

SERVICES SECTOR- ENTERTAINMENT
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A South African embassy diplomat said: "Our hearts go out to these people. We will obviously do whatever we can for them."

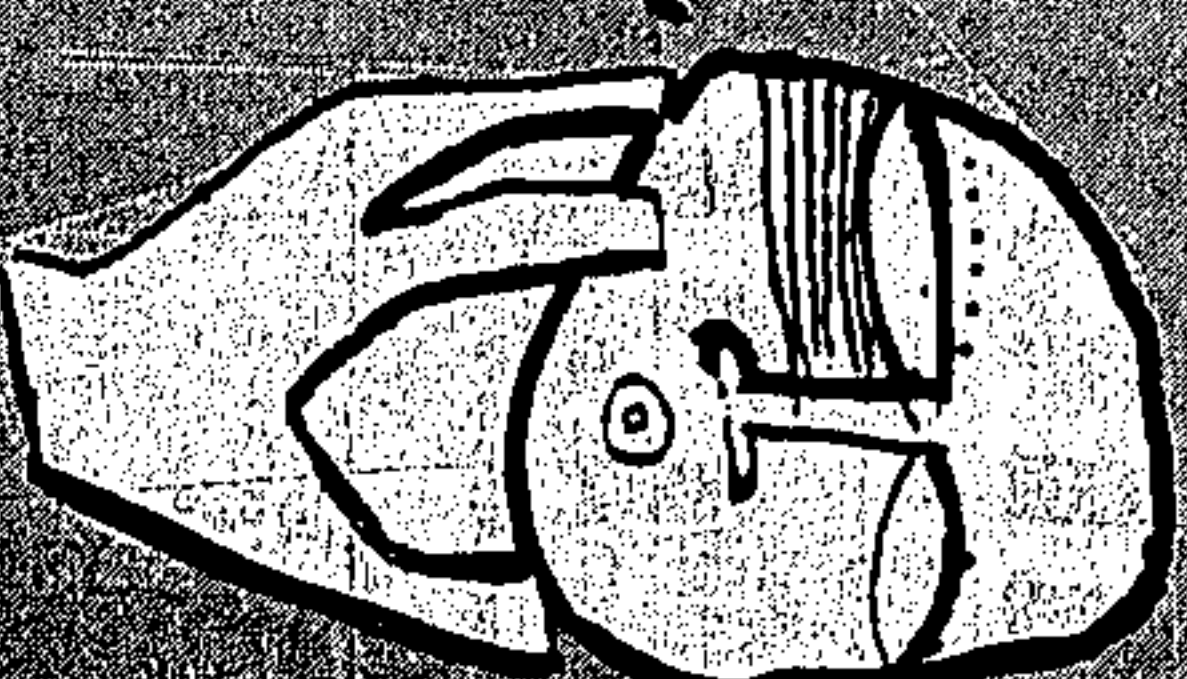


NATION BUILDING

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The Creative Act



A SERIES ON COMMUNITY PLAY-MAKING FOR EVERYONE

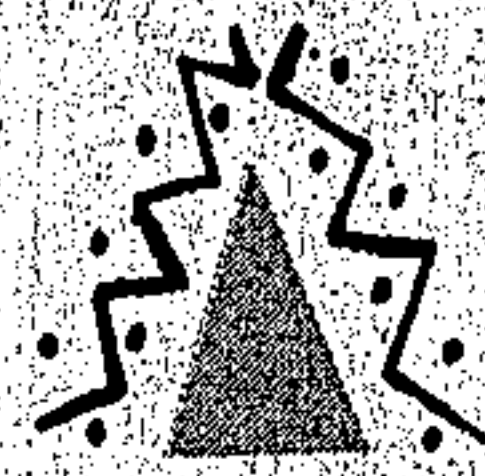
This is the fifth article in our series, The Creative Act, which appears in Sowetan every Tuesday. It discusses the methods, problems and issues involved in the making of theatre.

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Sowetan 31/1/90

THE LANGUAGE

THEATRE



Bheki Peterson

Benji Francis



It is appropriate that we start our process of play-making by considering some of the qualities of theatre as an art form. It is easier for us to appreciate theatre in relation to the themes and messages that it conveys but more difficult to understand how theatre works. Every art form has an *internal logic* that constitutes what we may call its *language*. Today we will be using the concept of *language* to refer to other means of communication and not only the spoken word.

The human body is the most basic tool needed for the creation of theatre. Through the use of ourselves we contribute some of the core elements that make up the language of theatre. Essentially, the language of theatre is built upon the use of physical gestures and movements, our voices and sounds, coupled with our mental and emotional capacities. We transform these human attributes *in performance* into cultural signs that express our inner thoughts and desires. On stage we can walk fast to convey aggression, curl up our bodies to convey fear, make sounds to express laughter and sadness or talk about a wide range of things. And because we use ourselves as the main ingredient in the making of theatre, the content of our theatre usually deals with those day to day circumstances that we find ourselves in.

In expressing the totality of human experience we re-create places (locations or settings) and events. We can supplement and extend the expressive potential of our bodies by incorporating things that we also use in daily activities, such as clothing, furniture(sets) and props. However, we need to make sure that whatever else we use to give a sense of time and place contributes to and enhances the creative work. There has been a tendency in modern theatre to rely too much on garments and theatrical gadgets such as lights. The consequences of this over-reliance on the embellishments of theatre has been the relegation of *our role, our performance* in theatre. This often leads to a hesitancy about whether we possess the creative ability and resources for making theatre. We can conclude, then, that since the human body is the fundamental instrument for performance, we are all capable, theoretically speaking, of making theatre. In fact, in playing out our daily activities we are using our creative instrument- body, voice, movement, thought and feeling- in much the same way as in theatre.

When we choose events for performance from



our daily activities we have to express ourselves essentially. The communication has to be precise. In isolating a scene from life we are actually highlighting or accentuating the events in such a way that we are communicating clarity of action and intention. The theatre dissects that moment in life and reveals its truth for all to see and understand. The moment, in a sense, becomes larger than life as if the event is under the scrutiny of a microscope in scientific experimentation. For the communication to be precise and truthful we need to understand the intention of what we are doing and why we are doing it. In other words, we always act to achieve an *objective or want*. From all this we learn that the observation of *human behaviour and desires is crucial to the truthful-creation of life's events*.

The accessible nature of theatre makes it, potentially, one of the most democratic art forms. This democracy means many people are able to receive its message. Why is this so? Firstly, because, as we have mentioned, the language of theatre is available to each one of us including members of the audience. If the actors and the play are working in our own languages, cultural, social and political context we are able to grasp

the content of their work. Secondly, in watching a play we have to draw on our senses to see, smell, taste, touch and feel. Again most of us are capable of harnessing all our senses. So unlike a novel which demands that one should possess the skill to read, a skill that is not freely available in our society with its high rate of illiteracy, the making and appreciation of theatre draws on skills that are more readily available within most of our people.

The creative and social organisation of theatre ranges from collective to hierarchical participation. We prefer the collective and participatory approach because of our desires to extend democratic practice and fulfill popular participation. The treatment of the experiences and struggles of black people, women and the labouring classes in our history and media is very scanty and partisan. Theatre is available to all these different groups and allows them to tell their stories and interpretations of events.

We see in this exercise that the language of theatre can speak to people from varied places and backgrounds. It is capable of transcending artificial barriers. One of the excitements of the theatre is its ability to bring people together and to reveal those elements within us that bond us.

How to work through the series

Each week we will set posers and tasks for you to work through practically. To act is to do! Each week you should take this page into your work space (any space that allows the group privacy and movement to explore creative ideas) and engage in the tasks set out. Discuss **The Creative Act** page and evaluate its content and suggestions. The series will lead you, as you work with your group, to create your very own play. If you have comments, questions or want back-copies of **The Creative Act** write to us at: **The Creative Act** P. O. Box 42/05, Fordsburg 2033. You can also call us at (011) 838-3034.

BUZZZZZ

In the Buzz Words space we give explanations of difficult or new words used in our series. You may know some of the words but we will be using them in new ways. This week's buzz words are:

Internal logic: an inner process of putting together a sequence of ideas and functions in a considered way
human attributes: the mental, sensory and emotive capacities of people
embellishments: things that can enhance a performance but that should correctly be seen as secondary to the act of performance itself
props: a theatrical term for small objects that are used in performance, examples of these are books, cups, kieres and cigarettes
relegation: to put into a less important position
scrutiny: to have a close and detailed examination of something
appreciation: to appraise or evaluate the significance, beauty and short comings of art
hierarchical: the implementation of a system of power and importance amongst people with those at the top being 'in charge' and those at the bottom 'carrying out instructions'
scanty: short and inadequate
partisan: taking a position in support of a particular belief or movement which can lead towards a biased understanding of other beliefs or movements

01/7/90

Sowetan

(292)

Faked art entries to prove 'racism'

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From HEATHER ROBERTSON

GRAHAMSTOWN. — The judges of the 1990 Standard Bank National Drawing Competition have been accused here of racial bias by one of the participants.

Johannesburg artist Wayne Barker said he had submitted three works for the competition titled "CV can't vote" under the pseudonym Andrew Moletse.

He indicated that he knowingly flouted the rules of the competition in order to test his belief that the competition is biased.

The mixed media drawing which Barker submitted under his own name was rejected by the selection panel.

Sub standard

"The Moletse piece has remained popular with the panel despite it being sub-standard", he said.

Professor Alan Crump, who co-chaired the judging panel with Bongi Dhlomo, stressed that the competition had been subjected to a rigorous and lengthy selection procedure and that the Moletse piece was favoured all round.

"Barker infringed the rules of the competition and we reject his notion of ethnocentric bias", he said.

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Crum also criticised Barker for "game-playing".

The winners of the drawing competition are Margaret Vorster for her work "Crossed Destinies", Walter Oltmann for his

"Stacked Baskets" and Simon Nkwadipo for the pastels on paper titled "Botshabelo".

Each receives a Standard Bank National Award of R10 000. The winning drawings were selected from an initial entry of more than 600 works from all around the country.



MOURNED: Legendary alto-saxophonist Dudu Pokwana who died in London last weekend **PIC: RASHID LOMBARD**

Acclaimed SA jazzman dies

INTERNATIONALLY-acclaimed South African saxophonist and a member of the famous Blue Notes jazz band, Dudu Pokwana, died here last weekend after 26 years in exile.

The death of the 62-year-old alto-saxophonist, born in Walmer Port Elizabeth, has come as a shock to jazz lovers still mourning the death of band leader Chris McGregor who died in France about a month ago.

The Blue Notes left South Africa in 1964. Three other band members, Nick Moyoke, Johnny Dyani, and Mongezi Feza died in

exile.

Drummer Louis Moholo is the only surviving Blue Note member.

Pokwana's wife Barbara said Dudu, who had suffered from diabetes, died three days after undergoing major surgery.

She said his body would be cremated in London and his ashes would be buried in Port Elizabeth.

Dudu started his music career as a six-year-old playing piano. As a teenager he borrowed a saxophone from his idol Nick Moyake and taught himself the instrument

which in 1963 won him the Best Jazz Saxophonist of the Year award at a Johannesburg jazz festival.

Pokwana was a member of the African National Congress (ANC) cultural desk in London.

Pokwana leaves his wife and two daughters.

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5-11/7/90

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By IVOR POWELL: Grahamstown
SPEAKING in Grahamstown yesterday Barbara Masekela issued a clear challenge to the National Arts Festival organisers: change the structure of the festival or face the consequences.

Though her Winter School address — on the subject of Culture in a new South Africa — was couched in the language of constructive engagement, she stressed that the presence of the African National Congress at the Standard Bank's National Arts Festival did not mean the ANC endorsed the festival in its totality.

"The inclusion of the people's voice is on the agenda," she noted. "But a long struggle still remains before its representation accurately reflects the fact that it is the voice of the majority."

"It is to engage you in that dialogue, to challenge you about the paucity of that representation and to embark on sharing

G'town festival organisers warned to change — or else

21 May 6.17.40

our ideas about the future that the ANC is in Grahamstown," Masekela added.

While acknowledging that democratic changes were being effected in the festival's composition and representation, she stressed in a post-lecture interview with *The Daily Mail* that "on all levels" the festival's organisation has to be transformed before the ANC will fully support it.

"It's one thing to espouse at this late stage, democratic ideals, but what we would like to see is concrete action. The people of Grahamstown have made it very clear that though the festival is not being boycotted this year, that does not mean that strong action will not be taken

in the future should the pace of change not be fast enough."

In her lecture Masekela spoke of cultural policy at the festival as "almost standing as a metaphor for our nation's broader history. Successive representatives of the minority ideology have sought to entrench white culture through the denial and distortion of black culture", and she went on to note that "until recent years black culture was nowhere on the Grahamstown agenda".

At the same time she savagely attacked the hegemony of what she described as "apartheid culture" over the "culture of the oppressed people of South Africa". Though the expressions of South Afri-

can people's culture were "more and more winning space for themselves in the arenas of cultural production, performance and display internationally", inside South Africa "the battle remains one for space on the edges of the establishment cultural mainstream."

Perhaps, she argued, this attitude was symptomatic of the ignorance regarding the tenets of the cultural tradition of this country among many of those who "arrogate to themselves the title of cultural experts."

While tearing into the Eurocentric conception of culture which "sees South Africa's cultural worth in terms of its ability to produce a De Riddermaus which can rival that of the Vienna Opera," she endorsed the ANC policy of cultural pluralism by stressing that European culture remains a part of the national heritage — "but a part; not the sun around which the whole cultural universe revolves".

Women's voices are heard in film and on stage

W/Le Mail 6/7-12/7/90

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It is easy to be cynical about the material on the Grahamstown Festival, says **KATHY BERMAN**. But an important development is the powerful work by women aired this year.

THE word is out in Grahamstown, and it is cynicism that prevails.

No, not on the stages, but in the auditoria, the theatre lobbies and the coffee shops. Dozens of down-hearted festival revellers all beseeching the nearest willing ear: "Is it me," they moan, "or is there really *nothing* to see in Grahamstown this year?"

Well the answer is not that simple. I mean, in a year where not even Mbongeni Ngema's mighty Broadway hype could quite out-spectacle the Mighty Mobile Mandela Machine, how can anyone hope to captivate a group of jaded and wearied theatre aficionados in a tiny Eastern Cape.

Not that all is lost.

Engendering interest on the Main Festival is the ever-innovative Robyn Orlin (this year's Young Award winner), and Grahamstown's evergreen favourite, the inexhaustable, pixie-like Martinus Basson, with his *Rape of Lucrecia* — the opera, that is.

But what of the rest? I mean is there nothing new? Nothing reflecting the radical changes in the political dispensation? Well, the organisers squeezed African National Congress cultural cadre Barbara Masekela onto the Winter School Programme (although her arrival was constantly in doubt); and one or two former exiles have been hauled in to judge the various competitions, but the "voice of the people" — as represented on the Fringe — was somewhat hollow and incoherent.

And can you blame it, exactly? In a society constructed on generations of apartheid separatism and pain, did we really believe that culture — like political structures — could be miraculously transformed, overnight?

Well not overnight, but beneath the booming baritones of the weighty performing arts councils with their regular reconstructions of the inevitably "relevant" classics, and slipped in between the predictable agit-prop performances, and township musicals of former years, a slight, almost indelectable, contralto voice is beginning

Fringe actors deserve better plays

SOMETIMES the Grahamstown Festival seems to be 20 000 visitors running around after bad theatre, particularly on the fringe. One doesn't want to generalise, as there is really some good fringe work, but somehow the Cee Dee Production of *A Circle of Friends* manages to incorporate much that is awful in some of the work being shown.

Six typical local yokels (read: average suburban white South Africans) get together for supper. The occasion is destined to be significant, because the dinner table looks like some sort of altar.

Sure enough. Before you can say "pass the to emerge.

It is The Voice of the Women.

First off is Pearl Cleage's *Hospice*. Set in Paris, it tells of the reunion of a South African poetess-in-exile and her daughter — also a poetess. Adapted from the original (American) text by director Laurens Siliye for the Mamu Players, it examines an area hitherto deemed perhaps too "trivial", or too "bourgeois" by former social revolutionaries: the realm of the intimate nuclear family unit, and most specifically that of mother-daughter relationships. The message delivered is that of personal fallibility.

In her quest for personal freedom and liberation, this Mother Africa forsook both her home and her homeland. And she bears the inevitable social blame with pride, conviction and dignity. While Cleage's philosophy is almost too "American humanist", it poses very real issues for a society precipitously made highly international with the sudden influx of returning exiles.

Two other highly intimate and personal tracts arrive on the festival via Paci's Windybrook Theatre. Helena Kriel's intriguingly titled *I Can't Wait to Tie You to the Sofa* is an intimate revelation of feminine thinking. Weaving a seductive web of truly female poetry, this examination of young love candidly spells out the pain and pathos of the young white teenage dream.

Slightly more advanced in years — but even more explicit and aggro in tone — is Nan Hamilton's one-person piece *Blonde and Beyond*. In this psychotherapeutic exploration in poetic images and forms, Hamilton also examines the ambiguities inherent in a contemporary (hetero)sexual relationship — the passions and the pain.

cheese", things have deteriorated, what with adultery, sexual fantasies and macho tension getting out of hand. Hang ups hang out, drama crackles, but, unfortunately, bathos is the order of the play.

The idea, in fact, has potential, and ideas are rife, but theatre technique's lacking and writer/director Dale Lee has given the cast some atrocious dialogue.

This theatrically gauche approach can be seen in more than one play on the fringe. It's a pity. The cast of *Circle* is talented. They deserve better — as do a lot of actors on the fringe.

Fabius Burger

And from the intimate boudoirs of the Northern suburbs, to studio apartments on other continents: Elaine Proctor is a South African filmmaker, about 30 years old, now living in London. Carol Kaplan is the same age. A playwright, she lives in New Haven, Connecticut. Both are concerned with social and domestic violence, both in the land of their birth. While Kaplan locates her four-hander *Wild Coast*, on the Transkei coastline, Proctor's film, *On the Wire*, is set in the Northern Transvaal.

Kaplan's social drama pits a young upwardly-

mobile white couple from Durban against a trendy "mixed" couple from the University of Cape Town. Both couples are camping out for the night. They meet by chance, with inevitable results. In the tradition of a Paul Slabolepszy, Kaplan allows the violence inherent in our social system to work its way into the intimate social realm: as the evening progresses, hostilities grow; the two men bare their territorial machis-

mo, and the women stand by as helpless spectators. And the source of the violence once more lurks somewhere on the border. It is a new version of that disgusting racist cliché: you can take a young man out of the army, but you can never remove the army from the man.

Which is a point conclusively made by Proctor. Proctor's film is located somewhere past the *angstige* Afrikaans archetypes of Reza de Wet

and Deon Opperman and the simmering serfs of André Brink's *Houd-den-Bek*. In Proctor's Northern Transvaal dorp, the ossified *ossewaens*, long laden with Calvinist guilt, *gesinsmoord en broedernis*, are now overturned. The contents have been pillaged and the *tuis* grows ever inwards.

On the Wire is the story of a community under siege. Where previously the *ossewa* fortified the laager, now the electrified wire fences of the title surround the dorp. A young farmer, Wouter, returns with his buddies-in-arms to their remote Northern Transvaal town after a routine sortie to the border. This time, however, Wouter is visibly altered. The skeletons are beginning to rattle. And so begins a terrifying exorcism of guilt and pain as day by day Wouter exercises more and more violence upon his long-suffering wife. It is an exacting study of family battering. And Proctor's camera is ruthless as she finely details the intimate horrors of perverse love-making turned-to-torture in the unrelentingly intimate sequences of the film.

A horrifying document of the apartheid age, it proves incontestably that it will take more than a rapid rewrite of the statute book to exorcise the apartheid regime.

Doesn't the new SA include Grahamstown's townships?

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Everyone agrees that the Grahamstown Festival must begin to include the people living in the townships on its doorstep. But their participation has been hampered by chronic lack of funds.

By **IVOR POWELL**

MKHUSELI MANTILE heads a cultural group called Spear, operating in the township outside Grahamstown.

"Not the spear of the nation," Mantile says. "But we also want to be sharp and powerful like a spear in the work that we make."

Perhaps they would be. The only problem is they don't have a venue to rehearse or perform in, or the basic equipment needed to play the jazz which lies at the heart of their cultural aspirations.

