black nations, but the only chance of becoming a hero is to be killed by a white policeman trying to put a stop to the killing.*

Recently at least two reports that I know of, signed by large groups of black ministers from the townships involved, offer eye-witness testimonies to the effect that the South African Police deliberately manipulated faction feelings with the aim of encouraging violence, and that their role throughout the Christmas riots in the Cape Town townships had been one of instigator and agitator, rather than protector and pacifier.

But then, one cannot reasonably have expected AH ERO to entertain any such doubts about the role of Riot Police here, since truthful attempts to analyze this (such as the two publications I have spoken of) are simply banned within days of being published.

David Colman

Sirs,

Here is a little ditty which may amuse some members of this university.

## RHODESIAN LAMENT

*Rhodesia's a lovely land,  
It's full of sterek blokes,  
Birds, beer and no-one's queer,  
Except in pommie jokes.*

*Rhodesians are lovely chaps,  
They are God's chosen race,  
If they ever see a moffie pom,  
They'll smash him in the face.*

*Rhodesians like dressing up  
in skirts and having fun,  
And that's all we were doing  
when the Vice Squad came along.*

CHEERS

Sirs,

It is heartening to note that the censorship symposium provided the background for at least one significant occasion. Professor Malvern van Wyk Smith, Associate Professor of English, finally decided he was against censorship.

Peter Bruce

Sirs,

I am very intrigued to know how the artist ("MBA") for Ms Jane Irve's article *Education or Mass Production*, in *Rhodeo*, 25 March, 1977, tumbled on H M Bateman's *The Boy who Breathed on the Glass in the British Museum*, which came out in *Punch* between 60 and 70 years ago?

D R English  
Maths Department

MBA replies:

*In using Bateman's well-known cartoon character I hardly expected to deceive anybody. The essence of satire has obviously eluded you.*

Sirs,

I have not at any stage of this year been particularly impressed by *Rhodeo*, but I do believe that you excelled yourselves in the Editorial Opinion published in vol. 31 no. 4 of your publication, in which you berate the Rhodes SRC for holding a non-political meeting with its Pretoria counterpart, and argue that "It is time for English-speaking campuses to stop playing games with those who back apartheid and it's (sic) manifestations."

Could one not describe as "playing games" for example a newspaper editor who might stir discontent for its own sake, knowing that if the situation becomes a little too hot for him, he can flee the country as the editor of a newspaper which was banned in wicked, authoritarian South Africa, leaving behind the crisis (which he has assisted in creating) to those who were attempting to solve this country's problems by non-violent means?

If you face reality (hard as this might be for you), it is still the Afrikaner who holds the ultimate power in this country, and English student leaders anxious for rapid peaceful change in this country are doing well to come to terms with what is potentially the most influential group in this country - the Afrikaans student leadership.

I am aware that two of the editors are comparatively recent arrivals in the student sphere, and this could have contributed to your lack of understanding of recent developments in student leadership. Three years ago, leaders of the English and Afrikaans student organisations expressed an unwillingness to negotiate with each other. For the past two years, however, the leaders of English and Afrikaans campuses have met and discussed mutual problems, each time with less tension and suspicion. Increased contact can only result in greater mutual understanding. It is thus not those leaders who are working towards consolidating what is still a rather fragile relationship who are "playing games".

The accusation of "playing games" applies far more readily to you who, by abusing the privileged positions in which you have been placed by your appointments as *Rhodeo* editors, have done little more than play games all year, by muck-raking, sensation seeking, administration-baiting and witch-hunting with curious abandon, a merry romp which is costing the student body R4 000. While I would be the first to defend your right to propagate your somewhat woolly ideologies without restraint, I question the ethics involved in expressing these largely unrepresentative views at such considerable cost to the student body. The vast sum of money involved was, after all, intended for the running of a student newspaper.

With reference to your statement "It is time for La Grange to choose between Pretoria and Soweto", if the choice you offer is between the violence of the Soweto riots and negotiation with the capital for peaceful change, I believe that you have left Mr La Grange with one course of action, and not a choice. If the choice is between negotiations with the Pretoria SRC and with the so-called Soweto SRC, the notorious unwillingness of black student leaders to speak to their white counterparts again somewhat limits the choice. If English student leaders see potential benefit for their students in discussion and negotiation with Afrikaans student leaders, it is no less than their duty to negotiate.

Finally, gentlemen, your description of those lily-livered individuals on our borders who, too cowardly to take the responsibility of working for peaceful change within this country, have fled beyond our borders to snipe at innocent individuals from the security of foreign soil, as "freedom fighters", is grossly absurd. Violence by implication denies freedom, and terrorists should be recognised for what they are. It is those who have remained in this country to continue the struggle for peaceful change by non-violent methods, often at severe cost to themselves, who are the true freedom fighters.

In conclusion, I can only request that you exercise the privileges of your office with greater perspicacity. Our times are too dangerous for irresponsible action.

Izak J Smuts

Martin Feinstein replies:

Firstly, I must object most strongly to your intimation that I (or any of the editors of *Rhodeo*) stir discontent for its own sake in the knowledge that I can flee the country, leaving behind a 'crisis'. This blatant accusation of cowardice is without foundation, and we regard it in the most serious light. *Rhodeo* is, if anything, con-

tributing to the painful search for a more viable solution to South Africa's problems. I further believe that your justification for dialogue with Afrikaans student leaders (because they are potentially the most influential group in the country) does not carry much weight. They are a force to be reckoned with, yes. But it is towards Soweto's SRC that we must look to find the force that will ultimately determine this country's future.

Yes, English and Afrikaans student leaders have discussed "mutual problems" --- like parking. Yes, each time they meet there is less tension and suspicion. But the ideological differences involved are so great that to hope, Mr Smuts, for any constructive action to emerge from this contact would be expecting too much. It may possibly lead to a fragile mutual understanding, but little more than that kind of (irrelevant) relationship.

As for your allegations that we are abusing our "privileged positions" (which generated some amusement, as the only concrete privilege it entails is possible rustication) we take strong exception. We are not even allowed to eat while working through the weekend, Mr Smuts.

We do not, as you accuse us, indulge in muck-raking, sensation seeking and administration-baiting and we challenge you to substantiate these wild claims. If, as you maintain, our views are largely unrepresentative, those who represent the majority opinion, the representative opinion (and I do not believe that such an opinion exists) have every right to make full use of *Rhodeo* as a medium for the expression of their sentiments. Every student has this right, which we clearly explained in our first editorial this year.

I am glad that you consider yourself involved in the struggle for peaceful change by non-violent methods in South Africa. As SRC Deputy President, Mr Smuts, I would like to know what "severe cost" this "freedom fighting" has exacted from you.

Sirs,

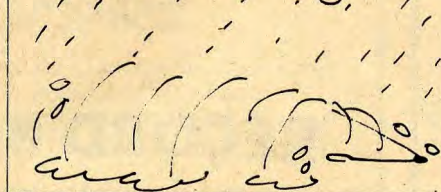
Do you not find it remarkable that Professor Malvern van Wyk Smith, an Associate Professor in the English Department, decided for the first time at the symposium on censorship how he stood in relation to censorship?

Truly remarkable.

JOLLY JOHN

LETTERS CONTINUED ON PAGE 6

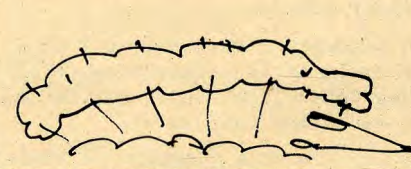
I'll say this much....  
even if you take away



The great Censorship scandal,  
rugby, the Graham, balls,  
academic endeavour...



Rhodes remains diverting  
because of the weather.





Sirs,

The symposium on censorship last Wednesday, starting with an excellent argument and implicit attack on the Vice-Chancellor by Mr Ian MacDonald, was an anti-climax ever after. Not in terms of the gushing emotions displayed, but in terms of the **quality** of ideas expressed. Numerous, often repetitive attacks were made against Dr Henderson from an idealistic, often theoretical point of view. So was our local moral philosophers attack theoretical, but it was fair and sophisticated.

In my last letter to *Rhodeo* I criticised student apathy. Here I criticise the simplistic and ridiculously emotion-laden political and ideological activity where it occurs. Rhodes is a place of strange extremes: either students try to be "apolitical" or they apply the norms of sporting and drinking behaviour to political action.

Many of the students attacking Dr Henderson most enthusiastically, failed hopelessly to see that a Vice Chancellor is not acting as an academic administrator who works within a tight political framework, who is unofficially responsible to the government, the general public and the parents of Rhodes students. He must therefore take into account a host of pragmatic considerations resulting from numerous social and political pressures. Dr Henderson may have been wrong in acting as he did, but this does not alter the above facts. Nevertheless, the symposium was greatly entertaining.

Dag Sølve Skorge

Sirs,

As journalists you are probably aware that most of campus regards the SRC as a useless body, without direction, instituted so that its members can serve their own ends.

For this reason, I maintain it is one of the duties of *Rhodeo* to attempt to publicise some of the useful functions that the SRC does serve, should the editors feel there are any. And I feel there are.

Yet your newspaper resorts to petty articles such as the one in your issue vol 31 no. 4 entitled *Bell Boycotts Rhodeo*.

But there are people who want to keep the SRC together, myself included. We feel there is some positive purpose, and work to achieve it.

So some encouragement is desirable from the campus press. If the editors feel that the SRC should function in a vacuum deprived of any merit and praise, put in on your front page in 6-inch heads. Blast us properly, constructively.

I was relying on *Rhodeo* to publicise some information about the SRC budget, specifically that additional funds are not available due to the referendum vote against Nusas. Many people do not realise this - here was a chance for *Rhodeo* to perform another of the media's functions - to inform. There was no hint at all, just a petty matter of R11.00.

If you want to make campus think that all I am worried about is *Rhodeo's* R11.00, then you are, quite simply, mistaken. It is every cent of R25 000 that worries me.

Graham Bell  
SRC Treasurer

# BANNINGS continue...

The list of Publications Control Board bannings that have taken place so far this year continues to grow. The second edition of *Rhodeo* was banned on April 1st, as was the Wits Rag magazine - at tremendous cost to Rag funds. *National Student*, the Nusas student paper, was banned by the PCB as well as on campuses at Cape Town, Johannesburg and Durban. The University of Cape Town's student newspaper, *Varsity*, has also had a copy banned this year - an issue protesting against the Press Bill. In addition to these bannings, many student editors now face possible prosecution for publishing issues that were subsequently banned.

Sean Moroney, ex-editor of *Wits Student*, was fined R200 or 50 days suspended for 3 years for producing two copies of the newspaper in mid-1975 which were subsequently banned. The government seems to be ensuring that its control over the media, particularly the student press, does not slip.

"...control of communication (and) its ultimate purpose as a political weapon of apartheid...used to bring about a situation in which there is 'no communication' between South Africa and the world of ideas that might cause us to question the world we live in..."

- Nadine Gordimer



national student



APARTHEID  
WHITE CONSCIOUSNESS  
WHITE LIBERATION  
AFRICANISM

## Loneliness a Killer, says Prof. Kruger

If you were offered R10 per day to sit in a silent room, would you accept? David Edwards, of the psychology department, made this offer as part of an experiment. Every candidate resigned.

Leading psychologists agree that loneliness is one of the greatest factors leading to depression. Even well adjusted people cannot bear to be alone for long, and in extreme cases this can lead to suicide and madness. Professor Dreyer Kruger, of the psychology department, believes that loneliness is a problem at Rhodes - hitting inexperienced school-leavers the hardest.

Statistics show that students are twice as likely to commit suicide as others of their age group, and in fact there have been several suicides at Rhodes in recent years.

More women than men attempt suicide, although men are usually more successful. This seems to back up Prof Kruger's opinion that women are more prone to loneliness, particularly at university. He added that many female students do not go on to honours level. "I understand this is because there are no more boyfriends for them", he said with a smile.

Tragically, 80% of suicide victims tell others beforehand, but their cry for help often goes unnoticed. Research has shown that it is those who make their intentions known that keep their promise.

Why do students commit suicide? Prof Kruger feels it is mainly because of the "New Depression" which has become common since the last war.

"Today it is more a question of feeling half dead, a weariness and lack

of lust for life that leads to suicide. It is a milder form of depression, but more elusive." He claims that many adolescents are without motive or goals today.

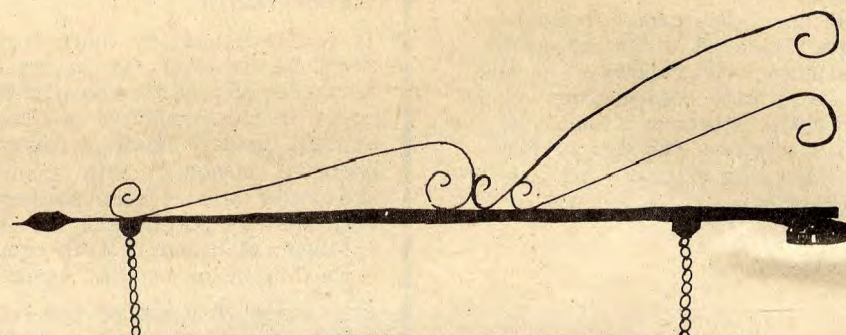
Suicides are rarely due to academic problems. When this does drive the student to take his life, however, it is usually because he has failed to live up to his own, or his parents' expectations.

Most suicides, says Professor Kruger result from broken romances or the loss of a close personal relationship. Students lose interest in studying and become depressed and withdrawn.

"Man is a social animal", says sociologist Desmond Morris. He is attracted to town and city life with its crowds of people. If he is to survive, the individual must choose out of the many impressions he receives and so become less observant and de-personalised. This commonly leads to loneliness in cities or at a university. The fact that rural blacks seem to suffer from depression on a small scale corroborates these findings, although research is still in its early stages.

It is obvious that society must be more receptive to distress signals from those in need of help. The scales between life and death could be tipped by a little sensitivity.

Caryl Gout



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# Af. Lit. or Prac. Crit?

*We live in a world, and particularly a country, of new, rich and constantly emerging Black literature. Yet our White universities, particularly in South Africa, remain steeped in inherited and outdated literary values. This article examines why and presents some alternatives.*

A disquieting feature of the undergraduate English syllabi at South African Universities is that they contain little to distinguish them as being South African.

There is an almost total absence of the literature of our immediate environment. Rhodes has a third year option in South African literature geared for future teachers, and Wits, last year, introduced a second year option in African lit. Next year there will be, in addition, a South African option. At UCT, students have to wait until honours, where about a quarter of a course is devoted to the 'African experience', including Pauline Smith and H.C. Bosman.

The causes of this state of affairs are many. In this article I shall attempt to isolate, perhaps, the major ideological cause and trace a possible sign of hope.

## Cultural Colonialism

University English departments in this country are generally Oxbridge orientated. This orientation results in a form of cultural colonialism: a dependance on a metropolitan centre whose standards are followed, never anticipated. Local literature is judged with one eye on a product 600 miles distant, and branded inferior and consequently ignored. This colonial tradition fails to take into account the fact that different criteria, and knowledge, are required for an understanding of local literature. While a knowledge of the Reform Bills is essential to the study of a George Elliot novel, a good deal of modern South African writing is incomprehensible without a thorough knowledge of the Group Areas or Immorality Act.

Until very recently practical criticism (close reading and analysis of the text at the expense of all else) dominated undergraduate courses. Of late there appears to have been a move towards studying literature in a wider context. Practical criticism certainly cannot do this alone, and nor can it be done by students ignorant of the literature of their own country.

The most marked effect the move away from practical criticism has had on the English courses at UCT has been the introduction of 'Related Authors' courses at a third year level. These study specific periods in as much detail as a year will allow and include both fiction and non-fiction. The works are chosen for the clarity with which they represent the thought of that period rather than their literary worth. A course could explore the development of a South African literature from Olive Schreiner onwards. A more modern course could centre on the liberal/radical dichotomy (Paton/Gordimer)



and Black responses to this (Pete Abrahams, Alex La Guma, Ezekiel Mphahlele). Literature in the rest of Africa presents an even richer and more varied field of study. As yet, however, academic recognition has been confined to Chinua Achebe.

## Dilemmas

Being white, English speaking and South African is a potentially schizophrenic combination. The South African racial, political and economic set-up presents dilemmas virtually unknown elsewhere. To study literature dealing with these problems is potentially far more effective and thorough than a vague search for universals, or the drawing of rough analogies between, say, the England of Dickens and present day South Africa. Nadine Gordimer goes so far as to allow the main characters of *The Lying Days* to study English literature at Wits. She writes: "But in nothing that I read could I find a thing that approximated to my own life."

## Counter Arguments

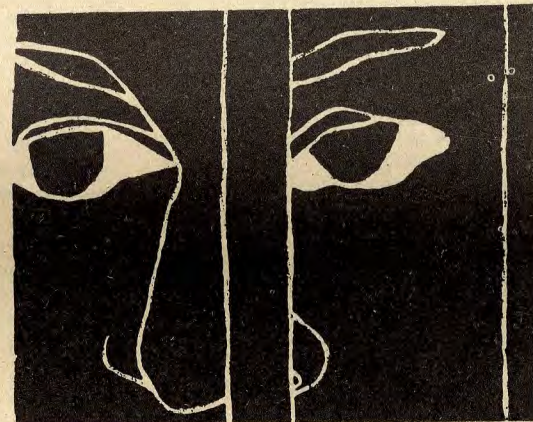
Arguments against the inclusion of Africa's lit are generally on grounds of literary worth, supported by various spurious arguments. Among these are that much of the best South African literature is banned and any study of Africa, would, therefore, be incomplete. Such an argument serves only to aid the censors and is hardly in the tradition of academic freedom.

Another common argument is that there is not the personnel to teach it. A look at the English departments at Rhodes and UCT, for example, will show this to be false.

In conclusion, the arguments and alternatives raised in this essay have been limited to the context of a compartmentalised white university. University departments tend to justify themselves by promoting their independence, and anything smacking of inter-departmental studies is anathema. For an Africanist alternative see Nguni wa Thiong'a (James Nguni) in *Homecoming*. He includes an appendix of a paper he gave at Nairobi University entitled 'The Abolition of the English Department' proposing its replacement by a Department of African languages and literature. In South Africa cultural issues are not as clear cut.

## Afterword

This omission at an academic level is symptomatic of an ignorance that permeates the entire White population. It has been bluffed into believing that the Black population has no literary culture. Most students have heard of the *Spectator* school of journalists, but few have heard of the *Drum* school of journalists - Can Themba, Nat Nakasa, and Lewis Nkosi. I would like to very tentatively suggest that the many, who at the moment feel frustrated and impotent, attempt to bring themselves closer to the true South Africa by reading the Black Press. *Drum*, *The World*, and the *Cape Herald*, though they are sometimes sensationalist and commercial, are written by Blacks. This represents an opportunity of gaining a greater understanding of your fellow countrymen. This should not be done as a sap to conscience or as an end in itself, but rather as a means of establishing a firmer foothold in this country from which to act.



**A.N. WHITE**

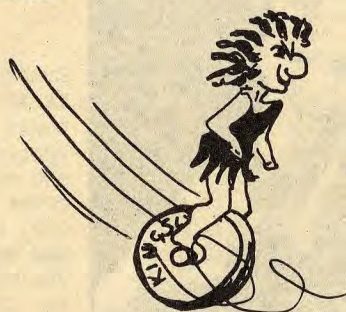
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## By the Grace of Goth

DAVID BOWIE: *LOW* (RCA)

Brett Hilton-Barber

"I can't afford to be one thing all the time. I'd die. I have to change. Who wants yesterday's papers, and all that?" (David Bowie).

The Germans have always had their own distinctive way of doing things - a dark role played out through artists like Durer, the Expressionists, writers like Hesse and Brecht, and more recently, groups such as Kraftwerk and Tangerine Dream. Bowie living presently in Berlin, seems to have been totally absorbed into this culture.

*Low* consists of mood music. It represents Bowie's entry into a totally electronic realm, and not suprisingly, the synthesizer is the master instrument on the record. Thus the participation of ex-Roxy Brian Eno on keyboards is a decisive factor in the sound. There is a significant swing away from vocals, with two instrumental tracks on side one and no discernable vocals on side two. Bowie, concentrating strongly on his role of restless innovator, diversifies radically from his previous styles. I feel this is a transition album, an experimental step into the future for it has an underlying feeling of hesitancy, a breath of uncertainty. Prepare your entry into a surrealist dream world, built up on multi-layered melodies.

Side one clings on to the Bowie of old: *Speed of Life* is a chunky instrumental with the melody being led by the guitar. But the strength of the synthesizers hint at what is to come. *Breaking Glass* is the bizarre Bowie reinforced. Jerky vocals play off against a streamlined lead guitar.

*I've been breaking glass  
In your room again*

A short piece, but enough to establish a manic fervour, which is taken up in *What in the World*. Here the synthesizer begins its crawl towards world dominance. Churning restless beat, with a guitar sewing up the vocals and keyboards over a consistent rhythm section. A frantic love statement for a lonely girl. *Sound and Vision* is a wall of Black discosound layed down by swirling keyboards.

*Blue, blue, electric blue  
That's the colour of my mood* echoes the despondency Bowie has said he was feeling when he cut the record. He catches the addiction of progression in a hopeful *Waiting for the gift of sound and vision*. Always *Crashing the Same Car* swirls in in the same vein as the rest of side 1. A lag in the pace of technological advancement. *Be My Wife* adds a strange touch of ragtime piano to the plea for a barrier against loneliness. Synthetic sincerity. *A New Career in a New Town* is wholly successful at creating the suggestion of the song title. A mournful entry into an unfamiliar city, the rushed existence of a strange new job and the desperate struggle against omnipotent loneliness. Co-producer (with Bowie), Poni Visconti's bass excels melodically.

Side two is far more interesting and totally innovative. The tracks are like successive chapters, and here, the synthesizer reigns supreme. *Warszawa* (written by Eno) reeks of Krautrock with a heavy organ swirl - in a disturbed sea of intensity. A sombre fantasy of depression laced with distorted phonetic chants. Cold



DAVID BOWIE

stone walls of dark Gothic castles. A feeling of reaching out, desperately but warily. Bowie attempts to discover a musical direction. *Art Decade* is a mystical continuation of experimental probing. Strong, solid unrelenting sounds fade into Bavarian mist. Soaring into exotic dimensions is *Weeping Wall*. Oriental Pink Floyd perhaps. Interestingly, the lead instrument seems well in the background of an all-embracing veil of wailing orchestration. Haunting. *Subterraneans* was actually written for Roeg's *The Man Who Fell to Earth*, in which Bowie plays the title role. It is utterly despondent, conjuring up visions of ever-present implicit danger and the shying away from light. Shadowy brass mourns a sad jazzy reminiscence of a half-forgotten era of desolation. The pessimism fades away into bleak vinyl.

Apparently RCA were hesitant about releasing the album for fear of losing Bowie's following, but the success of the record overseas has overruled their fears. Again Bowie has proved to be incompatible with compromise, and one is left wondering what his next release will bring us. Explorers of the mind particularly, this is your album.



FRANK ZAPPA: *Zoot Allures*: Warner Bros.

James Harrison

FZ: guitar, bass, synthesizer, lead vocals and director of recreational activities.

Terry Bozzio: drums.

Andre Lewis: organ.

Ruth Underwood: marimba, synthesizer.

And others...

It is important to appreciate that Zappa is conceptually, technically and musically in a class of his own and that he sets his own standards - Zappa can only be criticised in a Zappa context. The Zappa context is represented by a series of twenty-one albums starting with *Freak Out* (1965), and ending, for the time being, with his latest release *Zoot Allures*. FZ has mustered all musical forms from avante-garde classical to down home 12-bar, and a complete collection of his work (such as I am privileged to possess will display a staggering variety of styles, each employed (not copied) as a vehicle for Zappa's conceptual continuity. But to my mind the series can be divided into the Pre- and Post-*Overnight Sensation* eras. The pre- era is characterized by an aggressive independence of expression and a "take it or leave it" attitude. The post- era, however, bears the tell-tale signs of compromise with "commercial potential". Now before you sigh "what a pity" and write of *Zoot* as a bubble gum bummer, let me remind you that I am judging FZ by the standards of the FZ tradition - what is commercial for Zappa is still amazingly progressive by comparison to most of the stuff on the record racks. It's just that these days Zappa's music appeals to a wider audience because it can be got into on a number of levels; it avoids being exclusively cerebral. So if you want a "lekker beat to jorl to" you'll like it. But then you can also listen to the delightfully cynical lyrics which vivisection wino men, disco boys, petrol attendants and empty headed women. All you male Rhodents take heed: *Believe me later or you'll find/As you impress her with your mind/ That you will be just left behind/ For a wiser fool/ So you might as well/ Find her finer/ Sneak up behind her/ Rap like a mummy/ Till you finally unwind her/ Find her, blind her/ See who designed her/ Act like a dummy/ Till you finally grind herherher...*

If you like eroticism, the "recreational activities" on *The Torture Never Stops* have to be heard to be believed. Guitar solo freaks will not be disappointed - on *Black Napkins* Zappa's unique melodic and rhythmic style will arrogantly rip into your gut reactions leaving you a devil worshipper only to lift you repeatedly heavenwards on the *Zoot Allures* title track.