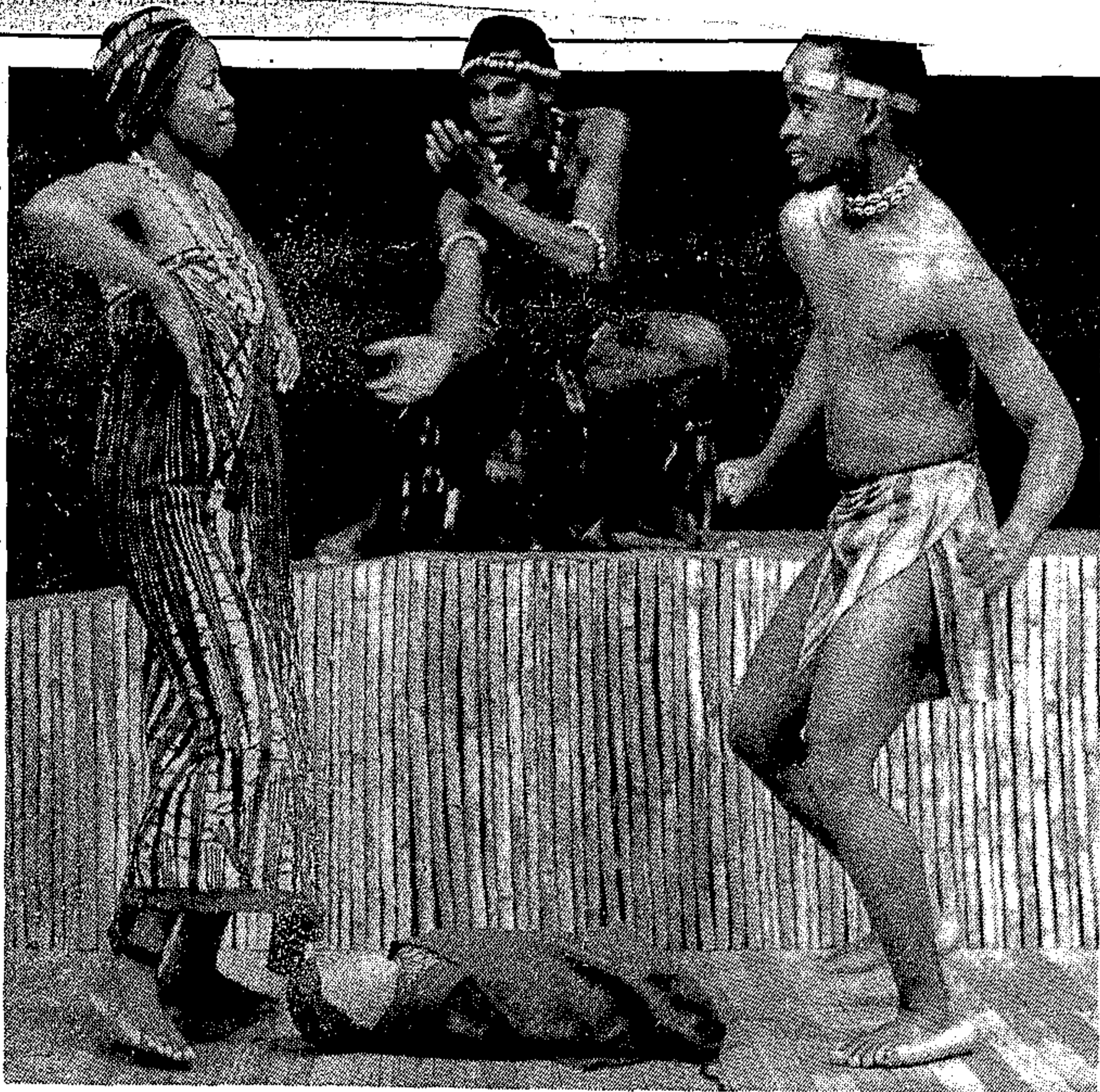
There are more than a dozen similar cultural organisations operating in the Grahamstown townships. Only one, the Vukani Arts group, has a production running on this year's Standard Bank National Arts Festival fringe.

"There is an enormous amount of talent in the townships and a huge township interest in the arts," says Peggy Harper. Harper is acknowledged as one of Africa's great dancer/choreographers. As the developer of a dance technique based on specifically African movement and form, is one of the few artistically active people in Grahamstown who have tried in any concrete way to address the problem.

And she makes her point about reservoirs of talent in the townships in the most telling of ways. Harper's offering on this year's festival fringe is a dance drama called *Lizwelakhe* which is loosely based in African mythology and employs the dance technique she developed out of a lifelong study of African traditional movement. It was put together in something under three weeks. There are a couple of dance students in the production, but for the most part the cast is made up of entirely untrained township kids, who just happened to express an interest.

To be sure, *Lizwelakhe* has a few rough edges. The narrative is not as developed as it might be, there are moments when the floor patterns get a little blurred.

But this notwithstanding, it is an extraordinary production. It is extraordinary in the first place because Harper is a highly skilled, highly professional and vastly experienced choreographer and teacher. Even in three weeks, she has been able to bring out real grace and real feeling in her dancers.



It is extraordinary in the second place because it develops a style and a form which is authentically and indigenously African in a festival still dominated by classical ballet and Shakespeare and latter-day Greek tragedy. This is a form and a direction, one would have thought, which really would be capable of embodying the "new South Africa" everybody at the festival is so fond of alluding to.

It is extraordinary in the third place because the kids in the production have triumphantly demonstrated that they make the grade as participants in the annual festival in their home town.

Yet Harper received no support when she approached the festival organisers with the project. The tiny funding budget required had to be made available by OK Bazaars.

What is even harder to understand is the fact that when Harper — who is no small cheese in the world of dance or of culture in the African mode — offered, for the consideration only of a basic living wage, to spend a year working in the Grahamstown townships, teaching and developing pieces for production on next year's festival, she was turned down because "money was not available".

A similar offer was reportedly made by Cape Town cultural worker Rob Amato, and was similarly turned down.

Meanwhile the festival foundation continues to financially support those events which it selects from an initial submission of production details for inclusion on the main festival. About half of

those selected as main festival events this year have been put together by the provincial performing arts councils. As incumbent festival chairman Alan Crump noted in a *Daily Mail* interview, the performing arts councils hardly need the money and what he referred to as the "special relationship" which exists between the festival and the government-funded performing arts councils "needs to be re-evaluated in a hurry".

Pressure is mounting from people's organisations in the area — notably the Grahamstown Cultural Congress, the local cultural umbrella body — for all this to change. This year, while there is no boycott against what is still perceived as an essentially white, Eurocentric event, the festival committee is engaged in intensive negotiations with progressive cultural and political organisations, aimed at transforming the festival into a "people's festival". The major thrust of the GCC's demands is that the festival address issues of underdevelopment within the Eastern Cape region, where unemployment runs to somewhere around 70 percent and cultural groups like Spear can't even get their hands on instruments so that they can make music.

As one GCC organiser noted, the first step — and it is a laughably difficult one for most South Africans — is to start seeing both the townships and the town of Grahamstown as a single geographical and social space. The "new South Africa", like charity, begins at home.

THE ANC has made clear its determination to play a role in the planning of future arts festivals in Grahamstown. It expects many of the festival's fundamental notions about arts and culture will have to change to accommodate, and fully represent, all the peoples of SA.

ANC Arts and Culture secretary Barbara Masekela said in a lecture delivered in Grahamstown yesterday that the ANC delegation had come to participate in debate about events such as the Grahamstown Arts Festival, to "bring our political perspectives to bear" on the course the festival would take in the future, and to develop a new and unique national aesthetic.

Her address received a standing ovation from a capacity audience in the 1820 Settler's Monument.

Despite many questions from the floor, she could not totally allay fears that the ANC would diminish the festival's accent on classical drama, music and dance.

While many South Africans valued the classics and these events would not be cancelled, she said, "successive representatives of the minority ideology have sought to entrench white domination through the denial and distortion of black culture".

She did not give an absolute assur-

ance that cultural bodies organised by the ANC would promote "art for art's sake" and attempt to further the aims of cultural organisations or individuals who did not further the aims of a new SA.

"The cultures of the ruling English and Afrikaner groups have, in a grotesque inversion of their real representation in the populace, been presented as the most important central core of SA culture."

"The vibrant and diverse cultures of the majority — where they have been granted any recognition at all — have been presented as primitive ethnological curiosities or side attractions on the fringes of arts festivals," she said.

She conceded that protest and resistance from the white community had also been suppressed, but criticised those who had given themselves "the title of 'cultural experts' but who have not yet learned about nine-tenths of our nation's culture".

She said it was disturbing that culture was becoming a matter of own affairs, subject to individualistic

ANC defines its cultural role

The Standard Bank Arts Festival in Grahamstown

whims and fancies, indifferent to social responsibility.

"These chasms, this fragmentation, are eroding the foundations of the unitary culture we seek to build," Masekela said, but in her plea for cultural unity, or People's Culture, she said that views of English and Afrikaans-based cultures were a valid part of SA culture.

"But a part; not the sun around which the whole cultural universe revolves," she said.

The ANC policy contrasted with the "Eurocentrism" of the old hegemony, she said, which saw SA culture in terms of the emulation of models originated outside the continent.

She said that by aiming at an ersatz European high culture, SA was ignoring its own rich heritage.

"The culture of English-speakers

— the voice of Grahamstown 1820 — has been the most exclusive and resistant to genuine national influences," she said.

"Afrikaans, by contrast, has since the age of the oorlams, taken more gift-words, more nuances of musical harmony and phrasing, and more patterns of life and production from the soil of Africa."

"We have a national tradition of Afrikaans writers — and yet there is a dialectical tension between black writers and the Afrikaans language."

"The same struggle is being waged — and will need to be intensified — in relation to English, because the struggle for liberation is a struggle in and for language as much as on any other terrain," she said.

She emphasised that literacy programmes were vital, and called for a re-evaluation of notions of cultural work and cultural programmes.

Funding and institutions had been concentrated in the centres of white dominated metropolises and tended to draw resources and talent away from where the majority lived.

This trend needed to be reversed

not only by abolishing apartheid with its residential zoning, but by diffusing money and expertise to the black residential and rural areas.

She said the ANC was totally against censorship. "We do not want a situation where there is the fear of anyone not being heard. But we are against the promotion of racism and chauvinism. We would like to see an SA where everyone has the right to speak even if they differ."

"Those who wish to speak on behalf of SA's people must be part of structures which can join with them in shaping and giving mandate to their message, so that when it reaches the ears of the world, it truly represents us as a nation."

The policy of the cultural boycott was still valid, and would remain so for as long as apartheid persisted, she said, and it was a pathway to allow the representative, democratic culture of the people out to the world.

Masekela said afterwards that exiles had been greatly inspired by the work of artists in the country. "Culture is as important as any other discipline and can be a vehicle through which the people of SA can reach conciliation."

JOHN MICHELL

previous 33,47c. Specialist mining fund Guardbank Resources Fund, which focuses on investments in mining and natural resources, had a difficult six months with the overall increase in its unit price restrained to 2,6%. The rise of

STANDARD BANK NATIONAL ARTS FESTIVAL

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A void beyond protest

The arts — writing, theatre, music, fine art, dance — can tell us something about the state of the nation. In some ways they are an advance reconnaissance patrol, identifying and articulating problems before the rest of society can — and occasionally sending back warnings.

For the past few years the annual Standard Bank National Arts Festival in Grahamstown has been a vital opportunity for all the far-flung individuals and groups to come together for 10 days. The interaction among the artists themselves, and between them and the thousands who make the journey to see them, is impossible to quantify. No two individuals will have the same perception of the festival, so varied and intense is the range of work on offer.

Even so, each festival develops something of a general mood, an atmosphere which somehow becomes palpable like the weather. And this year something important is missing. There is a flatness, a sense of hollowness.

Let me make it quite clear that this is not a comment on the organisational capacity of the 1820 Foundation, nor on the selection and balance of work, or on the polish and talent demonstrated by nearly all the artists on view. The problem, it seems, is this: whereas the Grahamstown festivals of the past five years (at least) have appeared to be ahead of the country, this year's festival is out of date. The reason is simple. President F W de Klerk has not only moved too fast for many of his supporters: he appears to have outstripped the capacity of most artists to respond.

A year has passed since the last festival — yet it is only six months since Nelson Mandela was released, and the ANC and many other organisations were made legal. Perhaps we are all still in a daze — and in this sense the 1990 festival may be as accurate as its predecessors in detecting the national mood.

The problem was neatly captured by one of this week's events: a showing of a video taken at Victoria Falls in July 1989, when a delegation of South African writers (mostly Afrikaners) met for discussions with exiled writers (many of them members of the ANC). In any other year this video would have been dynamite — the kind of thing that could be seen only at the festival. And those who saw it would have been excited and a little guilty, because such things were forbidden for so long. But this is July 1990, Nelson Mandela has been chatting on the White House lawns and the video — while obviously of interest — turned out to be a bit of a yawn.

Before, it was easy. In a part-instinctive,

part-deliberate response to the darkness of the mid-Eighties, the festival became a lonely but bright beacon of free artistic (and often political) expression. At times it seemed both thrilling and frightening that the pains and desires of an entire country were crammed into one small town for a few days. There were tensions; at times the pressure cooker overheated. But it never exploded. Now the festival is off the boil.

Artistically, it is no longer enough simply to protest. It was very easy for artists to say what they were against; much tougher now to work out and articulate what they are for. This, I suspect, is why so much of the fringe theatre at this festival seems caught in a time-warp, as if De Klerk had not made his speech and Mandela were still in prison.

Some writers seem to have caught up, in their references and thematic concerns — but generally the new vision seems still confused. The most effective work seems to be introspective and personal — and, therefore, less communicative and more indulgent.

Perhaps, for some, the folly of subordinating artists to ideology has at last been exposed. When the party line gets blurred they cannot function. If art comes second to a struggle (whatever its focus, and however virtuous), the artist is dependent on that particular struggle, and his work is, therefore, doomed to die when the struggle shifts or ceases. In short, he is no longer an artist; if you want to call him a cultural worker, he is redundant.

It will be interesting to hear what ANC arts and culture representative Barbara Masakela has to say in the lecture scheduled for this Thursday — particularly as it follows three days after Frederik Van Zyl Slabbert's. If their talks produce a discussion full of fulminations and fireworks, hinting at raging debates yet to come, then the Grahamstown festival will be seen not to have lost its soul after all. If there is meek acceptance of the party line (whatever it is), then we shall have to look elsewhere in future for our trailblazers.

David Williams

Freedom struggle not over, says Masekela

By THABISO LESHQAI

BARBARA Masekela of the ANC's Department of Arts and Culture was given a standing ovation by a largely white audience at a lecture she delivered on "Culture in a new South Africa" at the Standard Bank National Arts Festival in Grahamstown this week.

Back in the country after 27 years in exile, she is due to leave again today.

Her address was delivered amid growing criticism and fear of political censorship of art by ANC-aligned cultural organisations. She impressed with her clear arguments and sense of humour.

She described the festival as "the English equivalent of the Voortrekker Monument". The ANC's presence, she said, did not endorse "the totality of festival policy" but acknowledged that "the inclusion of the people's voice in the festival was on the agenda".

Earlier in the year the festival was criticised by community-based cultural organisations for being Euro-

centric, undermining the cultural boycott and being insensitive to the feelings of blacks by continuing to call its co-ordinating body the 1820 Settlers Foundation.

Organisers only avoided boycott action by giving away hundreds of free tickets and entering into negotiations with the Grahamstown Cultural Workers' Congress.

Masekela confirmed the cultural boycott continued but denied it was a form of censorship. She spoke out against "apartheid's apologists and toadies" who were "criticising people who had done so much at so much risk and who were diverting attention away from the fact the struggle to isolate apartheid culture was far from over".

At a mass meeting in nearby Fingo Location that evening, Masekela urged the crowd not to believe the struggle for freedom was over. "There are still difficult days ahead of us," she said.

Masekela's insistence that the struggle continued disturbed part of her white audience that afternoon. Mutterings could be heard in the Settler Monument building that "apartheid has changed and there is no need to stress the continuation of struggle".

But the toyi toying that greeted her words in Fingo that evening illustrated the vast political differences between the culture of the monument and that of the townships.

"We don't know how they do things up there," said Gugile Nkwinti, regional secretary for the ANC in the Eastern Cape, "but here we toyi toyi".

Masekela said she was awed at the amount of work still to be done in the country and saddened by the "unspeakable poverty" of most South Africans.

However, she said she would tell exiles that South Africans were waiting for them with open arms.

"There has been a great deal of destruction but the years of sacrifice have not been in vain.

"There is a growing constituency of non-ANC members giving signals that they too want to join in the business of building the new South Africa."

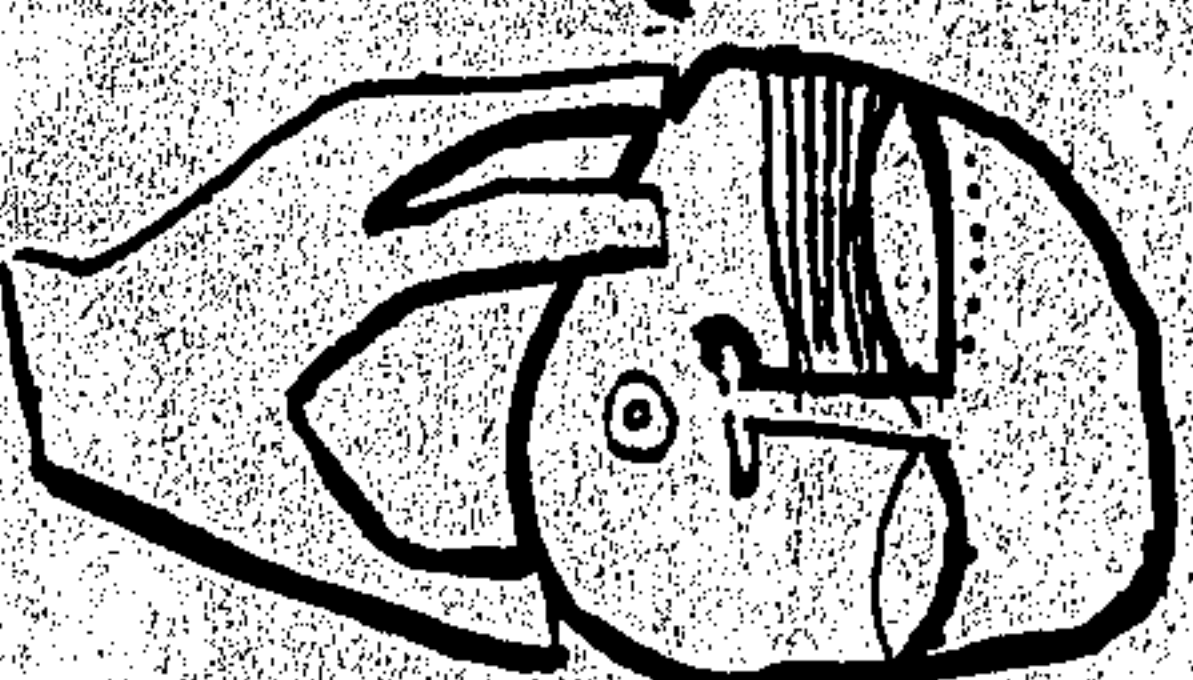


NATION BUILDING

The power is in your hands

If you think of something you could do to make your community a better place to live in - why not do it creatively

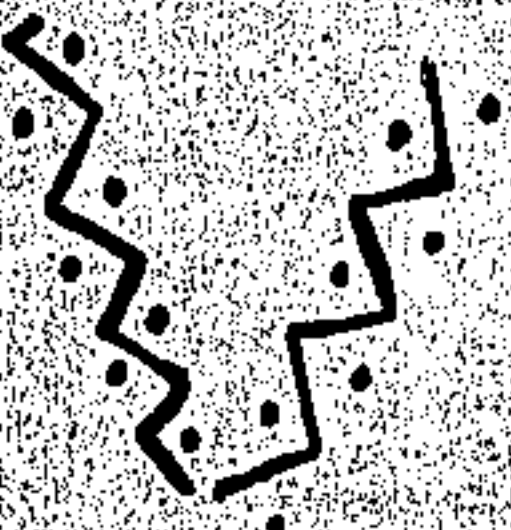
The Creative Act



A SERIES ON COMMUNITY PLAY - MAKING FOR EVERYONE



Benji Francis



This is the sixth article in our series, The Creative Act, which appears in Sowetan every Tuesday. It discusses the methods, problems and issues involved in the making of theatre.

Sowetan 10/7/90

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Bheki Peterson



One of the most sophisticated human tools that we have to express our ideas and emotions are our voices and language. As social beings we probably started talking by using a range of elementary sounds such as grunting, screaming or whispering. Such sounds represent what we may call our earliest *vocal signs* or *speech acts*. This elementary language of signs and sounds expressed the inner intentions of our actions. Useful as they were, in time we must have become dissatisfied with the limited capabilities of elementary sounds to convey our inner thoughts effectively and with clarity and precision. Through a very complex process that stretched over centuries we developed speech and language which we organised around words as key signs. We developed speech and language in order to 'speak our minds' as the saying goes.

Despite their close interconnection, we can draw a distinction between speech and language. Speech is the physical use of our voices and we express (voice) our ideas when we engage in the *speech act*. The human voice is itself like a musical instrument. We can create a variety of tones, rhythms and melodies with it. We can communicate through ordinary speech, song or we can whistle or hum. The expressive range of the voice is vast and we are capable of tapping into its creative reserve at any time. The verbal expressions that we make arise from inner effort, motivation and the thoughts that convey our wants and objectives. As we have suggested before, all conscious or evident human expression moves between the two essential extremes of *liking* and *disliking*. That is to say that we act or express feelings/emotions towards something or someone because of our attraction or we do the opposite because of dislike. In between these extremes we also have a large range of human emotive and rational responses. So we can see that the acts of thought, action and vocal expression have inner unconscious (or unseen) motivations that reflect wants and objectives.

We have come to think of speech acts such as talking, singing, crying, laughing, and others, as spontaneous and natural. Yes, in a sense they are, but they also involve a great deal of coordination and physical effort. All speech requires that we simultaneously use our vocal chords, breathing organs and minds. If any one of these three components fails us then we encounter some prob-

SHAKING OUR MINDS

Solomon
10/1/92



lems which result in impediments demanding more effort. We tend to realise the effort that speech demands mostly when we have to perform in somewhat unfamiliar circumstances. Remember when you had to recite a poem in front of the class? Remember the tiredness you felt afterwards? There is a great need for us to learn how our speech mechanism works, how it produces sound.

Today most of the vocal utterances or statements that we make are rely on the use of words or language. In our daily lives and in performance we rely on the unity of speech and language in order to communicate. We must remember, however, that we said the language of theatre is based on a network of complementary actions and utterances: we speak through the movement of our bodies and our voice. Speech is an important form of interaction in the drama because through spoken dialogue we can reveal a range of actions and objectives. We can show our emotions by declaring our love for someone, assert the truth in the face of opposition, tell someone to do something, ask questions, and so on. All these things we can express evocatively through our use of speech and words. In short, through dramatic dialogue we can reveal and grasp the personal, psychological and social

nature of characters, their needs and objectives. We must mention that the radical changes and benefits brought about by the creation of language were not without their problems. The major tensions centered, predictably, on questions of interpretation. For instance, if he is speaking his mind' it does not mean that it corresponds or takes into consideration our minds. Words and language are open to different uses and understanding. Take the word *pig* for example. Our association of the word *pig* with a four-legged animal with a snout is purely incidental. There is nothing in the word *pig* that is inherently linked to the animal. If a *pig* was initially called a *car* we would not be questioning the term today. It is through use and socialisation that we are now agreed, more or less, that the word *pig* refers to an animal and the word *car* to a vehicle. Yet some people can use *pig* to refer to someone who behaves in an unacceptable manner and others still to refer to a policeman.