Eventually you'll be listening to it for the third or fourth time and begin to marvel at the overall exceptional tightness, originality and musicianship. When you read the cover notes and realize that FZ wrote, produced, arranged, engineered and performed the music and lyrics you're listening to, then you'll see Zappa for the genius he is. And then, hopefully, you'll go out and buy all the others to find out what a genius can do when he doesn't have a big Warner Brother watching him.



FRANK ZAPPA

## FOLK ALL ?

Tony Wood.

Folk Club arrangements to stage the Bob Dylan show, which is currently on contract in Cape Town, as well as several other projects are still very tentative at the moment according to Judy Parfitt, chairperson of the club. Lack of bread seems, as always, to be the problem.

The Folk Club receives a R50 annual grant from the SRC. This is obviously peanuts, especially in the light of the fact that the club needs a new PA system costing around R1,500.

Until now they have been using PA's belonging to members of the club who will be leaving at the end of the year. The apparent reason that they can't get a bigger grant is because the SRC has to cover losses incurred by *Aspect* last year which reportedly ran into thousands.

The SRC has however, agreed to finance Folkal 77, in other words lay out the capital, which will then have to be paid back. Don't look forward to it too much.

One function that is pretty definite is the Hillbilly Hop, which will take place next term and promises to be a lot of fun.

Music will be authentic bluegrass provided by Stuart Loveday and Terence Scarr on fiddle and guitar. There will also be real bales of hay strewn about the place (wherever it may be, possibly a dining hall), pancakes and peanuts to be eaten and sheriffs to keep the peace.





# POLITICS and ROCK

From the early 1950's, rock and roll music has progressed from an obscure and predominantly Black form of musical expression to a multi-million dollar industry, holding no racial, national or political boundaries. The growth of rock music has naturally introduced countless influences upon society merely through its large audiences, and political views, amongst others, are being expressed with far greater emphasis and clarity. Political expression, manifesting itself most notably in lyrics, is found in varying degrees of intensity in all the many accepted forms of rock. This trend could have a great influence of society and its various art forms.

Rock music draws heavily from jazz and the blues, two musical genres which have their root in American Negro culture. The blues originated amongst the slave workers and is today still partly orientated to a black audience. Indeed, it has been said that only a Negro can sing the blues, for it is only he who knows of the misery of his past. Jazz was also purely a black man's music and it is only relatively recently that it has been drawn upon by a white audience. Rock music can thus be said, while drawing from the blues and jazz, to have changed from essentially black music to an internationalised form. Despite this, rock is still played by musicians representing a 'suppressed' class and although nowhere near the extent to which the negro has been oppressed, the white musician still feels a pressure from his social conscience. The audience for rock follows basically the same trend for again it is the lower classes who support the musicians, who find satisfaction or escape in music and who see their interests, perhaps subconsciously, being articulated.



*Rock is still played by musicians representing a 'suppressed' class...the white musician still feels a pressure from his social conscience*

Rock was once music for the poor, underprivileged Negro and today it is still drawn most heavily upon by the working class. Current trends in dancing style are directed at individuality - and it is the working class who desire this individuality which they cannot find in their normal lives.

The whole record industry is aimed at a capitalist-oriented ideal and it is significant that the majority of established rock bands originate from the United Kingdom and America where pronounced class distinctions exist and finance presents itself as one of the indicators of such class. Many musicians starting out with working class backgrounds find themselves having access to upper class benefits, yet they strive to maintain their class culture and speech, perhaps realising that survival lies with the support of the lower class. Their success is measured by record sales and the ensuing financial gain lifts the musicians to the ranks of the elite and a consequent physical alienation from their audience.

Despite the theoretical political stance of the contemporary musician, political viewpoints are often expressed in the lyrics of songs, both directly and indirectly. Lyrics play an important role in any musical composition yet usually merely complement the instrumental score.

Very few lyrics are intended to create a political awareness of any situation, yet the tendency to become more politically orientated through poetry is growing stronger. The influence of the writer varies according to the audience. A group playing "dance" music, despite how it may express any political feeling, would not have any impact, for the music is



aimed at a young audience who use it as a vehicle for enjoyment. Other forms of contemporary music, with no fixed rhythm, hold more weight as the listener must concentrate on the music and will obviously pay greater regard to the lyrics. *The Who's "Won't Get Fooled Again"* is an example of this:

"I'll tip my hat to the new constitution,  
Take a bow for the new revolution.  
Smile and grin at the change all around  
Pick up my guitar and play, just like  
yesterday.  
We won't get fooled again"

A political consciousness is apparent in this verse yet the very simple beat which provides the musical backdrop tends to distract one's attention from the words. *Jefferson Airplane* who thought themselves to be the political watchdogs of the American youth encouraged drastic political change, most notably in the classic "Volunteers"

"And now its time for you and me  
To start a revolution"

Although not as blatantly as *The Who*, the *Airplane* still tend to cover up lyrics through musical distraction.

The trend in rock music today is a concentration on lyrical form, not at the expense of good music, but often at the expense of a good rhythm. *Henry Cow*, although directing themselves at a well-educated audience is an example of this:

"Now is the time to begin to go forward -



*Musicians strive to maintain their class culture and speech - their survival lies with the support of the lower classes*

advance from despair, the darkness of solitary men, who are chained in a market they cannot control - in the name of a freedom that hangs like a pall on our cities. And their towers of silence we shall destroy."

Most politically-oriented lyrics encourage revolt against a ruling class in order to gain freedom, yet should such a change occur, and the destruction of capitalist society come about, the very instruments of such change must surely be effected. In a recent letter to a popular musical magazine, a writer urged that the musician "should resume the ancient and honourable tradition of the troubadour and once again become the herald of freedom, the champion of humanity." Yet should this happen, the musician, who desires financial gain, would be one of the first to suffer. The high taxes imposed on musicians in the United Kingdom is a constant source of complaint and yet those taxes were imposed by the Labour Government. Many groups who strongly desire change have their largest followings in the Universities where, especially in the U.K., attendance is restricted to the upper-middle class. It appears that occasionally the musician does attempt to introduce a political awareness, but often the lack of subtlety in its form suggests that it is merely an obligation on the part of the musician to help any such cause, and not a sincere belief.

Obviously, not all musical groups view themselves as protectors of the working class; but as working class artists, most of the groups have their ideas conditioned by their origins. Whilst not consciously helping their class, the music played does provide an escape and even hope. Those of the working class who see the musicians as the peak of success, can rationalise that their lot is not totally without hope. Social awareness may occur as a result, if only on a very superficial level. Rock music, despite its growing diversity, is still closely linked with the culture of the worker, and whilst it may be used as a springboard for success, it remains the means of expression of a working class who realise and accept their position yet attempt to escape from their lifestyle by any means, including music.



*...merely an obligation on the part of the musician to help such a cause, and not a sincere belief?*

*There's a place in the world for the angry young man,  
With his working class highs and his radical plan,  
He refuses to bend, he refuses to crawl,  
And he's always at home with his back to the wall,  
And he's proud of the scars of the battle he's fought,  
And he struggles to meet as he hands on his cross,  
And he likes to be known as the Angry Young Man...*

*Billy Joel: Turnstiles*



# GRAHAMSTOWN



People will question the tag at the top of this page, and the following ones. What has Grahamstown - City of Saints and the 1820 Settlers - to be ashamed about? This feature (probably *Rhodes*'s biggest ever) gives part of the answer.

Conspicuous consumption is enshrined in the multi-million rand monument which looms across the valley at the rear of the above picture - a monolithic example of insensitive arrogance. Meanwhile most of the town lives below the headline.

But we're at Rhodes, and that isn't really part of Grahamstown, is it? We come from other parts of the country, or other countries, with

our own problems back home... The ivory tower approach is very prevalent here. It overlooks a crucial point. Rhodes and Grahamstown are not two separate entities, any more than Grahamstown and the rest of the country are.

Rhodes is very much part of the structure of dominance which ensures that any efforts made by individuals or groups within it to alleviate some of the hardships they see around them are necessarily futile, because concerned people are themselves full participants in the cause of these hardships.

From Dead Horse Kloof to Somerset

Heights, Grahamstown exhibits the full spectrum of living conditions. The gap is an economic one, and the solution will have to be as well.

The following pages throw light on various manifestations of the problem. The news articles were written by second-year journalism students. Why does a young man leave Grahamstown to become a migrant worker on a Free State Goldmine, and why does he come back? How do people live on the East side of the valley? What are they saying? We think it matters, since the future which has been created for us leaves us with no option but to act.



# DEAD HORSE KLOOF

Caroline Southey

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

Mr Sieberts visited Grahamstown last year and his report was published in July. Now, nearly a year later, the attention of the press and Parliament has been directed towards living conditions in Grahamstown's townships. But for the inhabitants of Dead Horse Kloof nothing has changed. And nothing is going to be done - because officially Dead Horse Kloof does not exist.

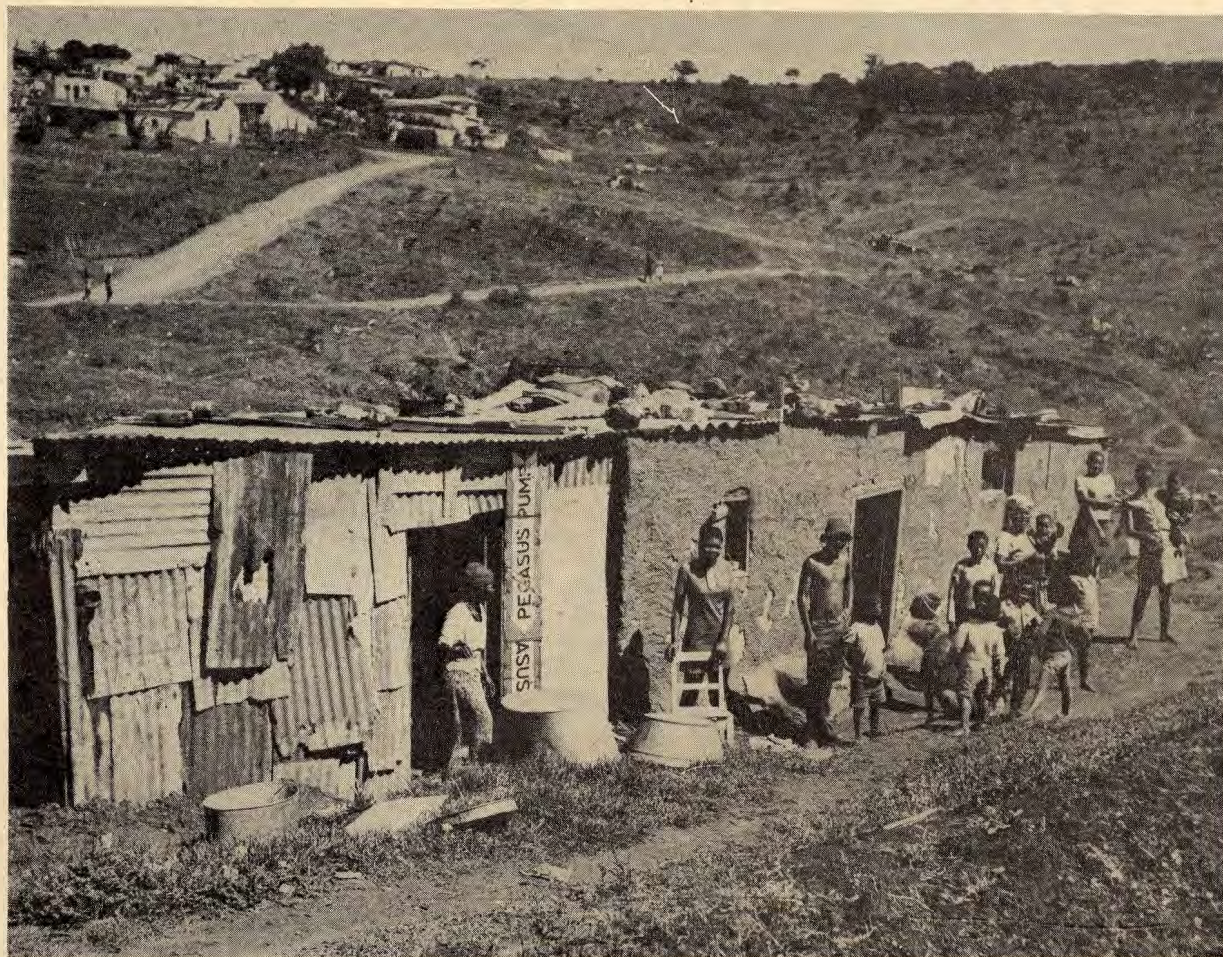
The moment the squatter camp is officially recognised, it will have to be bulldozed. That is how the law stands.