So we can see that our expression, be it through speech, movement or writing, is further shaped by environmental, social and cultural conditions and the politics that govern our lives. We can only decide on the appropriate or intended meaning of words and dramatic dialogue by considering the people who are talking and the context in which they are doing so.

Each week we will set posers and tasks for you to work through practically. *To Act is to Do!* Each week you should take this page into your work space (any space that allows the group privacy and movement to explore creative ideas) and engage in the tasks set out. Discuss *The Creative Act* page and evaluate its content and suggestions. The series will lead you as you work with your group to create your very own play. If you have comments, questions or want back copies of *The Creative Act* write to us at: *The Creative Act* P.O. Box 42705, Fordsburg 2033. You can also call us at (011) 838-3034.

Illustrations by Clifford Charles



In the Buzz Words space we give explanations of difficult or new words used in our series. You may know some of the words but we will be using them in new ways. This week's buzz words are:

- speech mechanism:** the workings of the different parts in our body that are activated in the making of sounds.
- complementary:** adding to or extending the meaning or functions of something else
- dialogue:** an exchange of words
- evocatively:** to call up a response in an inspirational way
- psychological:** how people's attitudes, beliefs, feelings and actions are affected in the formation of their character
- incidental:** occurring by chance

Sports optimism too hasty - NOSC

Soulfan 11/7/90
SOWETAN Correspondents

THE mood of optimism sweeping through South African sport over the question of re-admission to international sport is premature.

There are still obstacles - political and administrative - to overcome before the country can think of re-entry into world, the general secretary of the National Olympic Sports Council, Mr Ntobi Tyamzashe, said yesterday.

Everything would depend on the findings of the Association of National Olympic Committees in Africa in Harare later this year.

Speaking from his East London office, Tyamzashe said he had noted the optimism of individual sports administrators but warned that there was still a long way to go before such optimism could be justified.

"The Harare meeting - I can't give you a date yet - is all-important," he said.

"It is a meeting where all South African sports points of view will be heard, and that includes the so-called 'establishment sports'.

"At Harare they will discuss the preconditions of our re-entry into world sports," he said.

Celebration of SA art

From MOIRA LEVY

LONDON. — A toyi-toying crowd rocked the lofty halls of London's Institute of Contemporary Art on Sunday with the opening of Zabalaza, a two-week festival of South African art and culture.

Speeches gave way to spontaneous

dancing and celebration as musicians and poets took the platform to perform examples of what the next two weeks will have to offer.

All but five of the participants — ANC representatives from Harare and Tanzania were delayed en route — were at the launch, to meet members of the ANC National Executive Committee, art sponsors, funders, and

the press. Frank Meintjies, former press officer of the Congress of South African Trade Unions (Cosatu), opened the festival with a strong appeal to the British public to maintain sanctions and keep up the pressure on Pretoria.

He described the festival as an opportunity for South African cultural workers to gain skills and expertise.

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PERFORMANCE: Bhekisani Manyoni, a muralist, entertains the crowd at the opening of the Zabalaza mural exhibition

Lifting culture from the 'Ghetto'

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From MOIRA LEVY

LONDON.— It was a celebration of South African art and culture with a difference.

South African writers, artists, poets musicians, actors, photographers and film-makers descended on the British capital over the past two weeks for the Zabalaza festival.

The festival was graced by big name performers like jazzman Jonas Gwangwa and afro-fusion band Sakhile.

The festival included plays such as Bachaki Theatre's *Top Down*, Peter Ngwenya's *Jabavu* and *Endangered Species* — a new play by Barbie Schreiner.

Poet Wally Serote, organiser of the festival, said it contributed to a culture which made it possible for the slogans "black is beautiful" and "white is beautiful" to co-exist.

The festival, however, was set apart from other similar events by its emphasis on training.

Throughout the two weeks of Zabalaza, the more than 100 delegates took part in workshops and seminars daily.

At Shadwell, an adult education institute in South London, 40 South Africans, including some exiles from ANC offices in Africa, attended workshops.

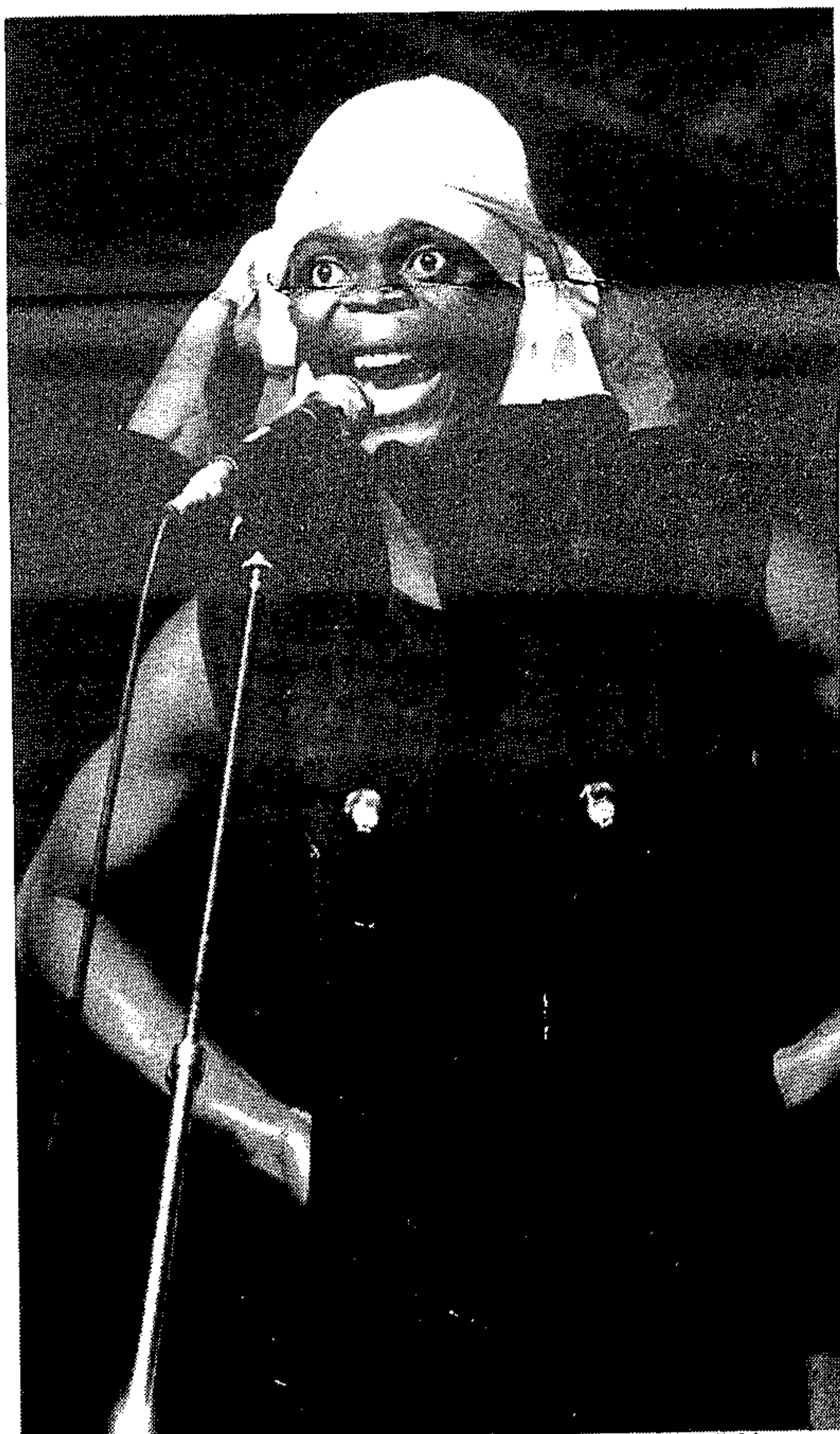
Writers in the group were led by different trainers every day, while administration workshops for those engaged in the running of cultural offices were led by two British art workers Wanjuro Kihoro and Pat Bardill.

The result was a tailor-made course to suit the mixed requirements of the participants.

Lecturer in literature Liz Gunner and writer Gillian Slovo, as the writer's training collective, adopted a different approach.

Their two-week programme ranged from visits to *Time Out*, the London listings and arts magazine, to workshops on the novel and short story and training in basic editing and desk-top publishing.

The photographers were co-ordinated by Beverly Friedman and their programme included a round of visits to London's leading and less-known photographic institutes and exhibitions, with talks by leading British



THE VOICE: Natal-based poet and performer Victor Shingwenyana at the Yaa Asantewaa Arts Centre

For performers the programme was quite different. At London's national theatre they took part in sessions on make-up, mime, story-telling and radio skills.

Film makers will stay on after the festival for an intensive six-week training programme on video production.

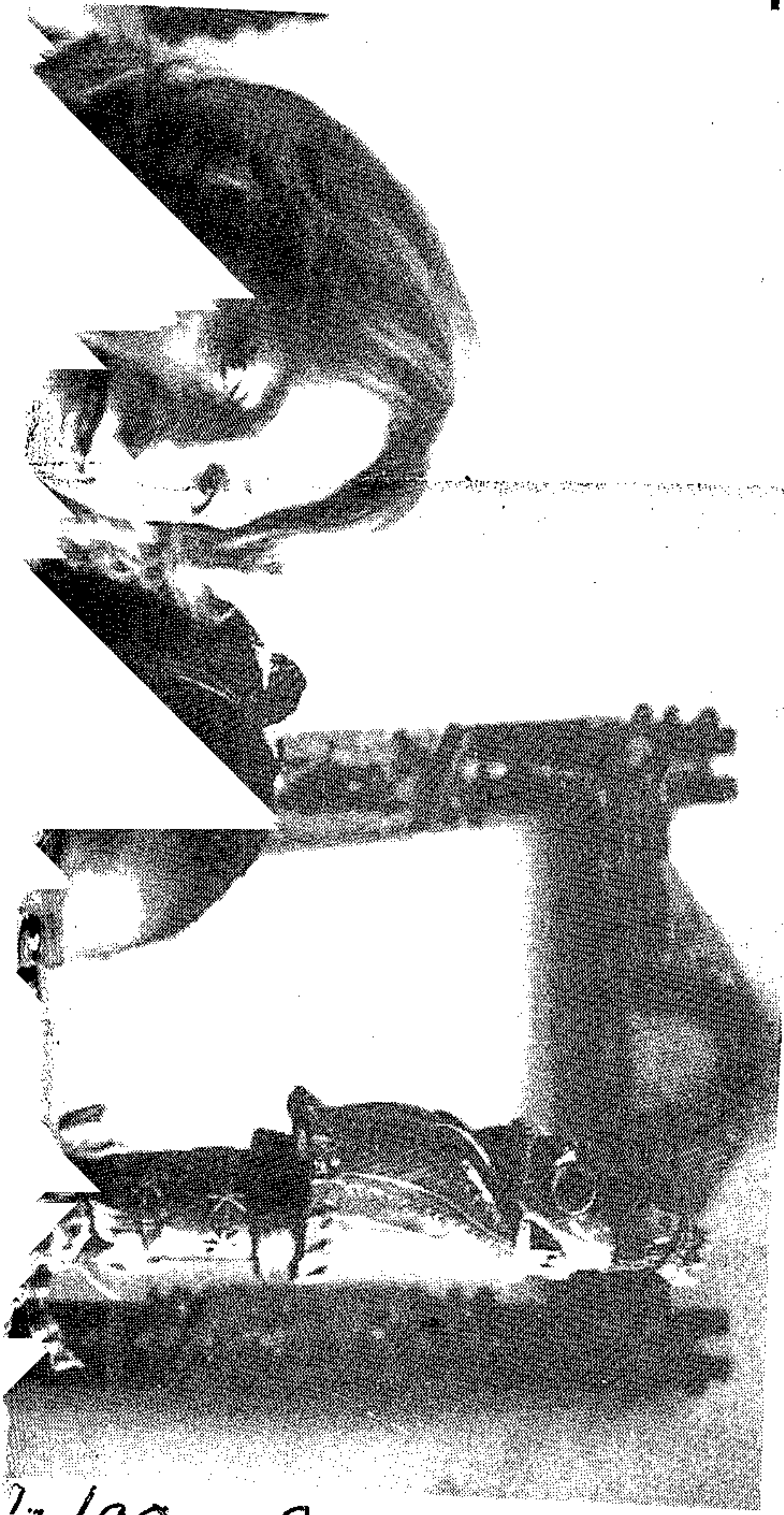
Participants were initially concerned that they would not be able to achieve much in two weeks.

amount even in this short time," Andries Oliphant from Staffrider.

"The writer's workshop covered a wide-range of areas and included professional writers as well as emerging young writers.

"This kind of training needs to be continued on a regular basis inside the country. What has been important was the experience of coming into contact with other cultures.

"It was a learning process that helped free us from the ghetto mentality that apartheid produces."



ANC ROSSOUW CROSSROADS CULTURAL

South 12/17 - 18/17/90

HEALTH is not only something that happens in a hospital or clinic with a doctor and nurses".

With these words, a delegate sums up the feeling at the conference of the Progressive Primary Care Health Network held at the University of the Western Cape last weekend.

The network consists of health and development projects, health worker organisations and individuals in community organisations who are committed to the idea of progressive primary health care (PPHC).

They provide care outside of hospitals, in clinics or the community. Members of the organisation believe it is important to examine and change conditions in which communities live, the role of health care offered and the attitudes of health workers and to define to whom these health workers are accountable.

The PPHC network was formed after the National Medical and Dental Association (Namda) brought together participants in health and community projects in 1987 to discuss the need for a national PPHC strategy.

The first national conference, at which PPHC Network was established, was held in September 1987.

At its third national conference last

Should progressive health workers have links with state health bodies? What can be done to step up the fight against Aids? These were some of the issues debated at the Progressive Primary Health-Care Network conference last weekend. REHANA ROSSOUW reports:

weekend, the most contentious debate centered around links with state bodies. After a health conference held in Maputo in Mozambique recently, the ANC said it was important that progressive health organisations debate whether to form links with state health structures.

The network had not discussed its response to the issue. When its Southern Transvaal region was invited by the state health department to attend a discussion on health issues, it declined the invitation.

Delegates to the conference asked whether it was possible to influence state institutions. They felt it was not their role to concentrate on developing links with state bodies and argued that they continue their involvement at a local level and leave national issues to national health organisations.

They believed that, if they were drawn into links with state institutions with token representation, they would be "co-opted" by those institutions.

"We must be involved from planning to implementation and not just in the latter," the conference resolved.

"We should support the ANC in their negotiations and await national resolutions on links with the state.

"Our efforts should remain directed at preventive and educative health matters."

The conference decided it was important to set preconditions to cooperation with state health bodies. Delegates agreed that their cooperation could be misused and the state could "bask in the glory of our efforts".

They said they would cooperate only if the Natal violence was ended, if the state made an effort towards eliminating privatisation in health and committed itself to socio-economic change, and if the decision was approved by their

communities.

The conference called on the ANC to produce an Aids video and manual which could be distributed throughout the country.

Aids was a primary health care problem, the conference heard, because common diseases like TB and diarrhoea became more widespread among people once the HIV virus took hold.

They also resolved to improve inter-regional relationships between organisations involved in fighting Aids and to share knowledge and resources.

Delegates also examined the problems of disabled people in South Africa, where one in 13 people is physically or mentally disabled.

Problems highlighted included a lack of resources and services for disabled people, a lack of consultation with them, discrimination in employment and lack of acceptance in society.

The PPHC resolved to train community rehabilitation workers, cooperate with existing rehabilitation organisations, produce information packages on available resources and finance projects for disabled people.

They also resolved to increase their efforts to get communities involved in controlling existing health care facilities where they lived.

a system with the Tanzanian government whereby the health workers took an exam set jointly by the two.

"If our health workers passed the exam, they were allowed entry to a Tanzanian university.

As Tanzania was part of the Commonwealth, their qualifications were recognised.

Trustee

Like 30 other doctors and 50 nurses trained in the Eastern Cape, Tshabalala faces not having her qualifications recognised under existing South African Medical and Dental Council (SAMDC) and South African Nursing Council (SANC) regulations.

She says she is happy to be back in South Africa, although she is unsure how long she will be able to stay. She hopes to be able to come back to South Africa permanently.

She has been asked to serve as a trustee of the Centre for Development Studies (CDS) in Cape Town and would have to spend time in Cape Town to do so.

"It's good to be part of the debates and struggle at home. But I was also saddened when I visited Crossroads. It hurt to see people's living conditions — totally unacceptable conditions."

most universities had changed in the past 50 years and students have become more intimate.

"At hostels, students are granted the privilege of adult responsibility, including intimacy."

Counsellors must always guarantee confidentiality and, if necessary, anonymity. Aids is linked to sexuality and therefore is a sensitive area to deal with. "The HIV virus is unable to differentiate between educated and uneducated people."

Health work

PROGRESSIVE health workers have formed a national Aids coordinating committee to replace an interim national task force.

The move was decided on at a one-day consultation at the University of the Western Cape last Saturday.

Participants discussed a draft statement adopted at an international health conference held in Maputo in March.

At the conference, attended by the ANC health secretariat and South African health organisations, delegates called for an Aids task force to be set up to coordinate the fight against the disease in Southern Africa.

They concluded that state-run programmes were flawed and that it was vital to integrate community organisations in a

campaign against the HIV epidemic. They recommended regional and national coordination in the fight against Aids.

Last Saturday's meeting, organised the interim task force, began with reports from each region in South Africa on work done to combat Aids. Discussion followed on what work should be done on a regional and national level.

"There was very firm consensus at the meeting that we are not ready to establish a national Aids task force because of differences in strength between i

South 12/17 - 18/17/90

Two festivals held recently may have been oceans apart but both reflected South Africa's wealth of cultural talent. The Grahamstown Festival is moving away from its traditional support of minority culture while the Zabalaza Festival was a cross-cultural triumph. Moira Levy, Heather Robertson and Krisen Pather report:

GRAHAMSTOWN in many ways reflects the social contradictions of South African society.

What made the National Arts Festival, held at the town annually, significant this year was that these contradictions were played out on stage with disturbing realism.

The festival has gained the reputation over the past few years as a "premier arts event" — the showcase of South Africa's talent. With more than 43 presentations of opera, ballet, avanté garde dance, drama, music, film and art on the main festival and more than a thousand events on the fringe, the festival — which attracted more than 25 000 people — is expected to have cashed in more than R7.5-million.

But for the majority of township dwellers in Grahamstown — "premier event" or not — life went on as usual.

There is no electricity for the majority of township dwellers. Donkeys and carts driven by barefoot little boys transport wood to the townships for the bitterly cold winter nights.

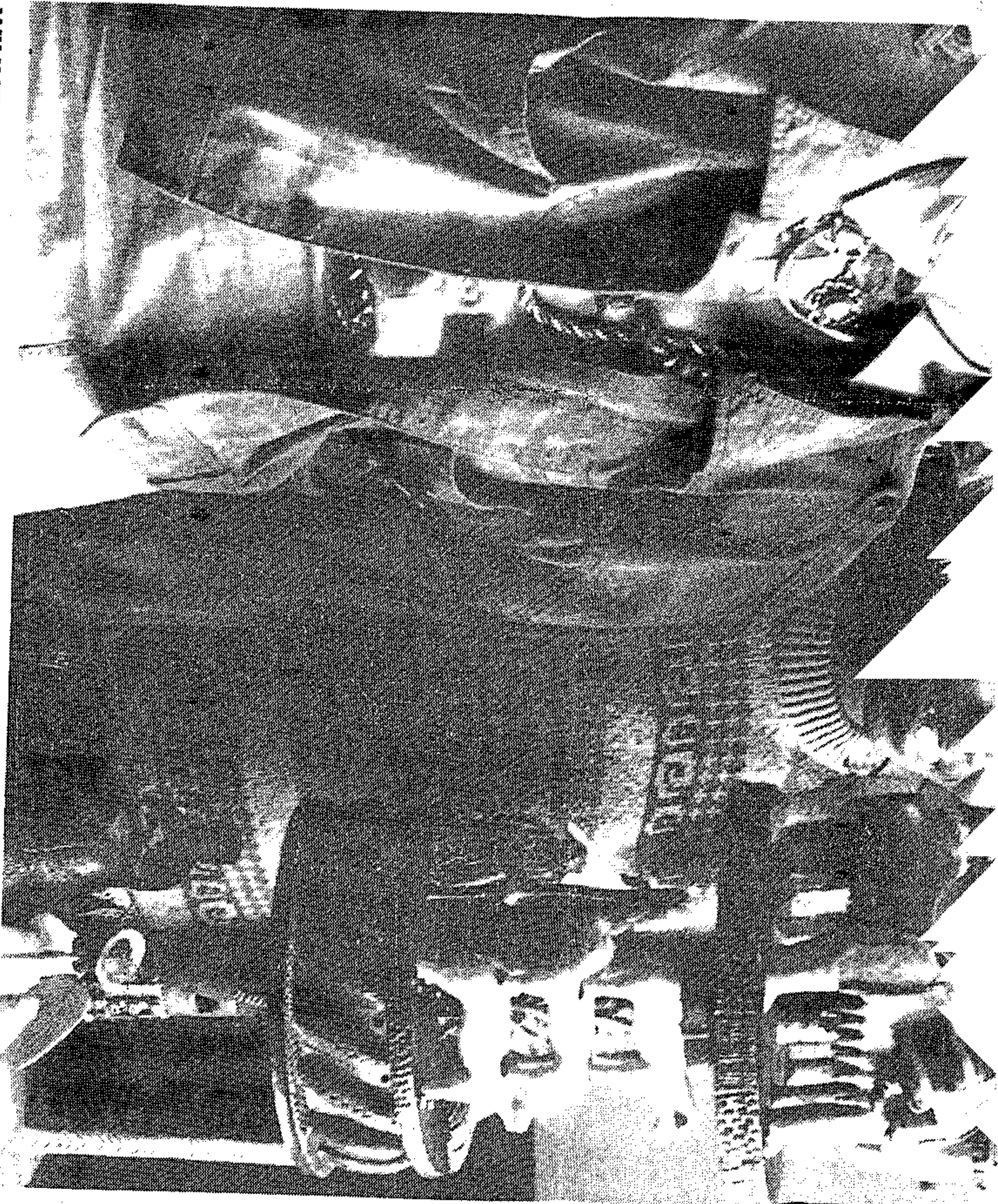
The festival revelers do not get to see this aspect of the town — the kwashiokor cases, the communal taps and the poverty.

Given this context, part of the reasons for limited community participation in the festival becomes understandable.

Ruth Plaajies, a member of the Albany ANC interim committee, explained that while the community supported a decision not to boycott the festival, the community in the townships see the festival as a "white" event and therefore show little interest in it.

A clear illustration of this point was the vast difference in audience at a welcome home rally in Fingo organised for Barbara Masekela, ANC head of the department of arts and culture, and the largely white audience who attended her address on culture in a new South Africa at the Festival Winter School.

More than a thousand people, many of their faces painted in traditional ochre, filled the Fingo hall to capacity, singing and chanting on Masekela's behalf. Three vibrant choirs sang a variety of songs, rich in imagery, ranging from eloquent love to struggle songs in Sotho and Xhosa.



WINNERS: Joint winners of the Young Artist of the Year Award, Fee Halsted-Berning and Bonnie Ntshalintshali, whose ceramics were on display in the Monument Art Gallery

inspired by what she called the "energy, love and music" of her people that she had only previously seen only on video.

She was impressed by a Xhosa-speaking youth group's rendition of Sotho folk songs, a language foreign to the Eastern Cape, saying they reflected "what the ANC means by a united South Africa."

In contrast, Masekela's address at the 1820 Settler Monument a few kilometres away earlier the day could have been on another continent.

Her speech clearly had an impact as she hammered the point home that the festival had to reflect the culture of all South Africans if it was to be a truly national festival of the arts.

"We want the festival to present a non-racial face," she said.

She claimed that "in South Africa, the battle remains one for space on the edges of the establishment cultural mainstream". She attributed this to the ignorance of those cultural experts who had not learned about the culture

She also emphasised the need for training of black artists.

"Our children, so long deprived of access to both their own culture and the skills of cultural production, must have those doors opened to them. It may be that art and drama can help to illuminate the dark places in the minds of those children traumatised by the prisons and torture chambers of South Africa."

Professor Alan Crump, chairperson of the Grahamstown Festival Committee which has been meeting with the UDF Culture Desk, the Congress of South African Writers and other cultural organisations, indicated that the committee accepted Masekela's criticism of the festival as valid and that attempts were being made to address all the criticisms.

The Grahamstown Cultural Workers Congress had been given 4 000 tickets to distribute to members in various arts disciplines who would not otherwise afford them.

Crump was confident the name,

changed, "subject to consultation with community organisations". He added that the eucentric nature of the main festival would be altered.

Crump said that Ramoloe Makhehe, co-president of the Performing Arts Workers Equity (Pawe) who is on the drama selection committee for the main festival, has taken the responsibility to ensure a far stronger representation of blacks.

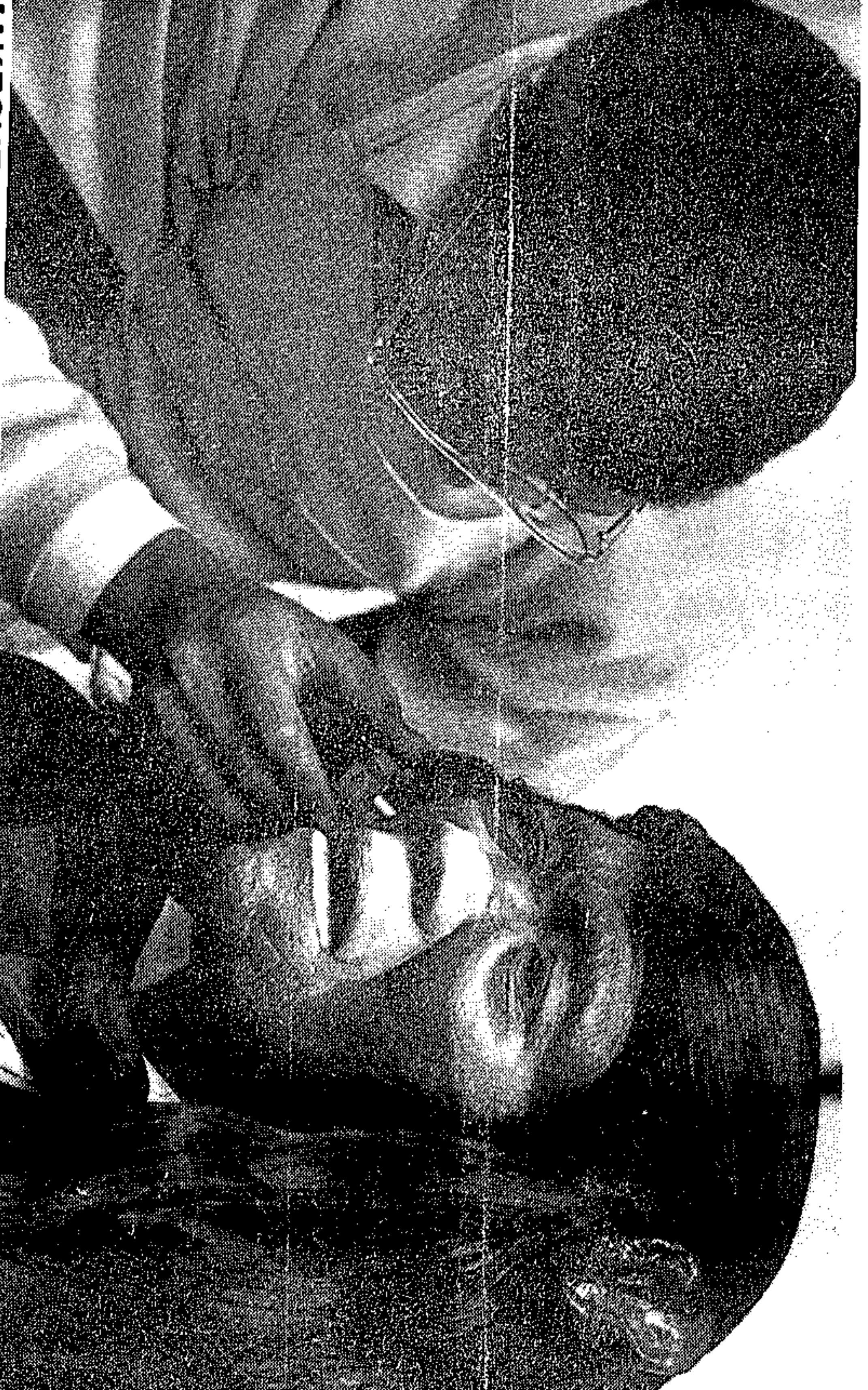
Actress and writer Geina Mhlope who has attended several arts festivals throughout the world explained that previously she had never experienced the 1820 Settlers' Festival as "her festival".

However, this year's festival was significant as it exposed artists throughout the country to one another's work and gave audiences a wide choice.

"I appreciate the changes. The candle has been lit. The festival is here and we are here to blow it higher and higher so that it can grow."

— Heather Robertson and Krisen

DRAWING: Ellaenhogen and Pearson in Raiders of the Lost Ark



MAKEOVER: Sam Williams is prepared for his role as an ape



It's the no holds barred Sisulu and Sanderson Show!

Wed 13/7 - 16/7/90

ed VHE handbill announcing the after-dinner show at O'Hagan's restaurant in the heart of the northern suburbs was irresistible. There it was, tacked up on the wall in the middle of a row of posters advertising the forthcoming attractions of stand-up comedians: "See Tony Sanderson in his 'No Holds Barred Show'."

Special Guest: Walter Sisulu of the ANC. Come In And Challenge Him!

So they came, they came in their big Benzes and their hand-wrought jewelry and thick winter coats to meet the man who, they fear, might get it into his head to take it all away from them one day.

In an orderly fashion they lined up outside the door, waiting to be body-searched. These were not people used to standing spreadeagled while a comrade the size of a basketball player frisked them for weapons. But they smiled anyway and filed into the candle-lit dining room after handing over the R20 convert charge destined for the coffers of the African National Congress.

The menu was expansive, but there was a ban on the sale of alcohol from half-an-hour before showtime. The waitress explained: "We don't want people to get rowdy or say anything they might regret later." Nobody did.

For most of the audience, it was the first time they had seen Walter Sisulu in the flesh. Who among them would have driven into Soweto to stand jostling for space in Jabulani Stadium?

For Sisulu, more used to delivering amplified speeches to thousands of loyalists, this gathering of 100 hushed white people (and one or two black people) loyally with their Roquefort salads, must have seemed somewhat strange. He had come, he said, because he saw

Chat show host Tony Sanderson gets a celebrity from the world of politics to provide the entertainment. CHARLOTTE BAUER reports

it as his job to reach people "in whatever small corner they're in". O'Hagan's restaurant was a very small corner indeed.

The idea of inviting Sisulu to the restaurant to answer questions belongs to Tony Sanderson, a radio and television chat show host better known for interviewing tiger-tamers and ventriloquists. "This," he said, "is the serious side of Sanderson. I might not be the best interviewer in the world, but this is more honest than anything you're likely to see on television."

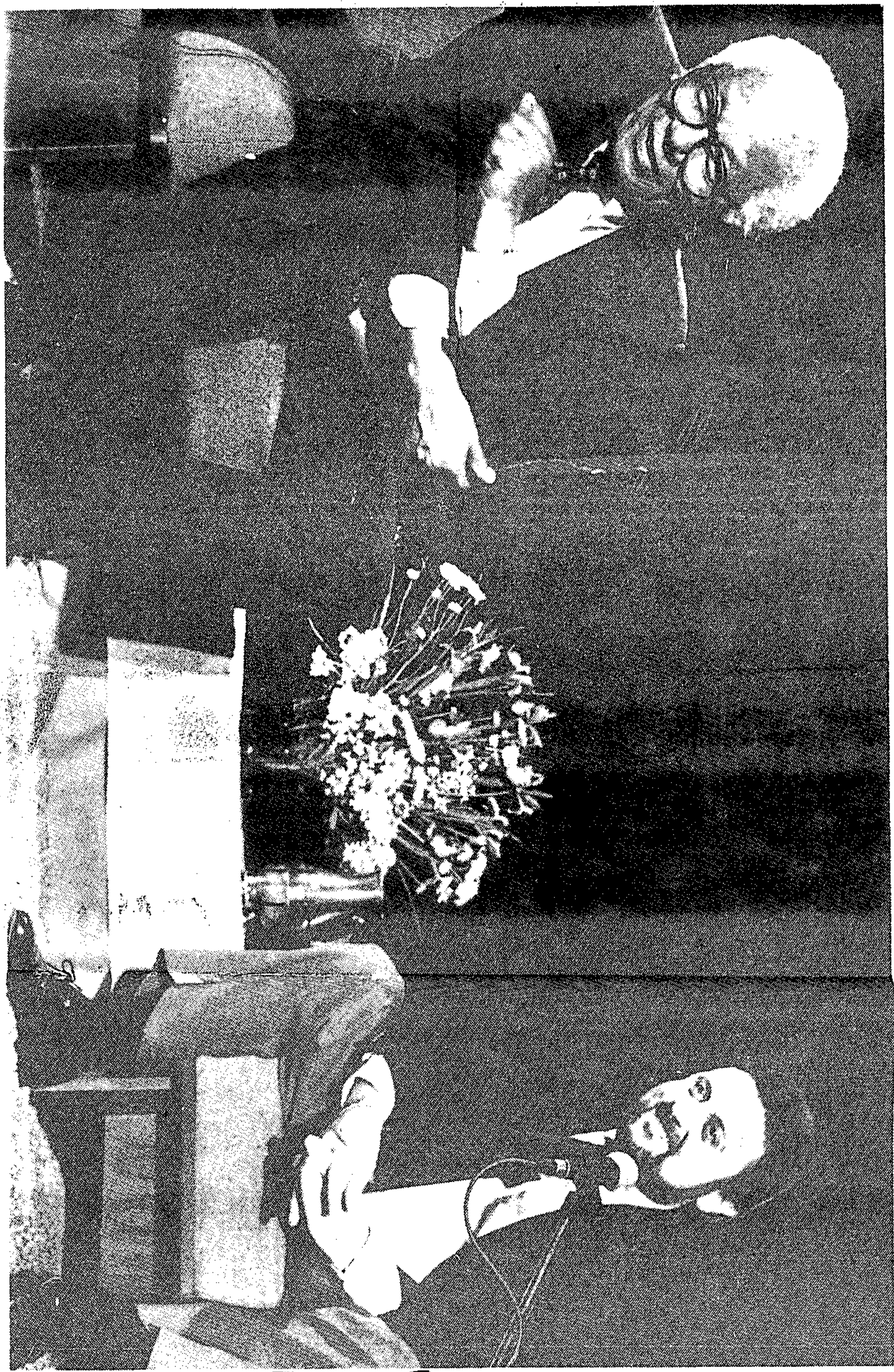
He was right about that. The questions were as predictable as the answers, but the Walter Sisulu Show was a genuine reflection of the terrors that stalk the sleep of thousands of urban whites who place their faith on the altar of free enterprise and their hearts on the side of Justice For All.

"Now please ladies and gentlemen, don't let's turn this into a buntfight," Sanderson pleaded as question time approached.

He needn't have worried. The impeccably mannered punters never upset the applecart — they were far too enchanted with the fragile newness of being allowed to flex their freedom of expression upon a man who was being allowed to practise his.

"Mr Sisulu, will there be a Bill of Rights to protect minority groups in the future South Africa?"

"Mr Sisulu, does the ANC believe in



Walter Sisulu and Tony Sanderson hit it off during Sanderson's television show before an upmarket audience of 100 people

the doctrines of communism?"

"Mr Sisulu, how is the ANC going to unite the different tribes?"

"Mr Sisulu, will any part of my bill tonight go to buy a bullet or a bomb for Mkhonto we Sizwe?"

"Mr Sisulu, do you see a role for the Conservative Party in the negotiation

process?"

Only the answers to the latter two questions were overwhelmingly simple. To the first, the proceeds of the evening will be spent by the ANC on anything it likes. To the second, no.

Only one person in the audience mentioned the creeping fear of nationalisa-

tion close to every liberal capitalist's heart — and he was black. But his concern that a future government would restrict businessmen from doing what they do best did earn him the most enthusiastic round of applause of the evening.

Next was O'Hagan's, who can go

and watch Eddie Eekstein telling blue jokes, or Joe Parker reeling off racist cracks.

Parker's show might warm you up for Tony Sanderson's proposed next guest on his "No Holds Barred Show" — Eugene TerreBlanche. Negotiations are un-

Picture: AVIGAIL UZI

STANDARD BANK NATIONAL ARTS FESTIVAL

FIM 13/7/90

Cultural space invaders

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"The aim of the cultural boycott is to deprive apartheid of world culture." The speaker was Barbara Masekela, head of the ANC's department of arts and culture, on her trail-blazing visit to the Standard Bank National Festival of the Arts in Grahamstown.

That sounds spiteful but Masekela went down well; her determination to be accessible to anybody who wanted to ask questions, her general good humour and impish wit, her apparent readiness to put aside past bitterness — all these made her a popular speaker.

But, behind the general glow of reconciliation, it emerges from her speech and replies that the ANC's policy in the arts remains, at best, confused.

There are two main issues: the cultural boycott and artistic freedom. On both the ANC's stated policy (what some members say in private, of course, is a different story) is shot through with contradictions.

Masekela makes it quite clear that the boycott stays in place for the time being, as part of the struggle. Yet she also admits that it serves as a filter — in other words, there are certain artists or groups who are given ex-

emption. One thinks of Mango Groove and Johnny Clegg as recent examples of local artists who have performed abroad — yet Miriam Makeba was asked not to sing a few weeks ago when she visited home.

This raises a problem so intricate that it makes nonsense of the intellectual justification of the boycott. If the boycott is selective, a decision has to be taken on every individual case — which puts enormous power into the hands of those who happen to be sitting behind the cultural desk.

At a previous panel discussion on the Winter School component of the festival, novelist André Brink spoke out strongly against giving bureaucratic structures such power (though he did stop short of calling for the abolition of the cultural desk).

Further, if a boycott is selective, it implies that any artist who is not against the struggle should be exempted. Why, for example, should classical music not be declared beyond political evaluation and, therefore, beyond restriction? But the ANC will not do this because the boycott is also simply punitive.

Because it is selective, we are in a situation where the ANC can prohibit what it does not like. The potential for hypocrisy and corruption is enormous. (There may be an instructive comparison with the sports boycott which, whatever other flaws it may have had, has been intellectually and logically consistent for two decades — it has made *no* exceptions.)

Of course an intellectually flawed position is not impossible to sustain; after all, the NP sustained greater absurdities of illogicality for decades.

The other major issue is the relationship between art and the "struggle." Here the ANC's position, as relayed by Masekela, is more disturbing. "Every artist," she says, "must be involved in the process of change." She talks of the artists' accountability to democratic structures and the community but is unable to define involvement or accountability. It would have been indelicate, given the conciliatory atmosphere of the occasion, to point out the loud echo of Aldous Huxley and George Orwell. She says, with charming and unintended irony: "I

ANC helps SA ^{CHL} into ^{14/7/90} world ¹⁹⁹² soccer

By DALE GRANGER

SOCCER is set to lead South African sport out of international isolation — with the ANC supporting the National Soccer League (NSL) in working for South African participation in the next World Cup and a Cameroon tour.

A senior source in the NSL said this week that the two bodies were working towards soccer's re-admission to Fifa.

Mr Walter Sisulu, the internal leader of the ANC, said last night that "the relationship between soccer and the ANC was very good".

NSL spokesman Mr Abdul Bhamjee said this week that he was "optimistic" that South Africa would participate in the next World Cup finals in America in 1994.

"Support from the ANC is most crucial and we are fortunate in having such a cordial relationship with them."

He added that for the past decade "soccer in South Africa has been non-racial and has not participated in rebel tours, like rugby and cricket, and it is only right that soccer must lead the way — and the others must wait in the queue".

He said the ANC acknowledged what the NSL had done in sport, but before South Africa could be re-admitted there must be one non-racial soccer body and all apartheid must be removed.

Mr Bhamjee said that the Football Association of South Africa, the South African Soccer Federation and the NSL had held talks and there was a strong possibility that one body would be formed by the end of this year.

He said that if South Africa was a member of Fifa "hopefully by early next year, then the first country to be invited to tour South Africa would be Cameroon".

Mr Andraes Herren, a press officer for Fifa, said from Fifa's headquarters in Switzerland this week that if an important person (like Mr Nelson Mandela) were to give substantial evidence that the requirements with regards to non-racialism had been fulfilled, "then certainly we would be encouraged and would view the situation in a different light".

Musicians hold talks with SABC today

By VICTOR
METSOAMERE

EXECUTIVES of both the South African Musicians Alliance (Sama) and the SABC will meet at Auckland Park today to discuss contents of a manifesto which Sama sent to SABC Director-General, Wynand Harmse.

Sama will report to its members at a meeting to be held in Newtown tomorrow at noon.

Censorship ranks high on the list of 13 issues Sama, with the backing of both musicians and record companies, has asked the SABC to address urgently.

The manifesto was adopted in March last year.

Spokesman Jabu Ngwenya said Sama will be represented, among others, by Charles Mabaso, Ray Phiri, Rashid Lannie, Victor Ntoni and a legal team. He said Harmse will head his own team of SABC executives.

The other issues are the promotion of international artists at the expense of South Africans, payment for radio broadcasts and video transmissions, a call for a non-racial television, diversity of ownership of radio and television stations and programmes, the tribalistic nature of the radio services.

SABC lends an ear to musicians' gripes

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JABU NGWENYA

TALKS between the South African Musicians Alliance and the South African Broadcasting Corporation this week were a positive start towards an effective working relationship between the two parties, says Sama spokesman, Jabu Ngwenya.

The meeting, which Ngwenya described as being open and frank, lasted three hours.

Only three issues - censorship, the promotion of international acts at the expense of local artists and payola - of the 13-point manifesto sent to the SABC by Sama were discussed.

On censorship, which has been the main gripe of many musicians over the years, the SABC plans to make various changes to its existing procedures for clearing lyrics of songs and videos.

The main changes include the restructuring of the selection committee, the implementation of a policy of giving reasons for all decisions and the appointment of an appeal committee.

Both parties agreed on the appointment of one or more non-SABC employee to the appeal committee.

By VICTOR METSOAMERE

"The SABC provided many statistics regarding the relative broadcasting and transmission times of locally-produced music as opposed to international music," said Ngwenya.

"Our delegation agreed to study these statistics and discuss them with Sama members.

"We noted the SABC's stated commitment to the promotion of local music and commitment to working with the music industry to improve the quality of local music," he added.

International

The statistics showed that more local artists appeared on TV3 while there were more international videos on TV3. More international acts were screened on TV4.

Radio broadcasts of local artists' music was higher on black stations, lower on Radio Metro and lowest on Radio 5.

Ngwenya said Sama accepted the SABC's contention that payola was a universal problem and that it should be eliminated by all sectors of the music industry.