The Sieberts report states that the shanty dwellings are all illegal self-built houses which have been erected on an old quarry site. There are no services, no sanitary facilities, and the nearest fresh water tap is 600 metres from the dwellings. The buildings are mostly made of zinc, mud and stone which provide no protection against rain, heat or cold.

"Mr. Sieberts said that he did not know how people survived in these conditions," said Mrs A W Macdonald, a voluntary Social Worker for Gadra.

The report said there were 1334 inhabitants housed on 18 stands, giving an average of 74,12 inhabitants per stand. However, Mr R Freeman, manager of the townships, says that these figures were inaccurate and there are in fact only 474 people living there.

An on-the-spot investigation by students showed that gross overcrowding does exist and the houses are dangerous to live in. I spoke to Mr David Scheepers who lives in Dead Horse Kloof. He said his house had fallen down on two occasions, once during the recent floods. He had rebuilt it himself.



Dead Horse Kloof can be seen from the East London national road. Divided by an immense donga which is used as the refuse dump, both "Coloured" people and blacks live on the embankments. Administration of the area is split between the Bantu Administration Board and the Municipality.

Mr Scheepers said that the stand had cost R25 in rental per annum until the end of last year. The land was owned by the BAAB and the Municipality but the plots were leased out to landlords to whom the squatters paid rent. Mr Ngesi and Mr Zondani, two leading blacks were two such landlords.

Mr Freeman confirmed that the squatters no longer paid rent. The land leases were not renewed last year therefore the ground could not be charged for. "The Council will not dare ask them for rent because the conditions are so very very bad," said Mrs Macdonald.

Mr Scheepers said that he and others at Dead Horse Kloof had made bricks for a living. When they ran out of soil no more land was granted to them. "The Council said they had no more land for us," he said.

Mr Freeman explained that no more land could be granted as this would entail encroachment on the Grahamstown Commonage.

Authorities from both administrative bodies seem well aware of the plight of the people. But nothing is being done - a factor denied by nobody.

The Municipality cannot go ahead with any plans. Dead Horse Kloof is not a licensed area according to Licensing Premises Act. It is not licensed because the Health Authorities would not approve the

conditions. The only action open to the Council is to ignore them.

The BAAB has been inactive. Mr Fregman explained that the only possible housing available is in the complex of tin constructions, 10 x 10 feet, erected by BAAB last year and nicknamed "Silver City" by the residents. "These houses belong to the Department in Pretoria. They are only available to the people of Fingo Village," said Mr Freeman.

Most of the newly erected tin buildings of "Silver City" stand empty. They are cold, desolate tin shacks without heating. "After the Soweto riots we were told to stop moving people by force so as to avoid trouble. No counter orders have been given since," Mr Freeman said.

Meanwhile, the plan to move blacks to Committees Drift is still to go

ahead, according to Mr Freeman. "It is going to be an agriculturally orientated scheme. Pipes have been installed on the farm Glenmore. No ideas have been rescinded as yet. They will have to do something about houses somewhere."

In Grahamstown there are reported to be at least 20 employers who are prepared to build houses for their staff. Amongst these are Mrs Nancy Charton and Dr Mary Knowling.

Mr Scheepers said he would move if he could. "We do not want to quarrel," he said. When asked about the possibilities of "Silver City" he commented: "One family, one blanket, one room."

On the possibilities of Committees Drift he said: "People who grew up here have to move. It is barren veld, infertile, with thorns."





## SHAME CITY 3

## 'Ten cents for bread...'

June Couldridge

"Welcome to my abode", he said softly as we entered his room. We were visiting him and two of his friends in the location to discuss political consciousness amongst the blacks of Grahamstown. "This", he added, "is my kitchen, my bathroom, my bedroom ... my everything."

We looked around, sensing the quiet bitterness in his voice. We were all crowded into a tiny corrugated-iron shack. Cardboard lined the inside, but was useless against the Grahamstown cold.

At first our conversation was stilted. They were suspicious of us, and scared of getting themselves into trouble. We began to understand the fear and distrust with which they live.

As we all gradually relaxed, we began to talk more freely. Evening was closing in and the room became colder. He lit the paraffin lamps.

Political activity? They laughed when we asked if there was any in the locations. The blacks are so closely watched, they explained, and the punishment so great, that any political activity is out of the question. Even to discuss politics is dangerous.

He looked around: "Anyone, even one you regard as your friend, may be a paid informer." A silence fell in that cold, poorly-lit room. Together with a squalid physical environment, these people must live with a human environment made up of fear, distrust and complete suppression.

The fear of detention is ever-present. The police may arrest you, anywhere, anytime, and you must sit in prison wondering where you went wrong, or if you will ever be told. They spoke of all this in a resigned way. It was not fair, but what could they do?

"It is the younger people, like us who are politically minded, yet discussions at school would be foolish." With long waiting lists for the high schools, which can only accommodate a percentage of all those who long to attend, the fear of expulsion is very real.

The older black people are more apathetic towards their situation.

"They just don't react" - it was stated angrily - "not even to immediate things such as the recent increases in food and transport prices." It is safer that way, but suffering in silence will not make their lives any easier.

We just want the white man to recognize us as human beings, they told us. We do not mind sharing South Africa with the white man; we'd miss him if he left. He has been in this country a long time. But he must learn that we are not bastards or savages, we are people.

It will take violence and bloodshed to teach him this - it is the only way. We outnumber him; and while he fights with guns and cannons, and we fight only with our bare hands, we'll teach him. We have shown him our strength and we will do so again.

Their words chilled in the night air. There was silence. The political activity in black Grahamstown is in the minds of the people. It cannot be repressed for long.

"Akukho msebenzi", the words that greet a vast number of unemployed blacks in Grahamstown as they wander from house to shop, looking for work, any work. However there is just "no work".

The situation in New Street is so bad that one household of students has resorted to putting up a notice on their front door stating that there is no work available. They are tired of having to turn people away.

Even those blacks with schooling cannot find work. They are only too grateful to become a gardener, a maid, or to wash someone's car.

I found Daniel Mali, 31, sitting in the sun. He has been unemployed for the last seven months. He used to work for the Post Office but when they wanted to transfer him he was forced to resign because he would not leave his wife and child.

He has looked all over Grahamstown for work, but with no success. He was disappointed to learn that the interview was not leading up to an offer of employment.

The black labour problem seems to be never-ending. Those who want work cannot find it. Those who work find their children playing truant from school and growing up rebellious and resentful.

Walk anywhere in Grahamstown and young black boys will ask you for ten cents for bread. The police station commander, Captain Schruder, said that the OK Bazaars proprietor has now appealed for a black policeman to be constantly on guard around the OK. This is to stop OK customers from being pestered.

Surprisingly enough, Mr Venter, the OK administrative manager, when asked about the shoplifting problem amongst young black children, said "What's worrying me is that it is not food that they are stealing."

Instead the children are stealing luxury items such as perfumes, which they flog in the streets for low prices. Mr Venter said that the number of cases has been increasing lately.

Mr Jackson Vena, chairman of the Rhodes Black Workers' Union, said that once these children have had the taste of money, it means far more to them than food does. Young truant schoolboys are now becoming criminals.

Eric, 10 years old, lives in C street. His father is dead and his mother is unemployed.

Me: "What does your mother do?"  
Eric: "She sits on the grass."

When asked why he begged he said he has to pay for his schoolbooks and food. He takes all the money home to his mother.

Mr Vena said that these boys' parents do not even know that they are begging in the streets. They think they are at school.

Many of the boys run away from school and home for weeks. They sleep in garages, on benches, hiding away from everyone. Eric denied that he was one of these but admitted that



he knew of boys who did. Many of the children do not get enough food and have to go to school hungry. They see school as a prison and escape into town to beg.

Mr Vena said that providing the children with food at school will not help because they prefer to "earn" their own money and spend it on what they please. They do not take the money home to their parents.

Mr Vena blamed the social system for this situation. Both the parents in many families, in order to raise enough money to exist, are away at work all day, and so cannot keep an eye on their children's activities. They leave home too early to make sure their children go to school. Neither is there anything to keep the children at home. Mr Vena said that this was a problem social workers should handle.





# MIGRANT LABOUR an escape to desolation

Bonny Schoonakker

"The Gold Mining Industry, in all its ramifications, is arguably the core of the South African system." - M Kirkwood, *The Mine Workers' Struggle*.

As housing shortages, overcrowding and unemployment become more critical in Grahamstown, a seemingly ideal escape for a black man would be to work on the mines, where, as the Chamber of Mines publicity drives strive to point out, he will be fed, housed, entertained and be able to take money home to buy that much-dreamt-of bicycle or radio - if recruiting posters are to be taken seriously.

MINE LABOUR ORGANISATIONS	
 <p><b>NRC</b> KWA TEBA</p>	<p>THIS IS THE MONEY YOU CAN EARN FOR EACH UNDERGROUND SHIFT:</p> <p>STEP 7 <b>R4-35</b> SENIOR TEAM LEADER.</p>
	<p>STEP 6 <b>R3-55</b> SENIOR DRIVER, SENIOR PUMP ATTENDANT.</p>
	<p>STEP 5 <b>R2-50</b> SPECIALIST OPERATOR (GAS, LOGS AND MORE) AND LAND LOGS AND WHISKEYS, SPECIALIST, LAND PUMP ATTENDANT.</p>
	<p>STEP 4 <b>R2-25</b> LEADER DRIVER, LEAD DRIVER, SENIOR DRIVER (DOUBLE DRIVE).</p>
	<p>STEP 3 <b>R2-05</b> SENIOR TEAM, SENIOR DRIVER, SENIOR DRIVER (DOUBLE DRIVE).</p>
	<p>STEP 2 <b>R1-75</b> CONSTRUCTION, DRIVER AND SHUFFLE TRUCK, SELF ATTENDANT, SENIOR DRIVER, SENIOR DRIVER (DOUBLE DRIVE).</p>
	<p>STEP 1 <b>R1-60</b> NOVICE, PUMP ATTENDANT, PUMP AND FAN, SENIOR DRIVER, SENIOR DRIVER (DOUBLE DRIVE), SENIOR DRIVER (DOUBLE DRIVE).</p>
<p>THIS IS THE MONEY FOR EACH SURFACE SHIFT:</p> <p><b>R1.20</b></p>	
<p>MACHINE CREW:</p> <p><b>R2.00</b> PER SHIFT</p> <p>PLUS BONUS</p>	

The assumptions are blatant: a jobless and frustrated labour force in Grahamstown regards this as a last resort. Some even preferring to live off unearned money than be railed off to the pits of wealth in the Transvaal, OFS or Natal.

Lloyd Nbizzi\* is such a person. Shortly after he turned 16, he made a

girl pregnant. Her parents demanded remuneration, and Lloyd's parents could not put up such a sum. Still at school, and with no opportunity of employment in Grahamstown, Lloyd was forced to sign up at the Native Recruiting Corporation, Kwa Teba, out of sheer desperation - at the age of sixteen.

In March 1976, along with fifty others Lloyd was shuttled up to the OFS to work on the Harmony Gold Mines at Virginia. Housed in a dormitory with 17 other people, Lloyd began to experience what it means to be called a migrant worker.

Despite catering for immediate needs of food and shelter, much appears to be lacking in the accommodation of migrants.

Lawrence Schlemmer states that "the migrant worker is employed in a society which does not offer him status, recognition, housing, security, education for his children, ego rewards, diversion or opportunity."