"The SABC director general,

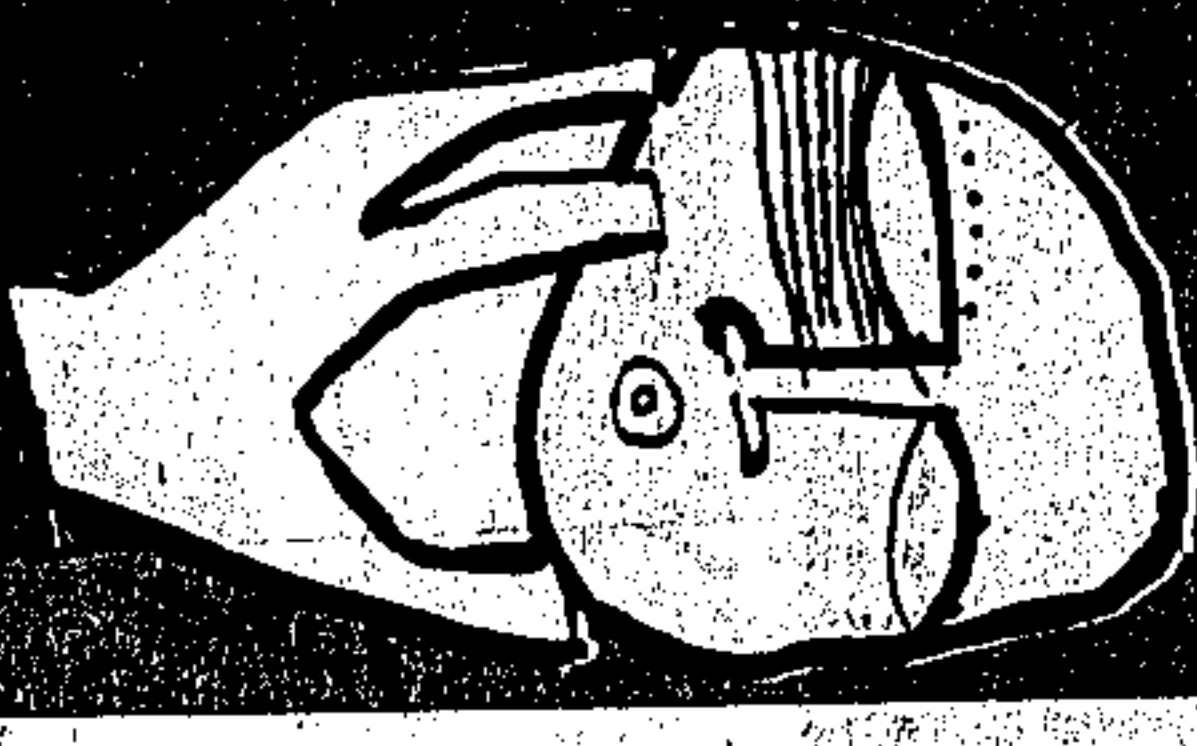
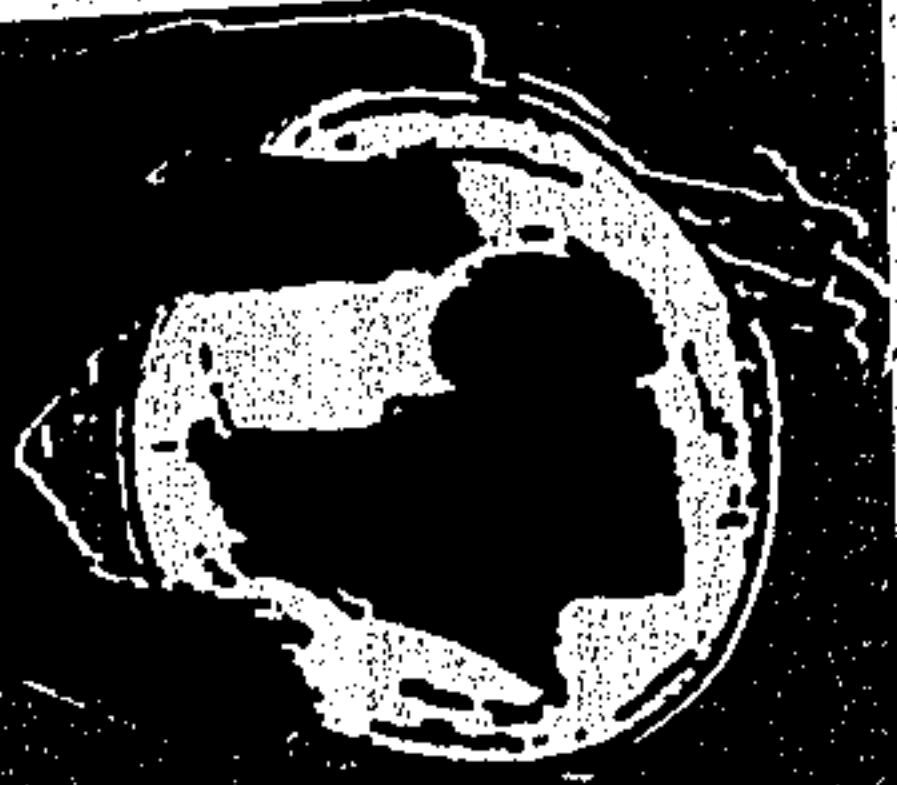
Mr Wynand Harmse, informed us that he would be writing to all South African record companies to notify them of his determination to stamp out payola and bribery," Ngwenya said.

In his correspondence with the record companies, Harmse would ask them for cooperation.

Ngwenya said Sama had agreed to have a further meeting with the SABC on the issue of payola. The Association of South African Music Industry would also be invited to the meeting.

The other issues, still to be discussed by Sama and the SABC are: payment for radio broadcasts and video transmissions, a call for non-racial and television, diversity of ownership of radio and television stations and programmes, the tribalistic nature of the radio services, the financial involvement of the SABC in music festivals, a clarification on the criteria used for the compilation of music charts and hit parades, song festivals, the SABC's involvement in music awards, the financial and administrative arrangements regarding SABC performances and the control of the SABC over music departments and programmes.

● Sowetan cartoonist Len Sak is away on leave. His work will reappear when he returns.



A SERIES ON COMMUNITY PLAY-MAKING FOR EVERYONE



Benji Francis

This is the seventh article in our series, The Creative Act, which appears in Sowetan every Tuesday. It discusses the methods, problems and issues in the making of theatre.

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Bheki Peterson



THE ELECTRICITY OF MOVEMENT

In the past two weeks we began exploring the different ways we can use our bodies to communicate. So far we have identified the human body as the basic tool of performance. We also noted the expressive potential of our voices. The strongest and most visible element that activates communication is our ability to move. *Movement* is a basic aspect of daily life and it, therefore, becomes a powerful expression in theatre.

It is through the physical movement of our vocal organs that we are able to speak or sing. We breath out air which strikes against the vocal chords in the voice box (larynx). The vibration that ensues sets up sound waves which are then amplified (made audible) in the chest and the space above the voice box, in the mouth, nose, bones of the face and the hollow spaces in the head (sinuses.) To experience all this repeat the vocal exercises given in the last installment. Examine the impulses and actions that go into the production of the word or sound.

We move in order to fulfill tangible objectives: for instance putting on a jacket, responding to a knock on a door or kicking a ball towards goal. While all these actions are physical they also express an interior desire which is not always readily seen: putting on a jacket for warmth or for an occasion, fearing the knock on the door because you have something to hide and scoring a goal in order to impress someone.

All movement occurs in space. It reveals itself in the rhythms of weight, time and flow. We can go to the door in a number of different ways. We can tip-toe to the door (characterised by strong weight), go to it in an indifferent manner (even weight) or glide to it with fond expectancy (light weight.) Can you give some inner motivations for these actions? Try to give many and varied motivations for each action. All movement occurs in time. We either execute an action quickly or slowly (tempo) depending on our wants. We can strive after objects with an openness and freeness (free flow) or we can cringe and tighten in response to other objects or stimuli (bound flow). So we see that movement expresses our attitudes in a particular situation, or reflects a momentary mood, reaction and sometimes personality. A person's behaviour is not easily seen in a single movement but we can form an opinion

So we can see 17/7/90

from a series of sequential movements. Our movement is very much influenced by environment. We act differently when in public to when we are in our own private space.

Since early times we have used movement in the practical execution of work and in the spiritual gestures of ritual and worship.

The art of movement covers the whole range of bodily expression, including speaking, mime, dance, song and music. Mime is the most basic form of movement expression in the theatre. It unfolds a story through physical gestures, movements and unspoken motivations. In its essence it is stripped of words and music and exists in silence. In its bareness the mime's effort in striving for values and truth becomes its expressive richness. It communicates without the ambiguity of the word which is always open to interpretation.

Dance when expressed in its pure form is an aggregate of rhythms, shapes, patterns and styles that express an inner drive to move. The



How to work through the series

Each week we will set posers and tasks for you to work through practically. *To Acts to Do!* Each week you should take this page into your work space (any space that allows the group privacy and movement to explore creative ideas) and engage in the tasks set out. Discuss *The Creative Act* page and evaluate its content and suggestions. The series will lead you, as you work with your group, to create your very own play. If you have comments, questions or want back copies of *The Creative Act* write to us at *The Creative Act* P.O. Box 42765, Fordburg 2033. You can also call us at (011) 838-3034.

Illustrations by Clifford Charles



BUZZ WORDS

In the Buzz Words space we give explanations of difficult or new words used in our series. You may know some of the words but we will be using them in new ways. This week's buzz words are:

- tangible: that we can be seen and touched
- stimuli: impulses
- ritual: religious ceremony
- ambiguity: more than one meaning, uncertain.
- aggregate: a combination of
- sequential: following in succession

Film fest furore

South 1917-2517190

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THE SABC and Southern Screens have been accused of being undemocratic and unrepresentative because of their plan to hold a "South African Film Festival".

The one-day festival of South African-produced films is scheduled to open in Cape Town at the Nu Metro cinemas in the Stuttafords Town Square on Sunday, July 22.

Jeremy Nathan, the chairperson of

the Film and Allied Workers' Organisation (Fawo), said in a press statement the organisation believed "the festival is very unrepresentative of South African film-makers.

"SABC and Southern Screen have basically got together a festival of boycott busters. They are exploitative films and should be seen in that light. The majority of the films to be screened hide their South African origins. They do not promote South African culture and maintain the present status quo.

"Fawo does not support such a venture."

Local news camera journalist and independent film-maker Jimi Matthews, says: "To refer to it as a festival of South African films is complete nonsense. The only thing South African about it was that the films were made here."

Matthews feels the only film that really qualifies and attempts to deal with South African issues is Darryl Roodt's "The Stick". The rest of the films — "American Ninja IV — The Annihilation", "Dirty Games", "Paradise Road (Traitor)", "Voice In The Dark", "Prey For The Hunter", "Nukie", "Rutanga Tapes (Killer Instinct)" — rely on "skop, skiet and donder plots" and international casts.

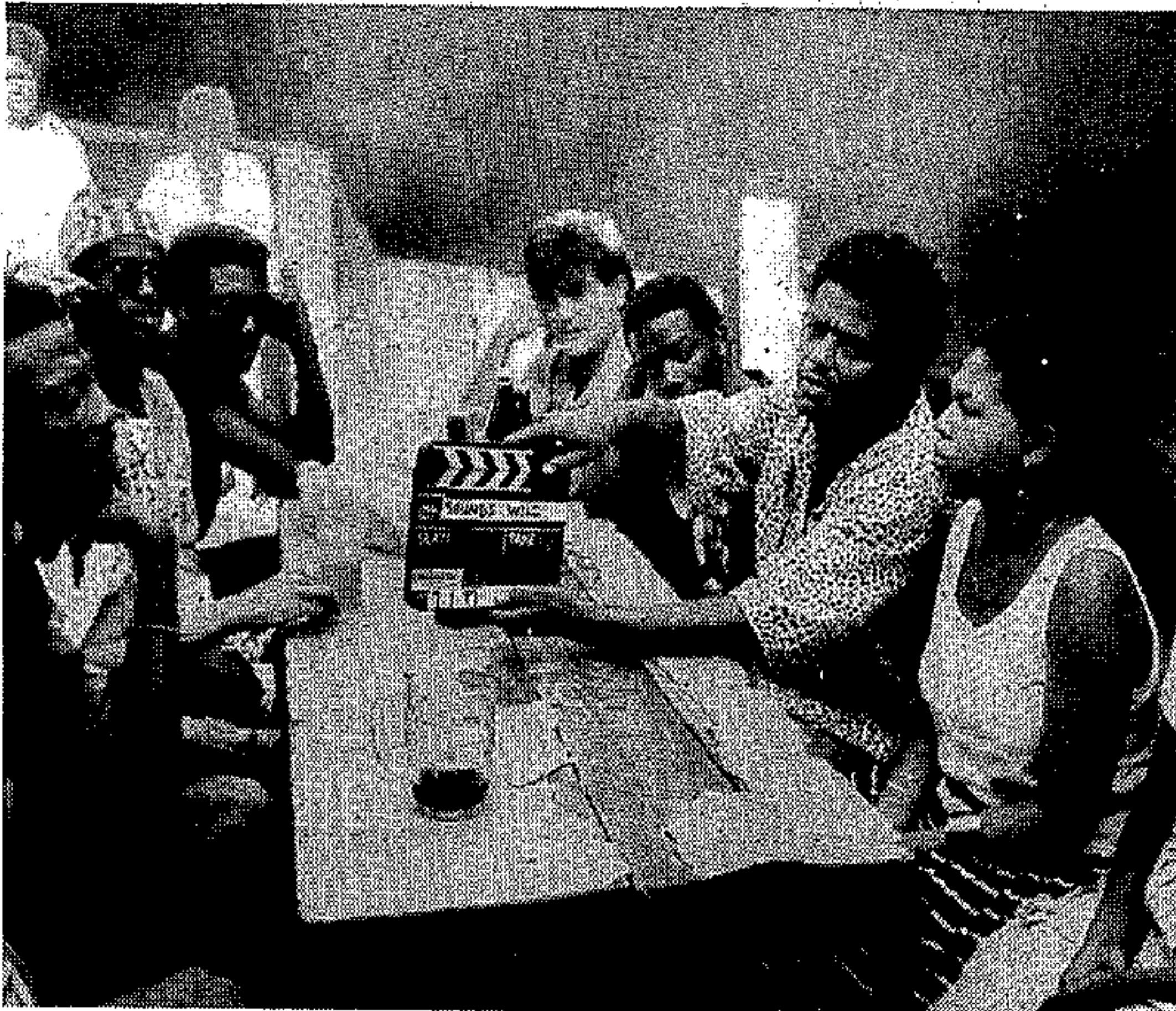
'Fanfare'

Vanessa du Plessis, in charge of the film festival promotions, says the occasion is to be handled with much "fanfare". This includes the "stars arriving in limousines", a film shoot by director Dirk de Villiers in the Stuttafords complex to give the public a behind-the-scenes look at film-making, and an array of stunts and special effects.

The cherry on the top though is a "hollyveld party" — a South African version of a Hollywood party.

The promoters say the main motive behind the festival is to promote the film industry that has suffered due to changes in the government's subsidies and tax laws.

— Krisen Pather



Jimi Matthews, local film director

Sekoto scores at last

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ONE of the disturbing results of South African art's eurocentric legacy is that Gerard Sekoto has only now been acknowledged as a great and influential South African painter — 10 years after leaving this country for France.

Paradoxically, as one of the fathers of South African art, Sekoto's influence has been limited in the country of his birth. Before leaving for Paris in the 1940s, he had begun to establish a reputation, communicating with other well-known South African artists, and receiving good, if somewhat patronising, reviews in the newspapers of

the day. The retrospective exhibition of Sekoto's work currently on display at the Irma Stern Museum in Cecil Road, Rosebank reflects the recent recognition of Sekoto's place in South African art history.

Paintings from each important period in Sekoto's artistic ca-

reer can be seen. As the pictures are arranged chronologically, one can see how the work changes over time.

Although some critics are sceptical of Sekoto's insistence that he has never been influenced by other artists, he firmly maintains that changes which occur in his work come from inside him, rather than from the artistic environment.

The early paintings are mostly scenes of township life in Sophiatown, including views of people travelling in third-class train carriages. The paint is thickly applied and richly coloured with strong light and dark contrasts.

Liberating

Sekoto speaks of his liberating discovery, as a child, that it was possible to make a picture by hand, with pencils or paint, rather than with a camera. He would carry scraps of paper with

Gerard Sekoto

him to roughly record the everyday scenes he loved to paint, taking the small sketches and notes home to his studio where

he could paint the picture finally in oils.

In 1942, Sekoto moved from the Transvaal to District Six in



Cape Town. His paintings changed from images of Sophiatown to more exotic, relaxed scenes of Cape Malay life.

After a brief return to the Transvaal where he lived with and painted portraits of his family (some of which are included in this exhibition), Sekoto travelled to Paris.

Exile

When speaking of his exile in Paris, Sekoto emphasises he did not leave South Africa for political reasons. He always loved to travel, refusing to take root in any one place, and even his trip to Paris was originally intended to be part of a larger tour before returning to Africa.

Nevertheless, after getting to Paris he did what he thought he'd never do: he settled down. He has been there for the past 40 years and currently resides in an old age home for artists just outside Paris.

About half of the pictures in the retrospective exhibition were made in France. For 40 years Sekoto carried on painting South African scenes, even though he lived in Europe. Some would say that these paintings lack the richness and vigour of his earlier work. Others may enjoy the more stylised, lightly coloured work of this later period.

You have until Sunday, August 12 to see this exhibition and decide for yourself.

Andrew Putter

Naked racism and sweet reason from Talk Show callers

On the air...



SOUTH African radio listeners have never heard anything quite like it.

For the past year a late night phone-in programme has beamed the naked racism and sweet reason of this divided population to a fascinated, often furious audience.

Racist remarks from callers are countered by the host, John Robbie, a plain-speaking Irishman who has earned death threats by talking his mind to a steadily growing audience which now numbers some 400 000.

In a country where people are given to expressing political opinions with their fists, Robbie's is not a job for the timid.

Robbie (34), a former Irish and British Lions rugby star, is undaunted. "I'm getting paid to argue with people. It's marvelous," he says.

Colleagues say Robbie's nonsense style and Dublin brogue have boosted the year-old show's rating during his six months at the microphone.

Success

They add his success is also due to an unusual spate of dramatic political news, such as the release in February of anti-apartheid leader Nelson Mandela, which triggered a flood of calls.

"Talk radio" is not new in South Africa, but presenters of political phone-ins in the past tended to treat callers with scrupulous politeness because of repressive media laws and the conservative political culture shaped by 40 years of apartheid race segregation.

Robbie, an athletic, clean-cut

Fascination and fury as listeners speak out



South African
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figure, displays no inhibition as he fields often incendiary comments in *Talk at Ten*, which runs from 10pm to midnight.

A caller named Bernard, referring to Mandela's world tour, delivered this verbal bombshell last month: "Mandela goes overseas begging for money...this shows black people are experts at begging for anything. They never work."

Robbie shot back: "That's a filthy thing to say Bernard. You're a moron."

Riaan, who is white, thinks blacks are 100 000 years behind whites in development.

"Oh come off it. Can you be serious?" shouts Robbie.

Thabo says: "I'm a black chartered accountant. I studied at university. But I haven't got a vote."

"That's disgraceful," is the reply.

Swear word

A caller who absent-mindedly uses a strong swear word is told "Steady kiddo" and allowed to continue.

Some calls make Robbie col-

lapse in mirth or sorrow over the microphone. During an off-air break he expresses his feelings about a white caller's intemperate comments: "She's a raving Nazi."

Robbie says his show has taught him much about his adopted country, where he once toured with the British Lions rugby team in defiance of the international anti-apartheid sports boycott.

Producer Alan Matthews says it also teaches South Africa's different races about each other. But there are risks.

"Apartheid has been so successful in keeping us apart," said Matthews. "White South Africans don't like people making fun of them ... The death threats have tended to die down for the moment but when they happened they were very real."

"The totally different picture of South Africa that people have, within the same country, because of apartheid, because of the crazy system that's operated here, is frightening," Robbie said.

White callers are clearly con-

fused because of President FW de Klerk's reforms, he said.

Insecure

"They're insecure...suddenly the tendency is to go to extremes."

"The quality of black callers, and I hate putting callers into racial groups, is far higher. They're more intelligent, lucid, eloquent and reasonable than some of the other callers."

Matthews said that while blacks made up only 20 percent of the audience they comprised 40 percent of calls to the show, which is in English, often blacks' third or fourth language.

Robbie emigrated from Ireland in 1980 to escape unemployment and began reporting sports for Radio 702 after several years in business.

He moved to *Talk At Ten* in January, to exploit what a colleague called his rapport with South African audiences.

Robbie says some fellow immigrants "arrive here at first very conscious of apartheid and the injustice, and a couple of years later they are more racist than anybody".

Robbie, who played South African provincial rugby and almost won a place in the national team, says black callers have changed his views on the sports boycott. Once an opponent, he is now a firm supporter.

Insult

"As someone who was involved in breaking it...I had no idea just how seriously the sports boycott is felt by many South Africans and also the absolute insult it is to blacks when sporting bodies break it." - *Sapa-Reuter*.

Warning on R50-m revamp for Shareworld

By Shirley Woodgate

Multimillion-rand plans to revive the Shareworld recreation complex outside Johannesburg would only get off the ground if taxi owners and operators were offered a "sizeable financial stake" in the scheme, transport consultant Nat Horwitz warned yesterday.