Steps away from regarding workers as pieces of equipment, and which must be treated just as uncompassionately, have been tediously slow. Only 1.5% of all black mine workers have their wives with them. The law makes provision for 3%.

Perhaps the desolation of this condition has been best captured by psychologist and writer Noel Manganyi: "When we talk about the disruption of family life under the



migratory mine labour systems...we are using polite language for something which is far more sinister.... What is missed is the secret anguish which must befriended these men at night - subduing a raging sexuality from within and having to make fun of lively erotic imagination."

Lloyd complained of increasing anxiety and concern for his safety while working. Having to shuttle equipment to and from the rock face to the depot, under the constant threat of falling rocks and pressure bursts, took an emotional toll, and to return to a crowded dormitory, 800 miles from home, was no solace either.

D Horner and A Kooy point out in their study of conflict on South African mines: "A factor which appears to be underplayed in any reasons advanced for the present troubles is the anxiety and consequent tensions provoked by the arduous and hazardous nature of the work upon which miners (are) engaged."

The safety record of the mines is no assurance either. In the period between 1967 and 1975, 4 859 people were killed on the mines, of whom 4 636 (95%) were black.

The possibility of injury and death are themselves major causes of stress and discontent. Horner and Kooy point out that, though there is no conclusive proof, strikes and unrest seem to be caused by, amongst other things, this constant threat of danger. From random figures observed it appears that each mine can expect an average of two pressure bursts a year, so everyone who goes down knows that the rock face in front of him is liable to explode without warning.

Unrest on the mines appears to be far more prolific than is expected. In 1975 the Government Mining Engineer report stated that "the year started off with a shortage of black labour following unrests and strikes on some mines. The strikes and unrests became so alarming that the honourable Minister of Mines appointed an interdepartmental committee to investigate the causes of these unrests." Significantly, this report was withheld by the Minister of Mines when it was submitted.

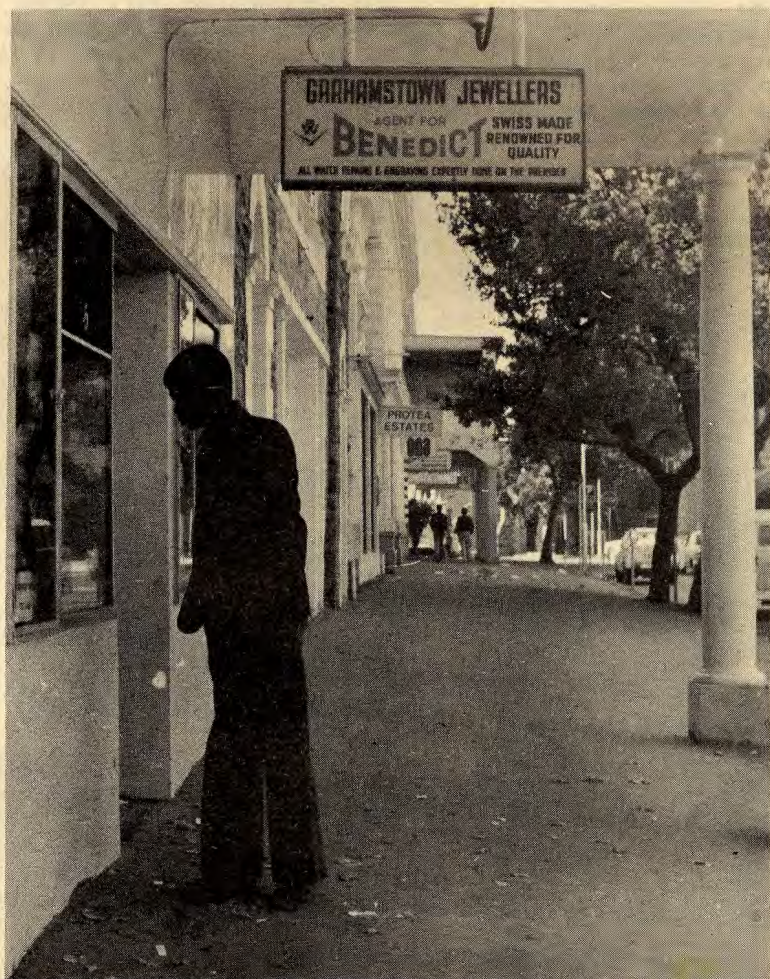
And as is common in this land, the black worker is subjected to the humility of stringent apartheid rules. M Plaut in his report on Anglo-American Gold Mines points out that black and white are not allowed to travel in the same lift cages, and that cases have occurred where black workers have had to spend the night underground, because there were no more "black" cages going to the surface.

In December 1976, Lloyd returned to Grahamstown, after an absence of 10 months. Bringing back R315 in deferred pay and remittances from an original sum of R450. In that same year, 1976, 2 695 migrant workers from Grahamstown brought back R272 000 in deferred pay; just over R100 each.

Lloyd doubted whether he would go back to the mines. His peers also regard the mines as a last resort; as employment which will be taken only out of desperation.

The fifty to seventy-five per cent of migrant workers who go back after their first contract do so out of an acute shortage of money. The choice of staying in Grahamstown or going to the mines boils down to a choice between slums or desolation.

\* Lloyd Nbizzi is a pseudonym.





# How the other half exists

Bernard Mathey

The critical condition of housing in black Grahamstown has as its overburdened proof 36 Wood Street in Fingo Village. The site is "home" for 46 families - a total of 208 people.

By comparison their neighbours are a mere 27 families (126 people).

Of the five black residential areas, Makana's Kop has the lowest average number of people per site (8,19) and Fingo Village the highest (22,87).

The general summary of a report drawn up by State health inspectors last year said that it is difficult to imagine that anywhere else in South Africa there could be a township with more unsatisfying conditions. With housing development frozen since 1965 and an annual population growth of five per cent, Mr B B Zondani, chairman of the Urban Black Council, said that the problem "has gone from bad to worse", with little hope of an improvement in the near future.

He said that "the solution is remote" under the present financial situation of the country. There was, however, the possibility that the newly-established Urban Foundation would come to their rescue. He added that "the very Government who created the situation is not in a position to handle it on its own".

The slums were not something the people created on their own, Mr Zondani said, but they had no choice as people must live somewhere.

Mr R Freeman, manager of Grahamstown's Bantu Affairs Administration Board (BAAB) office, said that there was "no possibility at this stage to rehouse these people locally", but that there were plans to resettle them in Glenmore at Committee's Drift.

In all the Municipality had built 1 236 houses, most of them at Makana's Kop. They also provided 875 plots in their Site and Service scheme - where the sites are provided with all the necessary facilities but the people have to

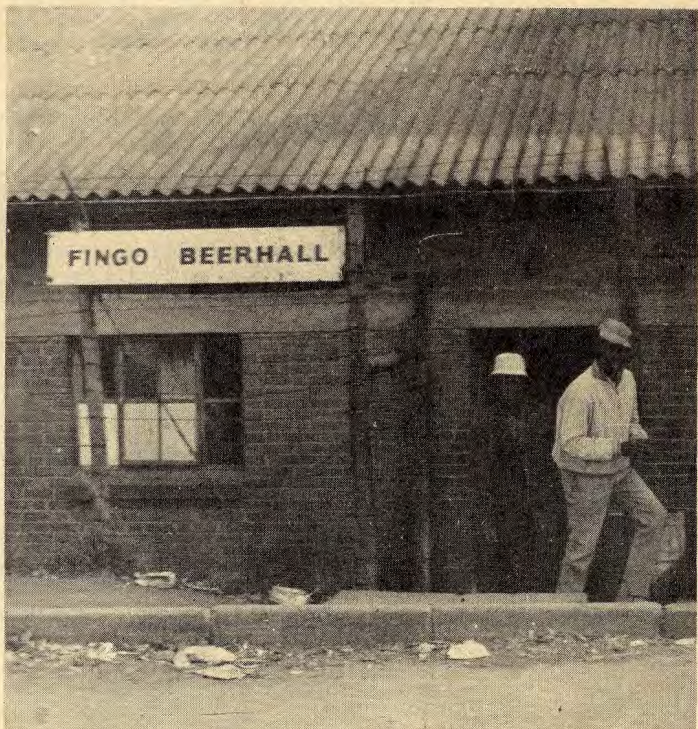
build their own houses. The 346 sites in the Fingo Village are freehold.

At present there are 4 000 people on the waiting list for houses, out of a total population of 34 797.

Mr Zondani also complained about the lack of proper sanitation facilities. The communal bins that are used are inadequate. People have no option but to pile up th-

eir rubbish outside their houses or in the street.

The bucket toilet system which is used in the townships has also caused problems. Mr Zondani said that collection is "not very satisfactory", especially over the holidays. The BAAB service is so poor at times that some people have to dig holes in their gardens to empty the full buckets. Diseases can develop as a result of this negligence, he said.



## END OF THE ROAD FOR BUSES ?

Rob Morrell

Grahamstown's municipal buses are losing so much money that the City Council is considering cutting back on the service, and may put out a tender to private concerns to run it. There is even a chance that the entire service could be scrapped.

Any cutback in the service or rise in fares will be a blow to the city's black workforce, for more of them will be forced to walk to work.

Already one round trip - from Joza township, through the business area to Settlers Hospital and the university, and back to Joza - has been withdrawn as from 9 May. And as from last week buses between Joza and the city will no longer travel all the way into the township itself.

Mr C D Coetzee, the assistant Town Clerk said in an interview that further charges will be determined by "trial and error". The cutbacks which have been made so far are expected to rectify the financial imbalance but if they do not, more will be considered.

The Joza/Market Square run is nine kilometres. The heaviest demand on the buses is from 5 - 6 in the mornings and evenings. Workers who must walk will need to leave even earlier to reach their destinations in time.

In 1976 Grahamstown's buses moved about one and a quarter million people - a drop of about 50 000 from the previous year. Asked what could account for this drop, Mr L Hickman, the city's transport manager, said he thought blacks had less to spend on transport.

Inflation has decreased the spending power of the average poor man's pay packet, and soaring unemployment has meant that fewer blacks are actually earning wages.

Until 1973 the bus service paid for itself but since then it has shown increasing losses, and the City Council's answer to the problem has been to reduce the service and increase fares.

On 1 April this year the Road Transportation Board gave permission for bus fares to be increased, and the new fares are now a fact of life for hardpressed blacks. Fares have gone up an average of 60 per cent: for the Joza/Market Square trip children now pay five cents instead of three, and adults pay eight cents instead of five.

The extra couple of rand a month that the average family is forced to lay out on transport may be money that could be better spent on bread and milk, just to stay alive...and so people are left with no alternative but to walk to work.

Mrs Pam Paton, a City Councillor, feels that it is unlikely that the service will be taken over by a private concern. No private company would be able to run the buses at a profit, she said.



# SHAME CITY 6

## in the eye of the whirlwind

one...

it had rained.

damp; clustering leaves remained pasted to the grey tar and the white-washed walls left pale streaks clinging to the cracks of pavements.

the early morning dilated like the wick of a dim glowing lamp as faces - gaunt - turned away from the skin-tightening wind; their long muffled shadows looming across the stagnant puddles rippled by the wave of an emaciated branch. condensed breath clouded the shredded darkness that still remained tacked to windows and sleepy eyes while restless smoke tossed from chimneys etched to the horizon.

dirt strangled the overflowing dirt bin as hands washed at the outside tap; the soap sud boils oozing flowing puss from the back of beggar streets where a dog scrounged for food; whining; in the cold of the sheathed day.

a placard flapped idly in the rising wind: history casually bound in newsprint. shadows of a wrecked car flamed suddenly, revealing the eviscerated discarded body of a dead cat being saluted by a casual match flaring in cupped passing fingers - dirges sung into the mouths of meths bottles and tramps breaking mouldy bread in unconsecrated communion.