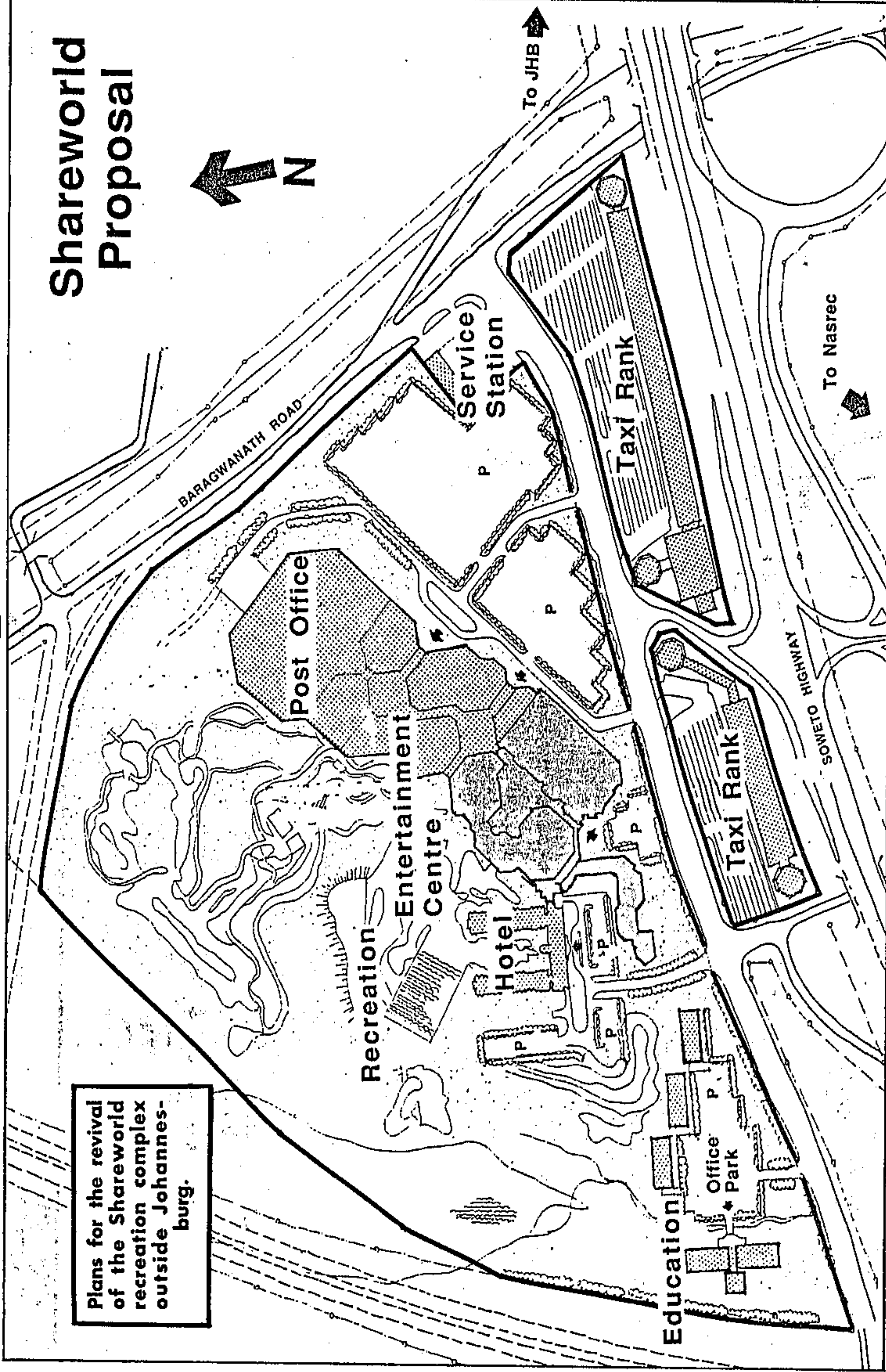
Commenting on the announcement made on Monday by Johannesburg management committee member Paul Asherson of a R50 million revamp of the insolvent project, Mr Horwitz said the taxi industry should be treated as a business when planning the incorporation of the world's biggest taxi interchange — catering for 6 000 people a day into the new Shareworld.

Private enterprise has been urged to invest in the revamped project, which was originally launched on 35 ha between Johannesburg and Soweto for R300 million, but sequestered in March this year, owing Standard Bank R52 million.

Network

Described by Mr Asherson as "the hottest piece of real estate in the country", the area is well served by a network of major highways, lies adjacent to Nasrec and Soccer City, is 15 minutes from Johannesburg and a stone's throw from Soweto.

Plans for the revival of the Shareworld recreation complex outside Johannesburg.



● With postal deliveries down to a minimum in Soweto, a major magnet at the new complex is expected to be the post office intended to house 25 000 post boxes, making

The post boxes will be surrounded by 90 shops, from chemists to restaurants, automatic banking tellers for depositing or withdrawing wages, public notice boards for advertising "stokvels" and batteries of telephone call-boxes.

● The taxi interchange consisting of 400 platforms is planned to be a mega-centre, equal in size to any other in the world, and is due to be constructed next to the Soweto Highway where work has already started on the off-ramp.

The interchange will have extensive facilities for long distance travel

as well as short trips, enabling Sowetans to alight or disembark from points anywhere on the Reef.

● An extensive garage complex planned for the revamped Shareworld — the third largest in the world — will provide fuel for 6 000 taxis, as well as repair facilities.

● A large hotel with extensive conference facilities

is envisaged as part of the site housing the original R12 million night club accommodations 1 500 people, restaurants and gyms.

● A study centre will cater for the needs of children in the morning, college students in the afternoon and emerging businessmen at night.

● The existing entertainment centre will be revived, including eight

cinemas, a multi-sport arena for 3 000 delegates at union meetings, a night club accommodations 1 500 people, restaurants and gyms. ● Also in the pipeline are an office block, a creche for children, and a replica of a large Cape Dutch homestead where wines can be introduced to the lucrative black market.

Battle

Sanroc boss returns for SA sports talks

From IAN HOBES

LONDON. — Mr Sam Ramsamy, the main architect of Springbok sports isolation, is returning to South Africa next month for historic talks which are confidently expected to mark the end of sports isolation.

Mr Ramsamy, a former teacher and top swimming coach in Durban, has been the London-based chairman of the radical South African Non-Racial Olympic Committee (Sanroc) for the past 18 years.

Now acting as peacemaker, he will be the key figure at the ice-breaking talks between the white-controlled South African National Olympic Com-

mittee (Sanoc) and the black National Sports Congress (NSC) and some international sports leaders.

A senior source in the International Olympic Committee said: "We think this is the most important development yet for South African sport. It is much more than just light at the end of the tunnel. We are nearly out of the tunnel."

Sanoc and the NSC will issue formal notices this morning announcing the terms and objectives of the meeting with Mr Ramsamy, who will be acting as an adviser to the International Olympic Committee.

ANC Moscow ringmaster to crack his whip

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EDYTH BULBRING

PRETORIA — The ANC's representative in the Soviet Union would take steps to stop the proposed 12-week visit to SA by the Moscow Circus, ANC information official Tom Sebina said from Lusaka yesterday.

It was confirmed this week that a contract to bring the circus to SA over the festive season was signed last month.

A percentage of the profits from the tour would be donated to a fund for the printing of textbooks for disadvantaged schools, according to 7th Avenue Communications director Niki Moore, who is handling the circus's publicity.

Sebina said the ANC cultural desk had not been consulted about the tour, which would be a serious breach of the cultural boycott.

Sebina said the ANC would have expected the Soviet Union to approach the visit with more caution.

"The ANC strongly condemns this move."

Sebina said the ANC's Moscow representative Simon Makena, who was visiting Lusaka, would return to Moscow within the

next two weeks and would then deal with the matter.

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A Foreign Affairs spokesman said such visits would contribute to a mutual knowledge and understanding between the people of the two countries. This was something to be welcomed.

While the venture was a private enterprise initiative, the Foreign Affairs Department was consulted and supported the venture.

The spokesman said Foreign Affairs would offer assistance to facilitate the tour if required.

SA Olympics: in starting blocks

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By HENRI du PLESSIS, Staff Reporter

SOUTH Africa is moving quickly towards a return to the Olympic Games — and is expected to be welcomed back into the movement by the end of the year.

Political changes have brought the South African Olympics Committee within reach of full acceptance by its international counterpart and have even raised hopes of South Africa hosting the Games in the year 2000.

"To organise the Olympic Games is a massive undertaking and that is why a venue is chosen six years before the time. By the year 2000 every continent except Africa would have had a turn to host the Games."

Mr Du Plessis said South Africa would first have to host Zone 6 Games. Zone 6 of the IOC included the southern African countries such as Angola, Zimbabwe, Zambia, Malawi, Botswana, Swaziland, Lesotho and Mozambique.

There had been encouraging signs that South Africa was moving away from apartheid, but some problems remained before the South African Olympics Committee could be fully recognised, said Ms Michele Verdier, director of information of the International Olympics Committee.

"The decision where to hold the Olympic Games for the year 2000 still has to be made and the Olympic committees of various countries have to make an offer to host the Games at a certain city," she said.

By end of year

"Only National Olympic Committees recognised by the IOC can make such an offer and the IOC cannot recognise the South African Olympic Committee before apartheid has been totally eradicated."

The South African Olympic Committee, meanwhile, expected to become fully recognised by the International Olympics Committee by the end of the year, said SAOC chairman Mr Johan du Plessis.

The first indications that a South African-hosted Olympics might be possible in 10 years came last night from Mr Raymond Ackerman, chairman of Pick'n Pay.

Accepting the 1990 Scopus Award from the president of the Hebrew University of Jerusalem at a ceremony in Cape Town, Mr Ackerman said it was being widely discussed in international sporting circles that South Africa would be the venue for the turn-of-the-century Olympics.

Mr Ackerman said the source of his information was "impeccable" and was, in fact, a member of a committee of financiers and promoters who were seeking to win the Olympics of 1996 for Manchester in the face of rival bids from Melbourne and Toronto.

European rivals

Mr Ackerman said: "He said it was widely known in Olympic circles that South Africa would be the venue for the Olympic Games in 2000 or 2004. Our only rivals would appear to be an eastern European country, but they are unlikely to have the infrastructure in place by 1994 when the decision will be made on the siting of the event."

"Logically they realise that Africa must soon be selected as a venue for the Games and in Africa only South Africa has the infrastructure to cope with this massive international event."

Mr Ackerman said the decision to reveal his information was taken because he believed South Africans needed to realise the magnitude of events through which they were living.

"Good news like this can bring only hope and encouragement to all South Africans — from young footballers and athletes to the man in the street who may be apprehensive about the changes which are now taking place."

The SAOC's Mr Du Plessis said: "Certain steps are being taken which will bring us to a level where we will be fully recognised by the IOC by the end of the year."

"The IOC cannot recognise us until we meet the requirements laid down by their charter, but they also have a clause in their charter stating that they will continue dialogue with bodies they do not recognise."

Great chance

Mr Du Plessis said: "The decision about the venue for the 2000 Games will probably be made in 1994 — the 1992 Games have already found a home in Barcelona and the IOC will make their final decision about the 1996 Games in September."

Sanroc boss returns for SA sports talks

Cap Times 20/7/90

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Workers' playtime

(292)

There have been calls to include "the people's voice" in the Standard Bank National Arts Festival, held annually over 10 days in Grahamstown.

The response from Alan Crump, chairman of the committee which organises the festival for the 1820 Foundation, has been cautious but decidedly sympathetic. Journalists who covered this year's festival generally seemed swept along by the charm (if not the arguments) of the ANC's Barbara Masekela (*Timeout* July 16 and 13) and offered generalisations such as: "There is new realisation that (the festival) has an obligation to reflect and promote the cultural life of the whole country."

So it seems that all is sweetness and light, to use a phrase coined by that great Victorian cultural worker, Matthew Arnold.

But who are "the people"? Up to 20 000 persons attend the festival each year, but they evidently are not "the people". If they were, there would be no need to call for their inclusion.

No — let us be clear that "people" in this context means blacks. And one thing that everyone agrees on is that very few blacks attend the festival. Here are four possible reasons (and all four could also apply to the white population):

- ☐ Blacks have never heard of the National Arts Festival;
- ☐ They know about the festival, but are not interested in it;
- ☐ They would like to attend, but cannot afford to do so; and
- ☐ They wish to attend, and have the money, but are kept away by a boycott.

The first two issues could perhaps be addressed by publicising and explaining the festival more widely, particularly in the media which serve blacks — but don't expect much growth there. The fourth obstacle, of course, is in the wise hands of "the people" themselves.

The problem, then, is money. A lot of it is required to visit the festival from Johannesburg — around R1 500 per person for transport, performance tickets, accommodation and food. In the nature of things, then, the audiences are an elite. They have time and money to spare and they are highly educated.

Is it possible to subsidise visitors to the festival? If so, it would be useless to support 10 or 20 persons; at least 1 000 blacks would be required even to dent slightly the whites-only image. That would mean a subsidy bill of around R1,5m, which seems impossible.

But even if the foundation and the sponsors decided to make such a commitment, how would the allocation of funds be made?

Would such a subsidy not be an unfair penalty against those who, though poor, save intensively each year to make the trip to Grahamstown?

A fair sprinkling of blacks regularly take part in the festival, particularly in the areas of drama and music. Most black participants are outstandingly successful and some of them make a profit. Would they also qualify in future for a handout? Could impoverished white actors, musicians and spectators also stand in line?

We explore this wonderful concept that has been welcomed so keenly and we rapidly get bogged down in absurdity.

As for the programme content of the festival, one wonders if the champions of "the people" bothered to examine this year's range.

The festival "mainstream" is the core of the programme. It consists of selected productions, concerts and exhibitions which are sponsored by the festival. These shows are intended to strike a balance; to reflect the diversity of culture in SA; and, quite simply, to make it worthwhile for us to risk a visit to Grahamstown in mid-winter. And without the mainstream, the huge fringe would not get off the ground.

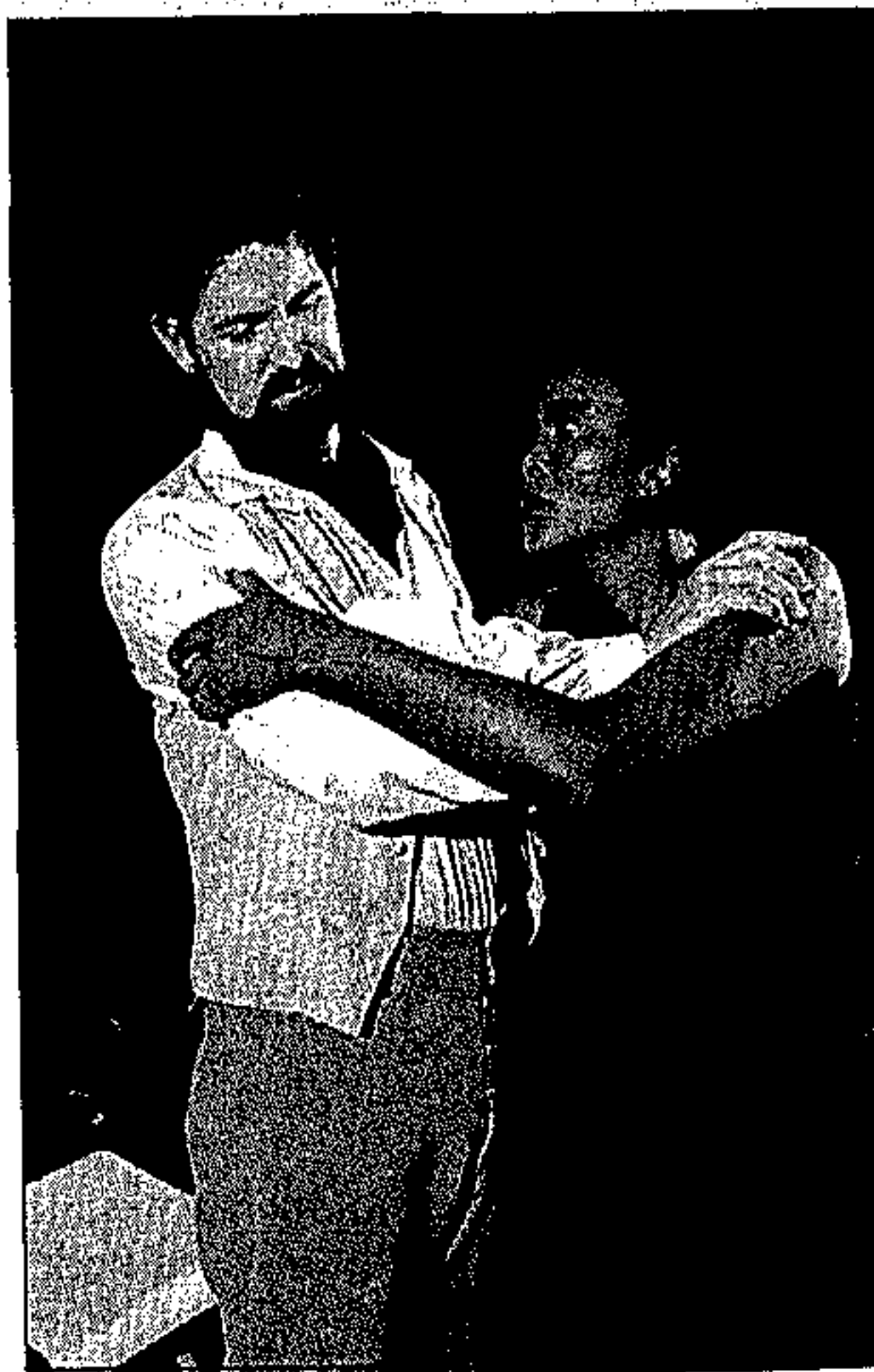
The 1990 mainstream programme (relying heavily on the much-maligned provincial performing arts bodies) could hardly be accused of Eurocentricity. Plays like *Demea*, *Dear Mrs Steyn*, *Give a Child*, *Diesel and Dust* and *Houd-Den-Bek* dealt exclusively

with SA issues; the art exhibited was almost entirely indigenous; even the classical music included a *Concerto for Marimba and String* by local composer Peter Klatzow. The mainstream cinema programme was almost exclusively devoted to local and fiercely "relevant" movies. As for the fringe, it was packed with local work in all disciplines.

Yes, there was Shakespeare and Stravinsky — but not much else (and they could hardly be classified as "imported"). In fact, a case could easily be made that the festival has conceded too much space to local work. Perhaps the "cultural desk" should do a little homework.

Finally, if we had this "people's festival" which is so gaily recommended, what would it look like? How would it differ from the present one? Would it also draw a sponsorship of more than R500 000 from the Standard Bank? And — perhaps most important — would it draw the audiences which pay the wages and expenses of the artists — sorry, cultural workers?

David Williams



Scene from *Demea* ...
for the people

SA may host Olympics within a decade

By JEREMY BROOKS
London

SOUTH AFRICA would be a welcome and popular choice to host the Olympic Games when the country was re-admitted to the movement, sources said in Europe this week.

But speculation that South Africa had already been earmarked as the venue for the Games in the year 2000 or 2004 was officially dismissed as "premature" by the International Olympics Committee in Lausanne.

"We would be very happy to see all South African athletes back in the movement and we would be very happy to see the Olympic Games in Africa," said IOC spokeswoman Michelle Verdier.

"We would also be happy to consider a bid from South Africa to host the Olympic Games."

But she emphasised that while the release of ANC deputy president Nelson Mandela and Pretoria's reform

moves were "very encouraging", the IOC still felt apartheid had not been totally eradicated.

Until this was done South Africa would not be re-admitted to the movement, ending its 19-year isolation.

"As long as the South African Constitution is not amended, our policy is that

the country breaches the fundamental principles of our charter — non-discrimination," said Miss Verdier.

But there was a recognition that "things are changing", she said.

"We must prepare for the day when South Africa comes back into the movement. That's why the IOC formed

the Apartheid and Olympics Committee in 1988 — to examine the options."

This week retail magnate Raymond Ackerman said he believed it was possible SA could host the Games in 2000 or 2004.

Mr Ackerman said he had been told in Manchester — which itself is bidding for the 1996 Games — that discussion was rife about South Africa's re-entry.

His informant said SA's only rivals would be East European nations, none of which was likely to have the necessary infrastructure ready by 1994 when the decision on the site for the Games in the year 2000 would be made.

Sources in Manchester confirmed Mr Ackerman's account and said speculation about SA had surfaced soon after Mr Mandela's release.



Dr Gomolemo Mokae



Abdul Bhamjee



Stanley Gumede

No joy as Abdul puts his foot in it

292
Sowetan
23/7/90

AFTER getting South Africans to view soccer's greatest spectacle, the World Cup, National Soccer League PRO Abdul Bhamjee has put his foot in the wrong place by suggesting that the time is ripe for the country's entry into world sport.

All black-political organisations have rejected his suggestion, arguing that the sports isolation in the country must continue. The furore over Bhamjee's suggestion has even resulted in a toe-to-toe between him and Azanian Peoples Organisation (Azapo) Transvaal vice-president Dr Gomolemo Mokae.

"The sporting and cultural isolation campaign of South Africa, which was started by the Azanian People's Organisation in the late 1970s before being taken up by the United Nations, is still in force and will not be subverted by the likes of Abdul Bhamjee," Mokae said.

"It is against this background that Azapo finds it odd that Bhamjee should rant and rave about prospects of the country's re-admission to Olympic sport," Dr Mokae said.

Mokae charged that he was not amazed that Bhamjee should be so quick to advocate the re-admission of "racist" South Africa to Olympic sport.

"He has never supported the sporting and cultural boycott anyway," Mokae said.

By getting the South African Broadcasting Corporation rights for the World Cup, Bhamjee had endeared himself to the regime, Mokae added.

He also attacked Bhamjee and the NSL for frustrating the "progressive efforts by the Soccer Players' Union of South Africa to safeguard the welfare and interests of local soccer players".

Sopusa is a players' union formed less than a year ago to address players' grievances against club owners. The union also focused on such issues as players' signing-on fees and difficulties they face when negotiating clearances.

"Before Bhamjee can even begin dreaming of re-admission to world soccer, he must prove that he has the interests of local soccer players

By JOE MDHLELA

at heart," the Azapo official said. Responding to the attack, Bhamjee said Mokae did not know what he was talking about. He said he had publicly, in local and overseas platforms, spoke against apartheid and the lack of unity in South African football.

Bhamjee said: "I have always stated that we do not deserve to be part of the international community as long as apartheid is still in place. I have also expressed the same sentiments about unity, which we should work towards achieving before we can even be part of the world body, Fifa. I think Mokae is mischievous to suggest that I have never supported sporting and cultural boycott."

Bhamjee said he sought World Cup screening rights not to break the sports boycott but to let all South Africans enjoy "an event of great magnitude".

Role models

Mokae also complained about soccer administrators who had never bothered to create mechanisms to ensure that destitute players got relief.

He cited examples of Lazarus Nhleko, Aerial Khongoane, Colbert Sobopha and Peter Sello.

"It is the late Lazarus Nhlekos and Aerial Khongoanes, the destitute Peter Sellos and Colbert Sobophas who are the role models to soccer players to represent our country at the Olympics."

Mokae criticised "the insensitive ways" in which the NPSL (before it changed to the NSL) handled the cases of soccer players who died on and off the soccer field and those who got destitute after being exploited by greedy managers.

Nhleko, who played for Moroka Swallows, died in the soccer field after a clash of heads during a football game.

Khongoane was one of the first victims of the 1976 unrest. He is said to have been hit by a stray bullet.

Sobopha went blind after he was attacked in Soweto while Sello was left destitute after he was allegedly attacked by thugs for defecting from

Pretoria Callies to Orlando Pirates.

The soccer world was all quite about these fallen football heroes and this was depressing, Mokae said.

Bhamjee said the NSL had an insurance scheme for the First Division and OK League players which provided relief when players got injured or died.

Vice-president of the South African Council on Sport, Stanley Gumede, said the tactic of sports boycotts had been effective and Sacos had no intention of abandoning it even after apartheid was dismantled.

He said: "We would like to see the boycott continuing for some years after apartheid is dismantled. The reason being that we can be at par with our oppressors who have enjoyed the privileges of an apartheid society for too long".

He said he was disgusted about Bhamjee's utterances that the conditions to be met before South Africa was re-admitted to international sports were the removal of apartheid and the achievement of unity.

"Unity with the racist sport has never been an issue. What we hope to achieve is unity among the oppressed," he said.

He said whites were obsessed with sport and, therefore, were hurt most by the impact of the sports boycott.

The London-based South African Non-Racial Olympic Committee last week described Bhamjee as a "glory-seeker", already talking about South Africa being re-admitted to world sports even before apartheid was dismantled.

"Glory-seekers hoping to make a name for themselves by making ill-advised hollow public statements that have no basis whatsoever may endanger the process if they are not exposed," said Sam Ramsamy, executive chairman of Sanroc.

Ramsamy referred to the process of soccer unity presently taking place in the country.

One of Fifa's conditions was that South Africa should have a non-racial controlling body before it could be allowed to participate in international sport.

The Pan Africanist Congress' spokesman on cultural affairs said

sport could not be viewed as being independent of "other contradictions of the country's racial policies".

He said: "To us, South Africa must remain isolated until apartheid, and not just its frills, is eradicated. To us, apartheid means the scrapping of the Land Act of 1913, which was enforced by statute in 1936," the PAC spokesman said.

The African National Congress's national executive member, Aziz Pahad, said the situation in the country had not been sufficiently normalised for the breaking of the sports boycott. But, he pointed out, it should be borne in mind that "the boycott was against apartheid South Africa and not the non-racial democratic South Africa".

He said: "We would hope that the sporting bodies would consult with us when they feel that the situation in the country has changed enough to warrant that the sport boycott is reviewed".

Apartheid

He said change is a process, and that "we are not anywhere near the solution". He hoped the fundamental changes would take place.

Pahad said the international community was already assisting in the cultural and academic fields because genuine change in these spheres were taking place.

A fortnight ago, Bhamjee was widely quoted as saying that once the abolition of apartheid and soccer unity had been achieved, South Africa should have no problems rejoining the international sporting community.

Mokae said that when the BCM implemented the sports-isolation campaign, it did so without giving guarantees that it would stop it when the "powers-that-be attempt to hoodwink the oppressed into sell-out negotiations".

"To us, the circumstances that necessitated the campaign in the late 70s still prevail. Indeed, we now have more reasons to isolate the regime led by the best trickster there ever was, FW de Klerk".

He said FW's reforms were meant to placate the international community and to "water down our struggle".

Sowetan cartoonist Len Sak is away on leave. His work will reappear when he returns

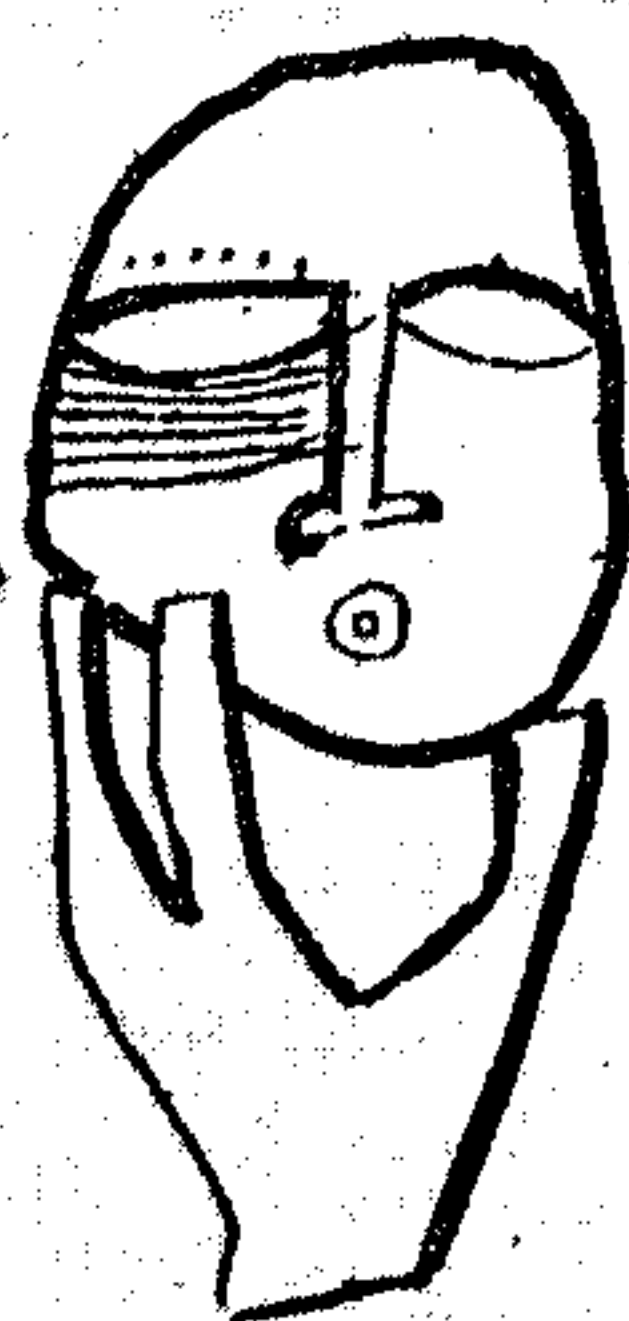


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A SERIES ON COMMUNITY PLAY-MAKING FOR EVERYONE



Benjy Francis

This is the eighth article in our series, *The Creative Act*, which appears in *Sowetan* every Tuesday. It discusses the methods, problems and issues in the making of theatre.

Sowetan 24/7/90



Bheki Peterson

THE POLITICS OF ORGANISING THEATRE

A common error that we commit when we make theatre is the little attention that we pay to *how* we organise ourselves. Our focus tends to be on the content of the play. We assume that as long as the content is commercially viable or progressive, it is not necessary to consider the manner in which the play is created and made available to the public (audience.) We must be aware that the way we organise rehearsals and performances is, in itself, equally political. This is noticeable especially in how we perceive and arrange power relationships amongst group members. Sometimes because of the constant presence of colonial attitudes and relationships in our lives (both essentially undemocratic), we in turn act out these colonial ideas and roles without realising it. Surely there is something amiss with our creative spirits, writers, directors, actors or groups who present work against apartheid, violence in the family, and so on, and yet use the same authoritarian (and many times violent) role models and methods in the creation of their own work.



answered. There is no simple answer to these questions, the options that we take depend on the strengths and weaknesses of the group's members, its aims and objectives, and, the socio-political context in which we are working.

It should be clear from the above questions that the kind of organisation that we develop *will* influence the day-to-day activities of the group and the *kind* of work that we eventually create. We should strive for a form of organising that is democratic and accountable. Accountable to whom? Responsibility begins with oneself guided by a clear sense of history and culture. Our commitment then extends to the needs of the group, community and the larger nation as well as to the values of equality and freedom. (See the discussion of culture in the third and fourth installments.) It is very important to



The ways in which we organise theatre determine the human and social relationships that we create in the group and with the broader community. We must consider how and where we get the script. Is it written by someone in or outside the group? Can we create our own script during rehearsals through the method of improvisation? How do we decide who plays what part and why? Who is going to direct the work, does the director need to be one individual or can the entire group (or community even) perform the director's role? Where will we perform the play? Should we select a venue because it is within easy reach of people or because it is frequented by potential sponsors, a more favourable press or talent scouts? Do we charge an entrance fee and if so how much? These are just some of the questions that need to be



emphasise that accountability must not be used as an excuse to enforce conformity and undemocratic practices.

The complexities of our experiences, hopes and fears cannot be adequately explained in a single slogan or idea. We have much to talk, debate and even to disagree about, and, theatre is particularly well suited to explore the hesitations and contradictions in our lives. We mentioned previously the potential of theatre to give a voice to people who have been silenced in our society. Therefore, all members should be encouraged to contribute to the best of their abilities and in the ways they are best able to. We should always try to strike a balance between the needs and abilities of individuals and those of the group. Our own experience has shown that collective participation in both organisation and performance is more than possible provided that we do not measure and stifle people's capabilities through the use of inappropriate criteria and methods.



We must create fresh and imaginative circumstances for drawing out our latent talent, being ever aware of the damage we have undergone. This is a delicate yet achievable process of empowerment. We should, for instance, encourage people to express themselves in discussions and in performance through whatever indigenous languages and dramatic traditions that they prefer. Once the dominance of English and western dramatic forms had been removed, many a time we were stunned by the sharp response and creative ingenuity of people who never even saw themselves as 'artists' let alone as persons capable of creative action or of transforming their condition. In a political sense that has to do with developing mutual respect and the deep understanding of the need to restore cultural and human values like dignity in our situation.

The demanding process of play-making makes it inescapable that we create some form of a division of labour. We should not, therefore, be against the delegation of work to individuals or to regard this

necessarily as a contradiction of group interests. Where we have to draw on the skills of individuals who possess a higher level of formal education, theatre skills or knowledge, we should expect that they make their contributions within the collective spirit of play-making. Both inside and outside the group, members should resist parading their personal ego's. This is a difficult suggestion because the act of performance depends on a measure of *showing one's self* and that involves a level of exhibitionism. However, the actor needs to understand that she/he does not need to extend that attitude to life in general.

The present system of our organisation of theatre, with its strong European and American roots, actually encourages exhibitionist behaviour because it is based on the idea of *selling one's self*, being popular at all cost even if you have to invent scandals to attract public attention. It would seem that after a good response from the audience (something which is a natural desire), artists are particularly tempted to assuming exhibitionist identities. We are not against the appreciation of a job well done but the tendency in actors to *market themselves* as 'stars.' The 'star' system is destructively competitive and it belittles others' contributions of others. If you are familiar with our professional theatre circles you will know of performers who work under oppressive and exploitative conditions but who persevere because theatre allows them the opportunity to wear pink shoes, leather garments and to talk in twangy accents about *shit man*, 'when I was overseas.... The search for humility in the creative act is very vital for the growth of our art.

How to work through the series

Each week we will set posers and tasks for you to work through practically. *To Act is to do!* Each week you should take this page into your work space and evaluate its content, suggestions and tasks. If you have comments, questions or want back-copies of *The Creative Act* write to us at: *The Creative Act* P O Box 42705, Fordsburg 2033. You can also call us at (011) 8383-3034.

Ramsamy to meet white sports chiefs

Own Correspondent

LONDON. — Sanroc chairman Mr Sam Ramsamy, who will return to South Africa from exile next month for sports unification talks, is expected to meet white sports leaders who have been his bitter opponents for the past two decades.

It is understood that Mr Ramsamy will consider meetings — if they are wanted — with sports leaders ranging from rugby's Dr Danie Craven to cricket's Dr Ali Bacher.

His visit is expected to start in the first half of August. If talks with the National Sports Congress (NSC) and the national Olympic Committee (Sanoc) go well, he is likely to commute regularly between London, independent Africa and South Africa.

Mr Ramsamy, whose mission has the backing of International Olympic Committee (IOC) president Mr Juan Antonio Samaranch, will be in SA acting as an official adviser to the IOC and the Association of African National Olympic Associations.

A main purpose of his SA meetings will be to select a joint delegation from Sanoc and the NSC to meet African sports leaders in Harare, probably in October.

Investment pays off for owners of stadium suites

By Magnus Heystek

Rugby is one business seemingly unaffected by the economic downturn, if sales figures for private suites on Loftus Versfeld's new south stand are anything to go by.

With the stadium only three-quarters complete, 65 of the 113 suites on offer have already been sold, says Robert Denton, well-known rugby promoter who is heading the sales drive for Loftus's spanking new stand.

He says: "Companies and private individuals who bought suites at Loftus when they were marketed for the first time in South Africa in 1977 have seen the value of their investments rise almost exponentially since then.

"At first they were considered a luxury, but nowadays any company wanting to do business with Pretoria's vast multitude of state departments, semi-state corporations and larger companies with headquarters in Pretoria has to own a private box at Loftus."

Mr Denton's assertion that private suites have been an excellent investment are backed up by figures which show a three-fold increase in price in just five years.

"The first suites we marketed in 1977 were virtually given away when one compares today's prices. It was very much

a learning process for us as well, as the huge untapped demand for private suites was hopelessly under-estimated."

The marketing effort for the suites are equally boosted by the performance of joint-Currie Cup-holders Northern Transvaal. Apart from reaching the final of the Lion Cup next week, it is almost seems certain that they will also be playing the final at Loftus at the beginning of October.

"A strong and dominating host team means more top-class matches at Loftus, which means more usage of the suites," Mr Denton says.

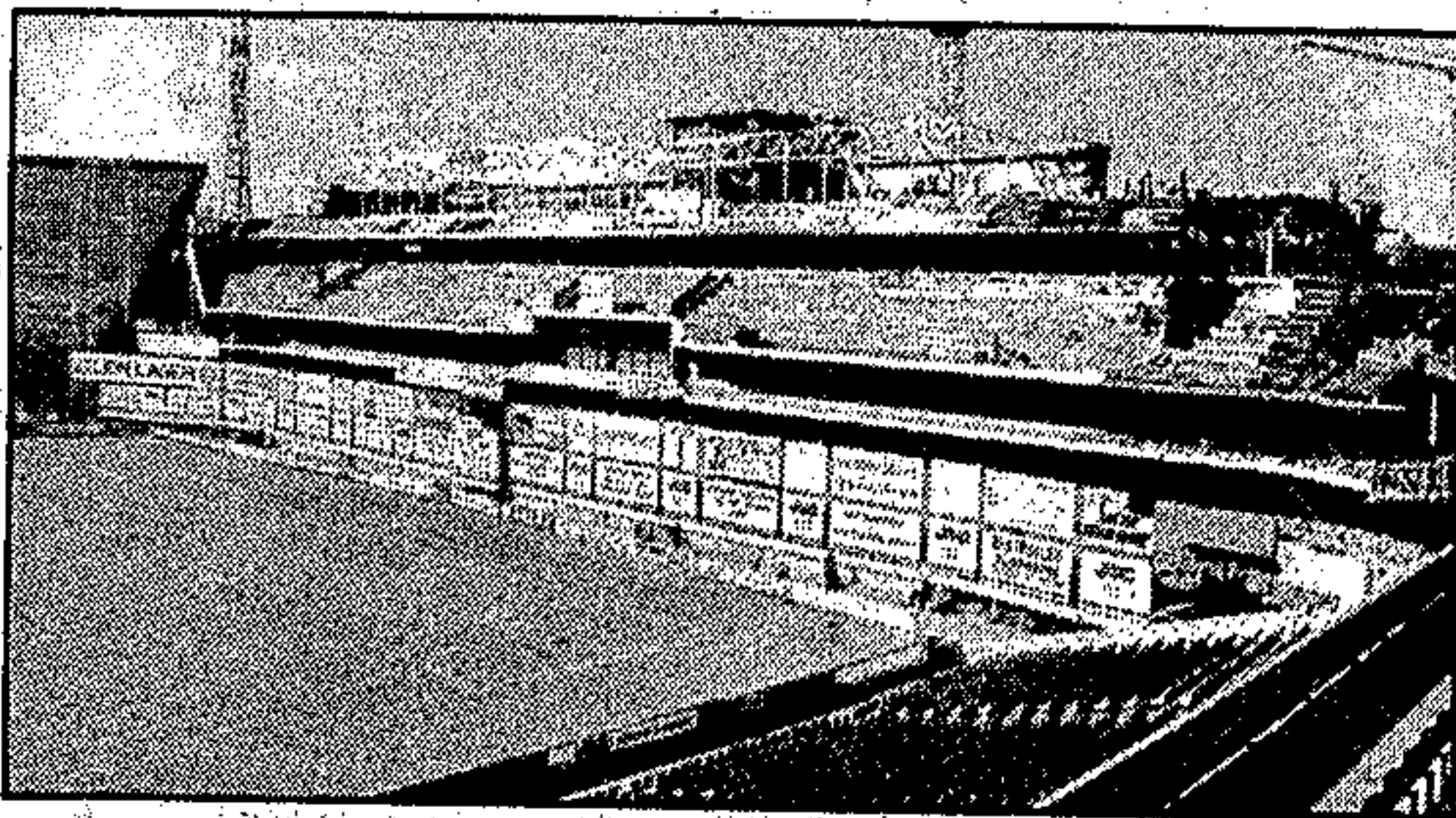
With all signs pointing towards South Africa's re-admission to world rugby in the next few years, suite owners are bound to benefit substantially should the pipe-dream of local

rugby bosses be realised of being the hosts of the World Cup in 1995, but he is not prepared to be drawn on that the issue.

The suites in the southern stand will range from 20 to 32-seaters, with each seat costing R900 a season, including preferential parking. The suites are leased for 10 years, which means that a 20-seater will cost R180 000.

Finance is available from most banks as the suites have increased in value over the years, with waiting lists normally the order of the day.

Even some shrewd private investors have capitalised on the demand for seats at Loftus, especially for the big games, and have formed syndicates to buy seats which are resold at higher prices.



Loftus Versfeld's south stand, nearing completion.

Ramsamy will have 'open mind' on visit

ARLU 26/7/90
The Argus Foreign Service

LONDON. — Mr Sam Ramsamy says there have been considerable changes in South Africa recently and vows to have an "open mind" when he returns to the country next month for the first time in 18 years.

The SA Non-Racial Olympic Committee (Sanroc) executive chairman, who masterminded South Africa's isolation from international sport, has been asked by the Association of National Olympic Committees of Africa (Anoca) to examine changes to sport in the country.

The report he compiles will be decisive to the return of South Africa to international sport.

In an interview with The Times newspaper today Mr Ramsamy has some encouraging things to say about developments in South Africa and agrees there have been many changes. "These have facilitat-

ed my trip to South Africa next month.

"It is up to me to evaluate whether they have gone far enough to warrant the South African issue being reviewed by Anoca."

"It is obviously my ambition to see South Africa admitted to the Olympic Games and to international sport.

"All my work has been towards that end. It is simply a matter of whether the conditions are right yet.

"The reason I have campaigned against South Africa being allowed to take partis that there are more important considerations than sporting prowess."

These were the basic principles of fair play and justice.

"Apartheid is not just a political system. It permeates all levels of society, including sport."

Mr Ramsamy leaves for the South Africa on August 5.

ANC rocks premier arts festival

Mozart must make way for marimbas

THE complacent routine of South Africa's premier arts festival was shattered this year when the ANC came to town and said Mozart would have to make way for marimbas.

"We expect to see changes," black resistance poet Barbara Masekela, head of the ANC's London-based department of arts and culture, said in a lecture.

"Strong action will be taken in the future if the pace of change is not fast enough," she told artists and academics in the first statement of ANC policy on culture since the movement was legalised in February.

Ballet

For 10 days each winter, students and scholars move out of Grahamstown for their mid-year break and South Africa's answer to Oxford gets overrun by more than 20 000 well-heeled and mainly white culture buffs.

From ballet to Benjamin Britten, Beethoven and optimistic buskers, from Shakespeare to township sculpture, the festival is a shop window of the coming year's best.

But for millions of South Africans, most of the black majority, the about 1 000 performances and exhibitions of the privately-funded National Arts Festival are beyond reach.

Getting to Grahamstown, about 1 000km from the townships of Johannesburg and Pretoria, is physically impossible for many and the price of tickets is prohibitive.

And now critics are saying the programme, which puts *Richard II* on its "Main Festival" bill and relegates a black story-teller to an outlying venue of the "Fringe", is too European in its focus.

Masekela acknowledged that the character of the 15-year-old festival was changing but it was not fast enough.

"The inclusion of the people's voice is on the

agenda but a long struggle remains before it accurately reflects the fact that it is the voice of the majority.

"It is one thing to espouse democratic ideals at this late stage but what we want to see is concrete action," she said.