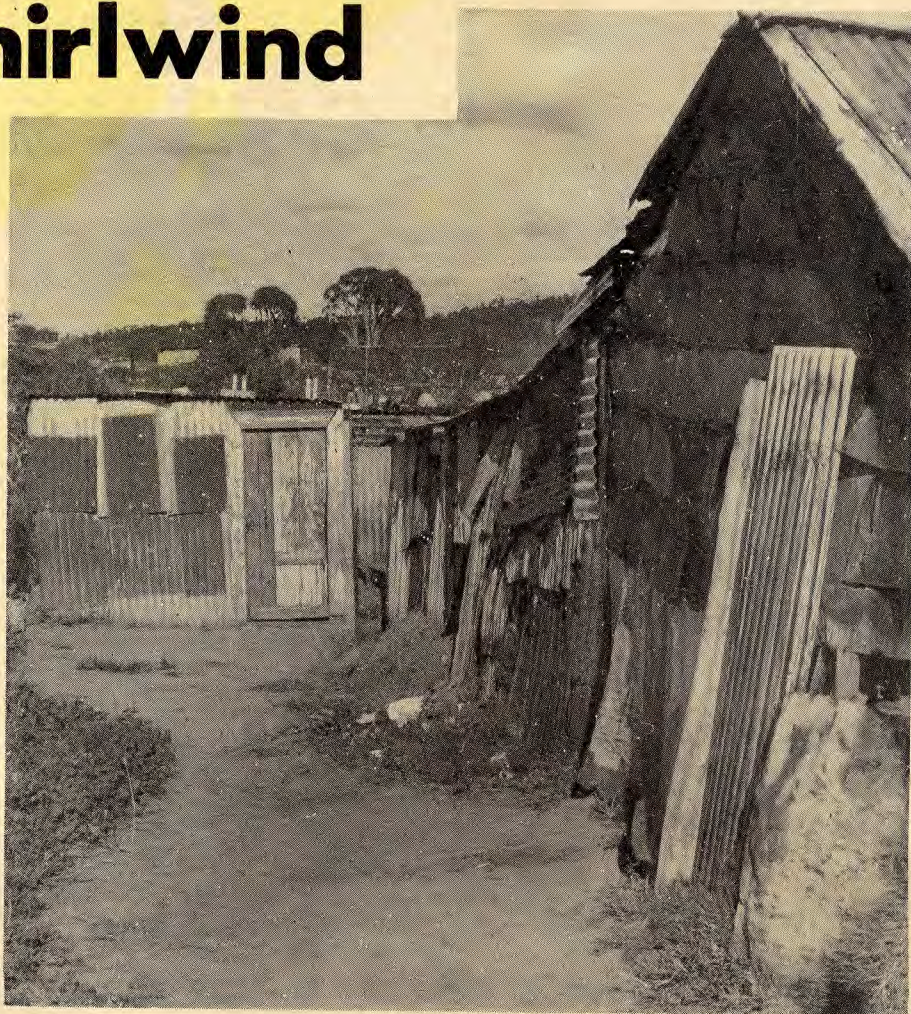
collapsed barbed wire tried desperately to dam the cracked mud coagulating like fat on the edge of a skillet; speckled with the guts of empty billowing washing - chaff in the burial yard where children played with discarded dreams and bits of concrete that accepted no love: building houses with crumbled charcoal; watching dreams, straggle like crumbling christmas wrapping paper, in the gutter.

an aerial whipped through the burgeoning light and rivet screams cut bent backs cringing at the bars of cells where castrated warriors danced in the clearings of madness: sanity hinging like a torn scab on a flap of skin fleeing from the mottled longings of desperate impaled caresses.



two...

i watched the day ease itself into the morning - a scythe that swept all the settled ears of dust from beneath cowering plates left in desolation on scarred tables in cave-houses that the cold seeped through and dim smoke blossomed; schrapnel fragments littering the altars of unknown and forgotten gods.



a trail of sadness wafted across the face of the fresh-smelling earth that cloyed my nostrils; and the memory of dessicated nipples swallowing a shuffling defiance in darkened rooms where the screams of hope died of kwashiorkor as winter's palm brushed across calabash-ribs where the flesh puckered: bud-wounds festering in the hollow of starved cheeks.

three...

cicatriced lips suck at coke tins; creating playgrounds between shards of glass; floating in the vortex of bostik - glued to webs of cupped hands begging for bread in mouldy doorways where the carpets curled away leaving the smell of putrifying deodorant lingering.

women - children in the early dawns grope towards dresses thrown into jumble piles and sold - fettered with the clanking manacles of slaveships offloading their cargo 'slouching towards Bethlehem to be born' here on coasts that weep in the fourth rising of the night. but christ remains inconsistent now that flies search rubble heaps, petrified in snot flowing from the bridge-labia of aborted fetuses littering the rosebushes in the garden that fathers work; hiding the manhood so painfully regained, destroyed by Madam calling the Boy to come wash the dishes and discussing Jane who smales vacantly: embalmed in the solitude of her child weeping in the cold of floors while she distantly served breakfast - bare feet nailed to the kitchen sink.

four...

so hunting the frantic darkness i run into the arms of whores softly calling my name: god died in the futility of haunting shouts in the darkness, rouge spots chained to reflected glory hummed from FN barrels. amongst the bodies weak spittle stained the ground the first faltering drops of rain coming again before the darkness settled....

five...

enveloping the stork taps vacant now that hands fumble and voices scream:

Pass..... Passs..... Paasssss..... Paaaaasssss.....

desperation:

asseblief baas

asseblief baas... Paaaaaaasssss asseblief baasPaaaaaaasssssspppppaa-  
aaasssss...

and doors clang to stop the swirling bated breath of hymns sung: metal clanking on metal; captured screams moaning as the angelis tollr; the sound like confetti floating in the void.

six...

a tin rattles.  
faint drops settled on the heaped leaves.  
behind the barbed wire Fingo Village faced the first wave of the anaemic day.

ends...



## Play Bill

Gavin Hayward

John Burch, who collaborated with Professor Roy Sargeant in Cape Town on the very successful collage of *Macbeth* called *The Untitled Tyrant, or The Butcher's Bad Dream*, is writing a collage of *Hamlet*. This will be presented during the School's Festival in July. The caste will be this year's Drama Honours students.

In general terms, a collage is a re-working of a well known play, often having as one of its prime purposes the making more explicit of some theme in the original play. To this end, it seems that John Birch will try to bring out the three facets of *Hamlet*: the indecisive man; the philosophical man; and the sensuous man. There will be three *Hamlets* in the collage.

For the Monument Festival in July, Murray Steyn is directing John Osborne's *Look Back in Anger*. Andrew Buckland will be playing the lead role.

Charlie Chaplin films will be shown at the Monument during the Monument Festival in July. Possibly the Drama Honours students will mount a Charlie Chaplin visual exhibition. Also at this Festival Pieter Dirk Uys's new play will be premiered, and CAPAB will present Shaw's *Arms and the Man*.

The Monument Festival this year will not be as large an occasion as last year's Shakespeare Festival. Last year Pieter Dirk Uys staged his highly amusing *Strike up the Banned*. CAPAB presented *Richard III*. In all about 15 plays were staged, films were shown, lectures delivered, and many world renowned Shakespeare authorities gathered in Grahamstown.

During the third term Roy Sargeant is directing *Hamlet* for CAPAB in Cape Town. It opens at the Nico Malan Theatre in September, and will tour the Cape, arriving in Grahamstown in October.

During Professor Sargeant's absence Michael Atkinson will direct *As You Like It* at Rhodes. Michael Atkinson is one of South Africa's leading actors, and he is also a renowned director. He will be at Rhodes during the third and fourth terms while Beth Dickerson is away on study leave. He will give voice tutorials, acting classes, as well as a series of lectures on *The Professional Theatre*.

## Just so!

Marion Whitehead

A lot of people who do not fall in the under-12 age group went to last week's children's theatre programme - and enjoyed it.

The production of Kipling's animal and wild man stories had great appeal for that section of the public whose veneer of civilisation is still rather thin: children (remember *Lord of the Flies*), students (ask any townperson about behaviour at student parties) and the "young at heart".

Now, Kipling is remembered often as not for his epic proagandizing of the Empire (British of course) and of progress and industrialisation (also British of course). But in his stories for children we have the benefit of vivid imagination and taste for storytelling without too much of the propaganda.

It is in this area of children's stories that we see Kipling as an upper class native of India, relating to his environment of jungle, animal and fellow man in the simple yet imaginative way in which folk tales and folk drama evolved before the industrialisation and mass communication took over.

In translating these tales from the storybook to the stage, Pat Orpen imaginatively combined the elements of folk drama; dance, mime rhythmic sound and animal imitations - with more modern conventions of narrative and enactment.

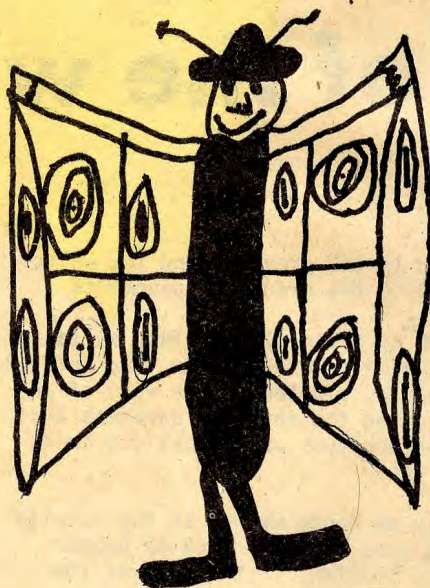
The first story, "how the first letter was made" is a mythical type of tale explaining "how it happened" that mankind got motivated enough to begin writing.

Taffimai Metallumai (small-person-without-any-manners-who-ought-to-be-spanked) and her father, Tegumai Bapsulai (man-who-does-not-put-his-foot-forward-in-a-hurry) are at the river fishing when Tegumai's spear breaks. The spare spear is kilometres away in their cave in the jungle and the only messenger who happens along does not speak their language. So Taffimai rips down a handy peice of bark and scratches a hieroglyphic note to her mother at the cave. But the hieroglyphics are misunderstood and have dramatic results - which only goes to show how necessary it was to invent all 26 letters of the alphabet, concludes the story.

"The butterfly that stamped" is rather sexist little tale of how both man and butterfly combine forces to cure their 1 000 wives (Ms Butterfly and 999 women from

King Suleiman bin Daoud's harem) of disobedience and make them sweetly submissive again.

It is counterbalanced, however, by "The cat that walked" which attributes progress and the domestication



Drawing by Corran Addison, aged 8.

of the dog, horse, cow and cat to woman's magical powers as she lets down her hair in the moonlight.

Many of the laughs were not picked up by the children, indicating that the production was either aimed at pleasing both adults and children, or that the director had misjudged the children's sense of humour.

In all of the stories dance was central and effectively used to focus primitive emotion on the action, as in the traditional folk drama. The choreography, by Janet Buckland and Jenny Anderson, was lively and varied from dainty butterfly flight to a rhythmic war dance accompanied by grunts and shouts from the tribe about to execute their enemy.

Janet Backland as the Cat performed a beautifully feline dance in "The cat that walked". She sparkled in major roles in all three stories and seems to have an inexhaustible supply of charm and energy.

All the actors managed the change of roles from story to story without much difficulty. Lois Humphrey, Lesli lang and Lawrence Hilton played consistently strong lead and supportive roles. Lawrence's pompous butterfly was well matched to Janet's saucy Mrs Butterfly, particularly in their dances.

Richard Hickman, especially in his role as the Wild Man, showed a lovely comic sense. He should be encouraged to develop this, since the Speech and Drama department's comic actors, Graham Brown and Murray Steyn, have either left or will not have much time for acting this year.

Both set and costumes were simple but suggestive enough to set the imagination going. Ropes suspended from the ceiling intertwined with green crinkle paper was ingeniously used to represent first a jungle and then a part of the palatial gardens.

Then again, at interval, there was an imaginative distribution of balloons and suckers...

If your res. has cut down on formal meals, don't worry about that expensive

academic gown hanging in your cupboard, gathering fishmoths... it has many uses...

## Suspended Sentence

Janet van Eeden

The Omnitheatre production of *Suspended Sentence* ran at the Rhodes University Theatre 12-14 May. The play was directed by Rike Vaughan, who translated the script from the original Dutch. It was written by Josef van Hoeck. The play is set in World War 11, but its theme is timeless. It deals with political and individual commitments.

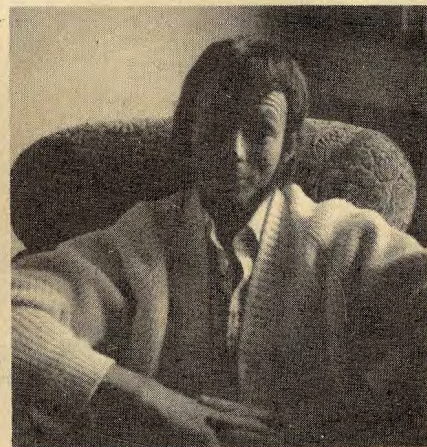
The protagonist is a young Communist student in Germany. Conflict arises between him, the girl he loves, and Man. The student was played by Warren Snowball, and the girl by Kay Marx. The part of Man was to have been played by Tim Huisamen, but as he was indisposed at the last moment, the part was hurriedly taken over by Jon Maytham, a Speech and Drama Honours student.

Jon was asked on Tuesday morning, 10th May, whether he would take over Mr. Huisamen's part. He accepted this major task despite short notice. He set his mind to it, since the play would have been cancelled had he not accepted.

Although his colleagues say that he has a photographic memory, Jon denies this and says that it is through the power of concentration that he is able to learn his lines so quickly. He had to learn this part inbetween his honour's studies, and had no real rehearsal. He read the script for the first time on Tuesday and that evening they had a technical rehearsal. The following night was the final runthrough.

The role of Man is a phenomenal one. Jon portrays eleven different characters who are mostly allegorical. He said that he did not have time to develop any subtlety in the characters but this is not detrimental as they are mostly caricatures or stereotypes in different walks of life.

On seeing this production, its most outstanding feature was the performance of Jon Maytham. He was word perfect and portrayed the broader characters accurately. The other characters were mediocre.



Jon Maytham

## PATRICIA'S FLORIST



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at reasonable prices





What follows is a list of names of those who have died while being held in detention under South Africa's security laws.

1963: L Ngudle, B Mampe.  
1964: J Tyita, S Saloojee.  
1965: P Hoye, N Gaga.  
1966: L Pin, J Hamakwayou, H Shonyeka.  
1967: A Yan, A Madiba.  
1968: J Tubakwa.  
1969: N Kgoathe, C Mayekiso, S Modipani, J Lenkoe, Imam Haron, M Shivute, J Monnakgotha.  
1971: M Cuthsela, A Timol.  
1976: M Mohapi, J Mdluli, T Mosala E Mamasila, L Mazwenbe, D Mbatha, W Tshazibane, G Botha.  
1977: L Ndzanga, Dr N Ntshantsha, E Malele, S Malinga, M Mabelane.

The authorities steadfastly refuse to acknowledge that at least some of these people have died as a direct result of Police brutality.

The Minister of Justice and Police, Mr Kruger, read an alleged ANC pamphlet to Parliament, in which all ANC members are instructed to commit suicide if held by Security Police rather than divulge information. By quoting this pamphlet is not Mr Kruger in fact casting doubt on the integrity of the Security Police? For under South African law no Policeman may use physical violence on a prisoner. No prisoner would divulge incriminating evidence to the Police while under peaceful interrogation. Therefore there should be no reason for any ANC prisoner to commit suicide, yet suicides occur frequently amongst our political prisoners. If a prisoner is driven to commit suicide then it is surely because some measure of forceful interrogation has been used on him or her.

## Wake Up, White South Africa!

The authorities refuse to appoint Commissions of Inquiry, in the majority of cases, to establish the real reasons that prisoners have died while in detention, despite the fact that eminent Judges, the families of prisoners and incongruencies in Police evidence all point to the fact that many of these deaths have occurred under dubious circumstances.

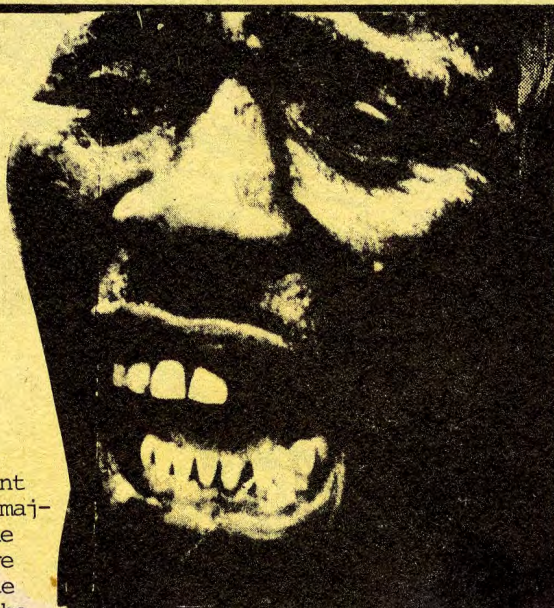
By banning such documents as "The Riot Police and the Suppression of Truth," "The Role of the Riot Police in the burnings and killings in Nyanga and Guguletu, Christmas 1976," and "Torture in South Africa?" without bothering to investigate the truth of these documents, the Government is creating an atmosphere of 'kragdadigheid' and casting itself into grave suspicion.

Most whites in this country question the patriotism of any individual or organisation strongly opposed to the present regime, yet they do not question the integrity of our rulers and the totalitarian powers wielded by them.

It is up to the individual to decide his definition of a patriot. But every individual should ask himself whether one becomes a patriot by fighting for one's government, one's people or one's land.

Under which definition of patriotism would you class those listed above?

Re.



## Intervarsity Debate

R.W.

The annual intervarsity debating competition was held at Pretoria University on the 13-14 May. Rhodes was represented by Robert Taylor and Rob Midgley.

Invitations were extended to all South African Universities to compete, however the Black Universities and UND declined to take part.

Rhodes debated against Stellenbosch on the topic: "SWA Constitutional Settlement is a joke." This motion, proposed by Rhodes, was defeated, and Stellenbosch went on to become the overall winners of the competition.

When interviewed, Rob Midgley said that although Rhodes did not place in the competition, it had achieved a major breakthrough. He said that Rhodes Debating Society had been inactive for a number of years, and he is pleased that it has been revived. Rhodes will be hosting next years debate.

## TITBITS

It was revealed recently in London that at least two dozen students are keeping dossiers on the political activities of their fellow students. All members of the Army Intelligence Corps, they are instructed to grow their hair, dress scruffily and make themselves inconspicuous. They are encouraged to take part in student union activities in order to gather information on individual students and left-wing organisations.

"The Post Office is too extravagant in its use of staff. You have two men doing a job which one man can do with a non-white assistant" - G A van Collier (MP for South Coast)

James Pagliei, a resident of Berkeley, California, recently received a \$50 postal money order from the underground Emiliano Zapata Unit for bomb damage to his home, when the group bombed a branch of the Bank of America. Pagliei had previously complained of the damage to his home, and is now claiming he is being harassed by the FBI who, he says, retrieved the money order within an hour after he cashed it!



# WHAT THE HELL...

"I support student apathy," was the reply of one Honours student when she was asked what she voted for in the Nusas referendum held at the end of last term.

"I handed in a blank vote because I don't know anything about Nusas," she continued. "I have the time to find out about it but not the inclination."

This seems to be the case with many Rhodes students, questioned in on-the-spot interviews.

Various reasons were given for this legendary Rhodian apathy.

One fourth-year student said that, when she first came to Rhodes, student unrest at that time had made many students feel that they were being watched by the authorities and this had contributed to the present day student apathy.

Several others said that their parents' warning to them before they came to university had put them off politics.

A second-year student said that he felt that no one knows anything about Nusas because the students who are actively involved don't make the effort to stimulate the students as a whole.

## 'Heavies'

It seems that a stereotype of the active Nusas supporter has evolved. "They are always the campus - heavies," was one comment.

Another student elaborated further. "They are the ones with dirty hair, no shoes and beads," she said. "You never see them as normal sane people."

One third-year, when asked why she voted against reaffiliation with Nusas, said that if Nusas is going to call itself Nusas the it has to be representative of all students of all languages and races.

On the question of apathy, she said "It is too disgusting. Rhodes has got into such a rut. The widest horizon at Rhodes is the Graham."

# STUDENT APATHY AND THE NUSAS REFERENDUM

Pat Cheney

One B Comm student said that he voted against Nusas because Nusas was used by politically-minded students to practise politics. "They are not concerned with students as students but only in the political opportunities of Nusas," he said.

Another student raised the expense of belonging to Nusas. "We don't get much out of it. After all, what benefits do we get for the amount of money paid. Rhodes has such financial problems anyway."

One supporter said: "Nothing happened when Rhodes disaffiliated last year, so I voted for reaffiliation to see what would happen."

Another student said that she had voted against disaffiliation last year but had changed her vote this year because after discussing it with people she had decided that Nusas can only do good for the university.

"There is a need for a pressure-group in South Africa," said another supporter.

One third-year said that she felt that Nusas had improved and that it should be given the chance to prove itself.

Perhaps the most pertinent comment of all came from the student who when asked what she voted said: "I don't remember... it didn't mean very much to me." The voice of Rhodes lives on.

## Fashion

"As soon as the government hears the name Nusas, they think; 'finished'. Nusas needs Government recognition and under that name it will get no where," she said.

One student said that she thought students voted against reaffiliation with Nusas because it is "the fashion at the moment to vote against Nusas."

She said: "He-men voted against Nusas so all would-be supporters of he-men voted against it too."



## Cecil John Rhodes said:

I contend that we are the first race in the world, and that the more of the world we inhabit, the better it is for the human race. I contend that every acre added to our territory provides for the birth of more of the English race.. (circa 1877)

I have made up my mind that there must be class legislation, that there must be Pass Laws and Peace Preservation Acts, and that we have to treat natives, where they are in a state of barbarism, in a different way to ourselves. These are my policies on native affairs, and these are the politics of South Africa... The native is to be treated as a child and denied the franchise; he is to be denied liquor also... We must adopt a system of despotism, such as works well in India, in our relations with the barbarians of South Africa. (circa 1885)

When I see the labour troubles that are occurring in the United States, and when I see the troubles that are going to occur with the English people in their own country on the labour question, I feel rather glad that the labour question here is connected with the native question. If the whites maintain their position as the supreme race, the day may come when we shall all be thankful that we have escaped those difficulties which are going on amongst all the other races of the world. (circa 1894)

These three quotes are from *Rhodes*, a book by Sarah G Millin.

These quotes from Cecil John Rhodes, the man from whom Rhodes University derives its name, reflect a position with which it would seem embarrassing for a Liberal University to be associated.

Rhodes is, publically at least, a Liberal University. This was most recently evidenced by the conferring of an honorary degree on Bishop Alpheus Zulu, and all the mouthings about the deprived position of Blacks in South Africa which accompanied that happening.



I no u've al bean mis ing the light er stuff(s): with the heavy-handed skwad looming over us(y'kno, the nu Mafia in town Dee-baby an him Jaabirg crones) their's bean writer's cramp (note that em) in Cecil's John.

So u see, the spellingz gone al smelly: itz stil recoup-rating from a stun ing bi the

Public Hate Shuns Cun Troll Bored, ole herstigde Hennie en henchmen, they didn't dig the day core, we thawt was so gay, for shore,

and even RIGHT bi Roads light, the very buggers dig mucking in ek se.... But in the groves of acedeme, it seems, we must bee what we seam... seaming, seeming, scheming, steam-ing, dream of it:

cream your jeanz

Roads have reely got drekfull. No bare boobs, no bare feet!! hoo dare bear a feat?? Kumm on, brutes an booties, burn al bras an boots, that'll boost BRA, the Bureau for Revealing All. D can do a tackyful demise.

But reely, aa gotta giv it to hour vee sea, he's not short on courage.

The other knight: Symposium (NOT Play Toe) but under the auspices of the Journ Studes Cancel, produced many a sight, the riot on sense or ship. Saw im blench at the wurd ERECTION, but he held his ground with all around burning bright a rad lite. Keep up the contact D, it seems there's plenny of studes with plenny to say...

Ole Gey Burgher, last year's God-farther, used sum reely poemetic imagery in his clash with Ashphalt Riflerange, editor of Sloppidan, and sed even the editurds of Roneo nefa give him a skwueer deal. Now we reely no how it feel, to see a heated professor speel.

shocker thocker, over an out,

c u about

## RHODEO

Editorial Staff - Vol 31 No.5

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

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

## Border University?

There are many who doubt that Rhodes is in fact a Liberal University, due to distinctly un-liberal actions which the University's administration indulges in, such as the censorship of its press, the banning of harmless posters, the dismissal of their Black staff who indulge in anti-government activities, and so forth. These same people also doubt that Rhodes students are of a liberal persuasion due to the recent vote against reaffiliation to Nusas.

But, nevertheless, in terms of its public image, Rhodes is a liberal University. It seems contradictory for a liberal university to be named after a man to whom statements such as those quoted are attributed.

In the light of this, and of the fact that the University proposes the establishment of an arm in East London, has not the time arrived for the University to change its name? Alternatives which spring to mind are: Eastern Cape University, or Border University, but maybe that's getting a bit close to Border Industries?

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## SPORT

## STOOPS TALK

As you read this, the Eurovision Song Competition with entries from all over the continent will be a mere 2 weeks back. The long-suffering judges and organisers fondly imagine that this is the only contest of its sort. You know, they're almost right there, *but* there happens to be one just like it. This one is known only to about 2600 people and is called the Rhodevision Song Contest, run by a lone jukebox judge...ME. As Rhodes is not divided into many countries, the entries come from, or rather are accredited to, various residences, departments and societies. As your compere has not yet received either his blindfold or sharp pencil (both vital in selecting the winner) the best he can do is give you a look at all the entrants with their respective melodies.

## RHODEOVISION SONG CONTEST

1977 (in arbitrary order)

- 1) DON'T CRY FOR MY CONCERTINA - MUSIEKASSETTE (Boereball Entry)
- 2) THE SHUTTLE - P. NUT SALTER (Badminton Club Entry)
- 3) DO THE MUSCLE - SWEATBAND (Weights Room Entry)
- 4) I LIKE SCREAMING - SHORTSTOP (Baseball Club Entry)
- 5) HOTELS WAITINFORYA - FESTIFRIDAYS (Alcoholics Anonymous Entry)
- 6) QUEEN T - WOODWORM (Rag Finalists Entry)
- 7) STRETCH IS A VERY SLENDER THING - SKYSCRAPER (Matthews House Entry)
- 8) STUCK TOGETHER - DOGKNOT DUGAL (Sex Prac Entry)
- 9) IN THE HOUSE OF THE LORDS - LORDGORD (Oppies West Entry)
- 10) HOWZERT - GASMAN ZASMAN (SJA Entry)
- 11) RUCK BOTTOM - TIGHTHEEL BAND (Rugby Club Entry)
- 12) LOST IN KRANS - ROCKFISTS (Mountain Club Entry)
- 13) LIVING NEXT DOOR TO ATHIES - OGLERS (College House Entry)
- 14) INKETTE, YOU'LL BE A WOMAN SOON - SCRUDU (Male Chauvenist Society Entry)
- 15) DON'T LEAVE US THIS WAY - FINKSOME (NUSAS Entry)
- 16) TIEBREAKER - NET REPAIR COMPANY (Tennis Club Entry)
- 17) PUT SNAKES ALL NIGHT LONG - SHAPERS (Res Reform Committee Entry)
- 18) ROCKY 'N ME - CHAPELHOUSE CHIPMUNKS (Oppies East Entry)
- 19) LOUIS L'AMOUR - SECONDHAND BOOK TRANSFER (English Department Entry)
- 20) RESTLESS POEPALL - DIRE EAR (Plumbing Department Entry)
- 21) THE YEAR OF THE RAT - RHODENTS (Intervarsity Committee Entry)
- 22) THE FILED SIDE OF LIFE - BOSSTON (Campus Informers Entry)
- 23) YES, THURSDAY'S HERE OUS - POOF THE MAGIC DRAG (Gay Lib Entry)
- 24) CROSSED WIRE - DIALADUMDUM (Public Phonebox Entry)
- 25) WHAT A WAY TO BEND THE BALL - ROCKET RIDGEWAY (Soccer Club Entry)
- 26) ONE DRUNK TOO MANY - GUTSAKE (Sanatorium Entry)
- 27) WRETCH - CURL E SHIRL (Blort Society Entry)
- 28) THEY SHOOT TIGERS, DON'T THEY - RAGWAGS (Beer Stube Entry)
- 29) SKYTILAND - BEAFORT STREET BOPPERS (Oppies North Entry)
- 30) JUST ANOTHER BOER BOY - BAAISTAD JOLLERS (Afrikaans Society Entry)
- 31) YOU MAKE ME FEEL LIKE WINCING - CORNE HUMA (Wellington Store Entry)
- 32) DANCE PING-PONG - BAXPIN (Table-tennis Club Entry)
- 33) OH BOY, THE NUDE I'VE SEEN - NAGAPIE (Skinnydippers Club Entry)
- 34) BEEBE, WE KNOW - FLANGERS (Walker House Entry)
- 35) TORN BETWEEN TWO COLOURS - KOTZENOGZ (J K House Entry)
- 36) CARRY ON, DAVID-SUHN - PHRED PHIPPS (Botha House Entry)
- 37) 7 000 DOLLARS FOR YOU - HARPUR'S BAZAAR (Athies Auction Entry)
- 38) SAND IN YOUR BOOZE - BUNGY'S BODYSURFERS (Kowie Weekenders Entry)
- 39) JE DUNCE - SLACKSTERS (Cheers After June Exams Brigade Entry)
- 40) I HATE THE MUSIC - DEREK AND THE DUMMY KNOWS (Censor Board Entry)

There you are. Judge for yourself. I don't mind telling you that No. 2 is an original song-and-dance effort, No. 33 has a non-existent light show, No. 5 is definitely the noisiest, the lead vocalist for No. 22 wears 1971 gear and constantly looks up the words to his songs in a grubby little notebook, No. 8 will never be seen on TV and the only pipes you'll hear on No. 29 will be lead ones covered with sacking. Oh yes, the backing group for No. 40 makes Bing Crosby feel as young as the Brady Bunch.

## House Rugby

Tony Stoops

As you read this, Round 5 of this year's house rugby tournament will just have been completed. With two rounds remaining there seems little doubt that Botha and Oppies will be meeting in the final. Both sides still face hurdles. Botha meet Cul-len Bowles on Sunday. CB, who after a very poor '76 season are revelling in their ace kicker Rich Preston, who played for EP champion side Old Collegians last year. Rich leads the scoring charts in the competition with 22 of CB's 34 points.

Oppies have still to meet the spirited Retief side who could open the way for Pringle if they were to top-ple what is potentially a first-team selection. Oppies have already called on Stu Dunbar this season, who is a former Rhodesian flyhalf. They should get through comfortably.

Two newcomers to house rugby this year have been the predominantly under 20 Thistles, and Gary Lawrence's Black Staff side. The latter have drawn 2 of their 3 matches and would most certainly have beaten Smuts instead of drawing 16-16 if they had a kicker: they missed two 20 yarders straight in front of the poles.

Fortunately for all concerned this year's competition has been largely free of unfortunate incidents. However in the space of ten minutes in the Drostdy-Botha game, Steve Katzeu had an elbow put out of joint, Dave Condy had his nose broken, Greg Christellis was concussed and Kevin Rother was severely winded. None of these injuries were, however, the product of foul-play.

Possibly the best display seen on the field this season was that of '76 champions Botha, who scored 7 tries in beating Smuts 35-3 in a mudbath on Prospect Field.

Walker House have been forced to withdraw from the House Competition because 21 of their guys play representative rugby and in the words of captain John Whitehead "They're just getting too much of the game--most of them turn out 5 days a week as it is -- 6 is just too much!"

## Hockey

Rhodes beat Grahamstown 7-3. In this victory Derek Lo got sweet revenge by beating Kevin Smuts, who had beaten him in the previous match while playing for 1st City.

Lesley Salter beat last year's Midlands Number 1, Fay Maclean. In the Midlands Open played at Kowie two weeks ago, Derek Lo reached the semi-finals.

The Ramblers match was a hard one, with Bruce, Hersch and Rawson giving outstanding performances. Despite plenty of over-robust play by the Ramblers' players, Rhodes kept their heads. Pete Rawson came off second best during an encounter with a Rambler-wielded stick and many other Rhodes players ruefully nursed pains and aches, sustained beyond the course of duty.

## Rowing

John Rainier

Rhodes entered crews in six regattas this year, four in the Eastern Province and two elsewhere. A scratch crew rowed in Senior D division in the ZRC regatta at Redhouse before the year started and won convincingly.

Once term started hard work was put in for the first full regatta we entered: the Suntrail Albany champs at Kowie where there was a good all round effort. The Senior C crew showed good early-season form winning their race. Shaughan Cole came second in Senior A sculls and Rhodes came a very close second in Senior A eights, being beaten by the Leander crew from East London.

A week later at Buffalo Regatta in East London, Shaughan Cole carried on in fine fashion winning the Gordon Mackenzie trophy for Senior B sculls in his heavy fiberglass boat. After winning the Senior C heats in the best time recorded, the four disappointingly lost the final in their one poor show of the season.

Rhodes hosted Border Championships at Settlers dam a month later, and once again put in a good showing, the Senior C crew winning in an excellent time, S Cole in Senior B sculls, Rob Tilney in Senior A sculls and the Senior D four coming second in their races. Rowing a scratch eight Rhodes surprised by beating the Leander crew and coming a close second to the polished Selborne crew.

Over the Easter weekend Rhodes took three crews and a sculler to South African Universities Regatta at Escourt in Natal. The Senior C four continued their winning streak with S Cole winning Senior B sculls and coming second in Senior A. The women's crew performed well, being beaten into third place by crews that have been rowing for far longer.

In the final outing of the season, the S.A. Championships in Pretoria the Senior C four deservedly crowned their superb season by becoming the S.A. Senior C champions for '77

With only two more events to come: Intervarsity with UPE in August; and the S.A. Breweries Boat Race against Cape Town in September, Rhodes Rowing can look back on an extremely successful season, and look to the future with confidence.

## Fencing

Rhodes will be represented by 8 Rhodians at the WP Fencing Championships on 19-21 May. This is the first competition other than S.A. University events that Rhodes has entered.

The venue is UCT, and with Stellenbosch and UCT taking part, competition will be tough. Rhodes has entrants in the Mens Sabre, Foil and Epee, and women will compete in the Foil section.

The mens team is: M Knox (captain), N Allen, E Richardson, and C Leppan. The womens team is: G Bush (captain), N Fort, L Oliver, and L Edwards.

The Fencing Club has recently been given R60 worth of electrical equipment by the university. This recognises the great strides the club has made: last year membership was four, and this year twenty.

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Mike Bechet in action against Grahamstown on Sunday.





# RHODES: A NEW PRESS CODE OF CONDUCT?



THE FUNCTION OF THE PRESS is to serve the University and to support the concepts of reason and responsibility.

Contentious campaigns in favour of openness in administration, the right to know, press autonomy and general freedom of expression should not be launched without prior sanction.

Fair and reasonable criticism is permissible so long as it is directed at officially approved targets.

Strict measures should be taken to prevent newspaper astrologers from spreading alarm and despondency, or forecasting the ruin of the University or any part of it.

IT SHALL BE PUNISHABLE BY RUSTICATION to publish any photograph of the Vice-Chancellor scratching, picking, yawning, sleeping, overbalancing or eating.

It shall be punishable by rustication for a cartoonist to represent the Vice-Chancellor in any one of the following guises:

Snake, skunk, toad, vulture, jackal, crocodile or bed bug; beggar, extortioner, usurer, torturer or undertaker; equipped with devils horns, cloven feet, or tail of any description; arrayed as a member of the opposite or indeterminate sex or clothed only with a fig-leaf.

It shall be an offence to superimpose on a photograph of the Vice-Chancellor a "balloon" containing words calculated to inspire sentiment other than loyalty, affection or awe.

EDITORS ARE REQUIRED TO PREFACE all editorial "Opinion" columns with the following dictum:

'THE POWERS THAT BE ARE ORDAINED OF GOD. WHOSOEVER RESISTETH THE POWER, RESISTETH THE ORDINANCE OF GOD; AND THEY THAT RESIST SHALL RECEIVE TO THEMSELVES DAMNATION.' (Romans XIII)

HUMOUR SHOULD BE ENCOURAGED in such fields as puns, riddles, exam howlers, children's sayings and jokes about communists and emergent African countries, or as the administration shall from time to time direct.

An editor is obliged to divulge the source of any doubtful joke published by him.

No satire is to be engaged in without express written authority, or directed at targets other than those designated by the administration.

IT SHALL BE AN OFFENCE to mention monetary inefficiency without pointing out how much worse it was under any previous administration, but as a rule, editors will be expected to play down or ignore adverse reports concerning the administration.

IT SHALL BE AN OFFENCE for any newspaper to appear with blank spaces or with columns of solid black, to indicate that censorship has taken place.

All editors are required to keep sufficient stocks of rag photographs, recipes, quotations by senior members of the administration and the like for emergency use.

ANY ALLUSION (whether pictorial or literary) however obscure, to sex, of any form, is to be avoided.

SATIRICAL PAGE: Do not take anything on this page seriously.