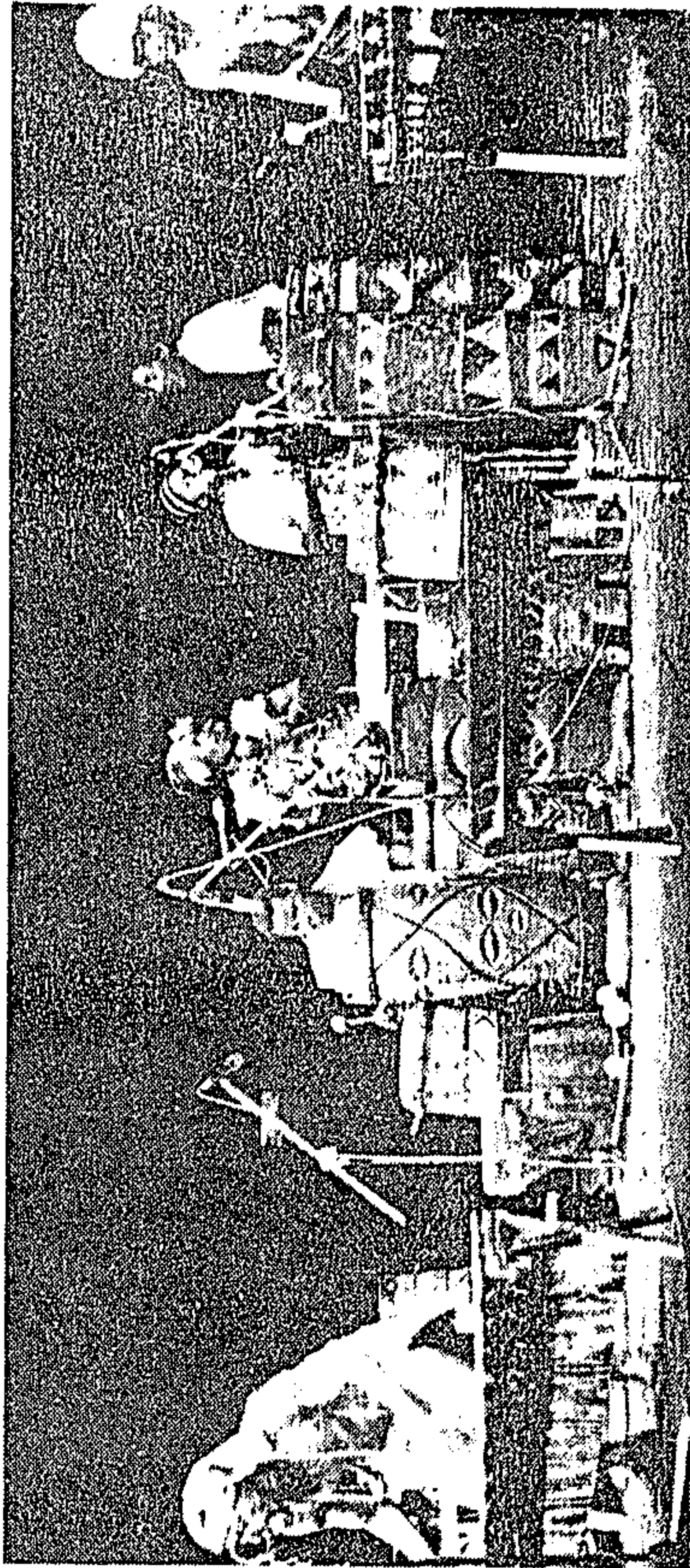
Alan Crump, a Johannesburg professor of art and chairman of the planning committee for next year's festival, agreed that change was overdue.

Prominence

"The festival cannot carry on as it has in the past. I don't want it to be a white festival any more, I want it to be national and representative," he told reporters in Grahamstown.

"I'm not saying we should drop Mozart but there are a lot of very fine productions that need to be given greater prominence," he said.

Crump said organisers would consult community groups and cultural organisations across the country before the 1991 programme was finalised



The Amampondo band ... top notch performers with marimba drums.

but the ANC would not be invited to join his planning committee.

There was no apparent dissent among visitors from the view that the festival should move away from its original role as a commemoration of the landing of British settlers in 1820.

But Masekela's lecture triggered intense debate in every coffee bar about the role of artists, whom she called "cultural workers", in the new South Africa that has seemed possible since ANC leader Nelson Mandela was freed from prison.

Culture

"Eurocentrism sees South Africa's cultural worth in terms of its ability to produce a *Die Fledermaus* which can rival the Vienna Opera."

"By aiming at an erasable European high culture, we are ignoring our own rich heritage, which has the potential to give

us new forms and categories and an aesthetic which is uniquely South African," she said.

Fielding sometimes hostile questions from some of the nation's leading artists after her lecture, Masekela said the ANC believed it should control cultural development.

Cultural groups could shun political alignment, "but that does not mean that within that non-aligned organisation political organisations would not try to have some sort of strong influence. It is natural that they would."

Art and culture, Masekela said, should be answerable to the people through democratic people's organisations.

"That's the sort of immature claptrap one expects from a first-year sociology student," one leading academic said in a heated debate with friends in a festival bookshop.

"Well, I didn't think it was so bad," responded one of South Africa's best-known potters. "She's talking about taking art and culture to the people who don't have it now and don't have access to it." - Sapa-Reuter.

Sanroc's first steps from exile

292
South 26/71 - 1/8/90

THE prospect of the return of the South African Nonracial Olympic Committee (Sanroc) president, Sam Ramsamy, has focused attention on the exiled body that has been at the forefront of the South African isolation from international

sport.

Ramsamy is due to jet into Johannesburg next week, 25 years after Sanroc was banned in South Africa.

He is expected to have meetings with various sports organisation in the country to discuss the preconditions for South Africa's return to international competition.

When Sanroc was launched in 1962, it did so wanting to gain international recognition as the legitimate Olympic structure within South Africa.

But it has taken some 28 years for it to be acknowledged as the representative sports organisations of not only the oppressed majority but of South African sport.

Expulsion

The ineffectiveness of the South African Sports Association (Sasa), the first anti-apartheid sports organisation and Sanroc's predecessor, to gain international recognition and support via protests and petitions led to the emergence of Sanroc.

Sanroc extended its campaign against establishment sport by demanding South Africa's expulsion from the International Olympic Committee (IOC) and its subsequent expulsion from international sport.

A Sanroc activist, Chris de Broglio, described the new mood of the non-racial sports campaigners before the launch of Sanroc:

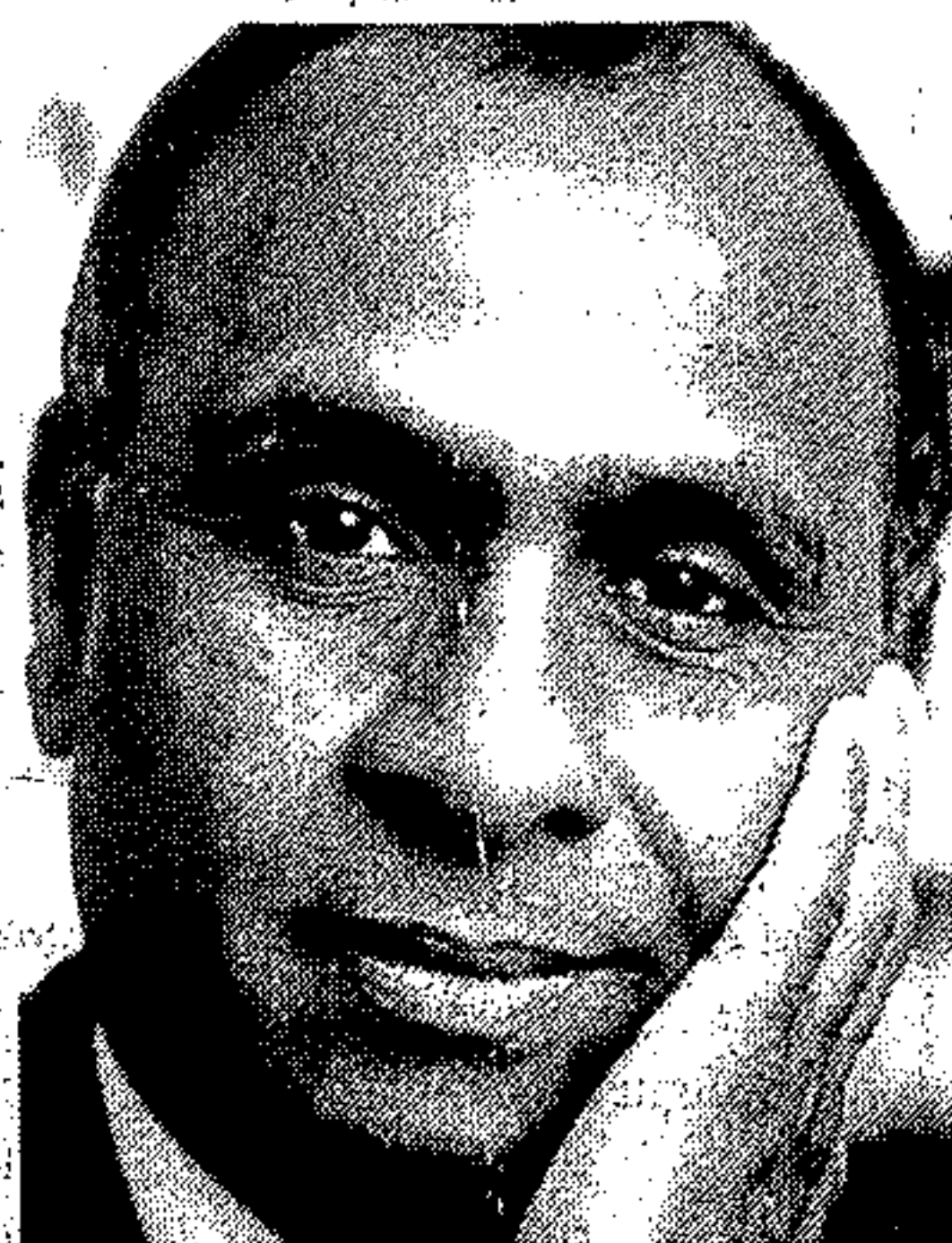
"The frustration encountered during the four years before 1962 stiffened the determination of leaders of nonracial sport to fight for the total abolition of racialism from South African sport."

Integration

"It has become apparent that black South Africans could not rely on white sports organisations for their international participation. It has become quite clear that the racial bodies would have to be forced into integration or face expulsion from the international sports organisations."

"This was the road traced for Sanroc at its inaugural meeting in 1962."

However, despite earlier threatening by the IOC to expel South Africa from the Olympic movement for refusal to comply with the Olympic charter, it took the imprisonment of Dennis Brutus (Sanroc's first president), the subsequent death of John Harris and the changes



COMING HOME: Sanroc's Sam Ramsamy

sweeping through Africa for the IOC to suspend and prohibit South Africa for the first time from participating in the Olympic Games.

The repressive measure of the state severely weakened Sanroc's leadership and, in 1965, led to the banning of the body's activities in this country.

Today the same establishment codes that refused to acknowledge Sanroc during the early 60s are now realising Sanroc's role and influence in the Olympic movement in African and overseas.

After a recent trip to Paris where they were granted a meeting with the anti-apartheid commission of the IOC, the white South African National Olympic Committee (Sanoc) announced their commitment to the international moratorium.

Affiliation

Recently also Sanoc and other establishment sports bodies applied for affiliation to the National Olympic and Sports Congress (NSC).

Though Sanoc has applied for affiliation to the NSC, it widely believed it would not be allowed to do so.

The NSC has called for Sanoc to disband; the only recognised official structure would be Sanroc.

If Sanroc returns to South Africa, its primary focus is likely to centre on the formation of single controlling bodies instead of having several different groupings catering for the same sport.

This does not mean Sanroc will abandon its isolationist campaign.

Ramsamy is expected to become the overseas representative of the NSC and remain nonracial sports' Olympic representative until it can return to South Africa.

UK date for poets

South 28/6-4/7/90

292

THREE exciting poets from the Congress of South African Writers (Cosaw), Sandile Dikeni, Mark Espin and Joan Baker, who have read and performed extensively on the Cape Flats, will soon be contending with a totally different audience.

They will be part of more than 95 South Africans who will travel to the Zabalaza festival in London next month.

Baker, poetically summed up what Zabalaza would be to her: "I feel I am in the throes of an explosive cultural orgasm and hope to bring the results back."

Baker, who will start a cultural local in Mitchells Plain soon, intends to capitalise on the various forms of training that pertain to literature at the festival.

Ashley Abrahams and Brian Handel of Action Workshop, a community-based drama group, will also be leaving for London soon.

While Abrahams is excited about going, he is still "apprehensive" about the training. "We need training so that, one day, we can contribute to transforming the white cultural elephants," he says.

Training

He hopes the three weeks of training he will receive on the technical aspects of stage directing and design will assist in making this a reality.

Handel, who joined Action Workshop after a six-month training course with the group, will receive voice training and lessons in dance, choreography and scriptwriting.

What excites him most is "the opportunity to work with other people from Third World countries". He wants to put whatever he learns back into Action Workshop when he returns.

The New Africa Theatre Project will send Sonwaba Magasi, a full-time teacher in traditional dance and natural movement and Luanda Bongo, a third-year drama student.

Bongo, who will receive training in running a theatre and technical training in lighting and sound, says: "I'm very glad. For a long time we have not had chances like this."

Magasi feels the trip to the Zabalaza festival will be "quite an experience. I have never been to a foreign country before and I'm looking forward to meeting different comrades."

Yunnis Adams, a leather factory worker who is also a singer/songwriter, will receive training related to drama and performances. He and Felicity Charmaine Andrews belong to the South African Clothing and Textile Workers' Union (Sactwu) Cultural Group.

Andrews, who is the coordinator of sports and culture at Sactwu, will receive training in the coordination and administration of cultural events. Asked how she feels about attending the festival, she replies: "I've been so busy, I haven't had the time to think about going."

Documentary

The Film and Allied Workers Organisation (Fawo) will send Sheppard Mati, presently involved in camera work, editing, scriptwriting and production at the Community Video Education Trust (CVET), and Brigitte Thompson, who previously worked at Sached's video unit.

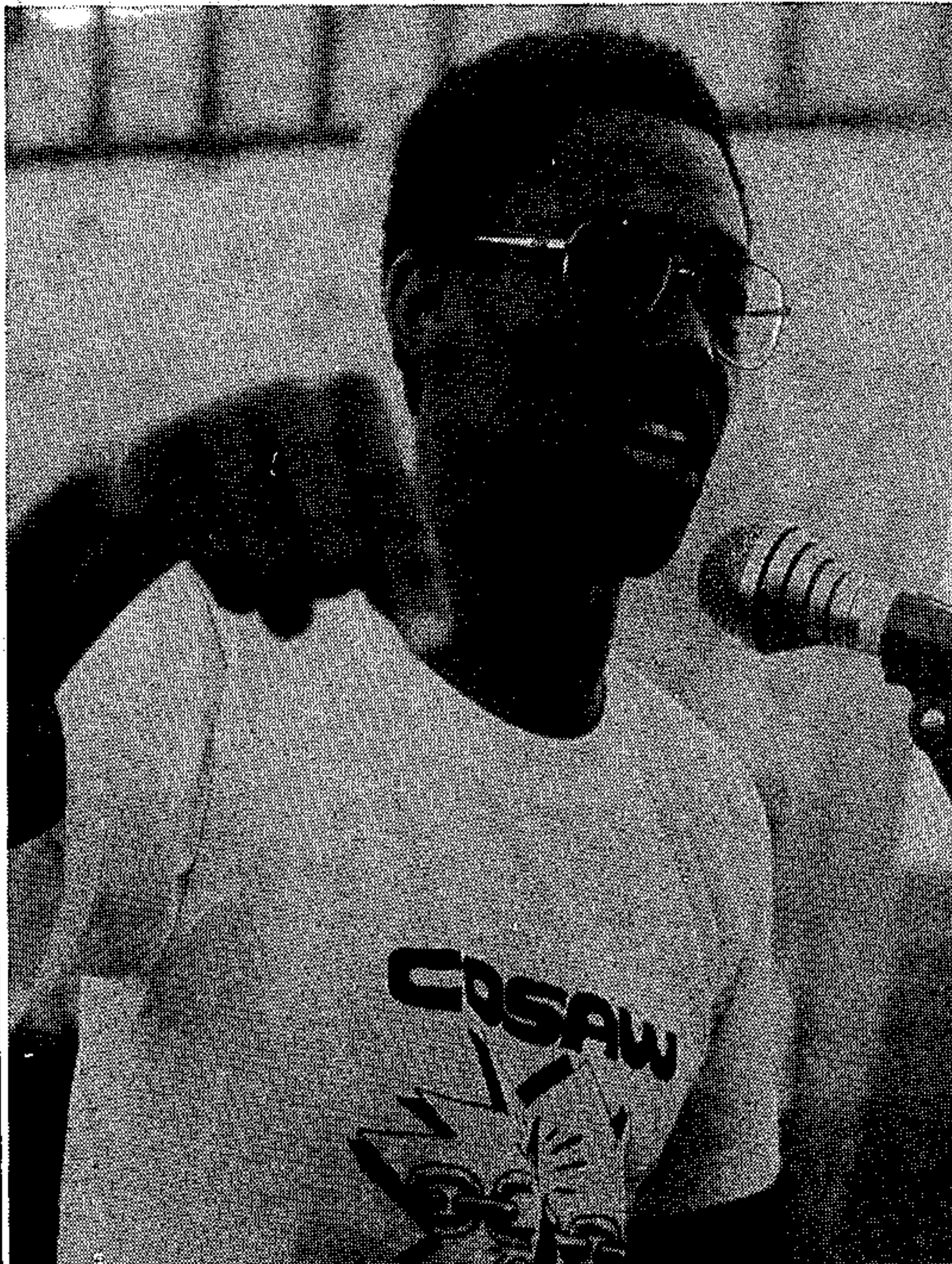
They will receive six weeks' training in documentary and drama film-making.

Visual artist Sophi Peters, a former student of the Community Arts Project (CAP), and Tshidi Sesako, a full-time worker at CAP, are already in London and have been working flat out for a South African mural exhibition that was staged on June 8.

Makasonke Anthony Mrubatu, a versatile trumpet player who is presently a student at the Mapp Jazz School, will attend the training course in music copyright, publishing and recording. He will also be involved in musical performances in London.

Others who are going include Stix Mdimba from The Young People's Theatre Group and Mark Truebody from the Bonteheuwel Photo Workshop and Bonteheuwel Youth Congress.

—Krisen Pather



People's Poet Sandile Dikeni heading for the Zabalaza festival

Own Correspondent

JOHANNESBURG. — Government delay in paying subsidies on 16 films under the controversial film subsidy scheme is hurting the local film industry financially, industry sources said at the weekend.

They said the government was questioning the legal validity of the scheme and was trying to get the industry to accept a compromise of less than 20% of the amount they were expecting.

The subsidies include 70% on local revenue earned by a production, 80% on foreign revenue and 25% on local production costs.

The Department of Home Affairs has R50 million to cover all film subsidy schemes this year. Home Affairs Minister Mr Gene Louw said the delay in payment was caused by legal problems concerning subsidy applications.

He said that at a meeting with the film industry in January he had discussed fully and frankly the possibility of the legal invalidity of the scheme.

"I made it clear that I was much more interested in satisfying everybody within reason rather than testing the legal validity or otherwise of the scheme," Mr Louw said. "On that basis we are certainly discussing compro-

Probe into film industry subsidies

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mises irrespective as to whether the scheme is or is not legal."

He said his department was investigating the possibility of certain abuse by applicants and irregularities.

Nu Metro managing director Mr Trevor Short said the delay in receiving payment had placed pressure on those relying on it, causing embarrassment and financial hardship to the film industry.

Others in the industry said they rely on the subsidy scheme to secure loans for their films. With payment from the government not yet forthcoming, they are unable to meet their commitments.

Irene Lab marketing manager Mr Bod de Haan confirmed that his company, South Africa's only film laboratory, had granted certain customers credit facilities. Because of the delay in paying the subsidies, his company was owed substantial amounts.

Govt subsidy delay 'hurting film industry'

GOVERNMENT'S delay in paying subsidies for 16 films it registered in terms of the scheme in August is bringing financial hardship to the film industry.

Numerous meetings have been held of the legal teams of government and certain film producers and, as a result, many in the industry are reluctant to comment at "this delicate stage."

However, industry sources said government was questioning the legal validity of the scheme and was trying to get the industry to accept a compromise of less than 20% of the amount they were expecting.

ZILA EFFAT

The subsidies include 70% on local revenue earned by a production, 80% on foreign revenue and 25% on local production costs.

However, current discussions did not involve the subsidy on local revenue.

The Department of Home Affairs has R50m to cover all film subsidy schemes this year.

Home Affairs Minister Gene Louw said at the weekend that the delay in payment was caused by legal problems concerning

subsidy applications.

He said that at a meeting with the film industry in January he had discussed fully and frankly the possibility of the legal invalidity of the scheme which was in operation at the time.

"I made it clear that I was much more interested in satisfying everybody within reason rather than testing the legal validity of otherwise of the scheme," Louw said.

"On that basis we are certainly discussing compromises irrespective as to whether

☐ To Page 2

Subsidy delay

the scheme is or is not legal.

"The position has been made more difficult by the possibility of certain abuse by applicants and irregularities which are now being investigated by my department and a competent legal team."

Nu Metro group MD Trevor Short believed the irregularities under investigation related to previous subsidy schemes and not to the 16 films registered in August.

He said the delay in receiving payment had placed pressure on those relying on it, causing embarrassment and financial hardship to the film industry.

Others in the industry said they relied on the subsidy scheme to secure loans for

☐ From Page 1

their films. With payment from government not yet forthcoming, they were unable to meet their commitments.

Irene Lab marketing manager Bod de Haan confirmed that his company, SA's only film laboratory, had granted certain customers credit facilities. Because of the delay in paying the subsidies, his company was owed substantial amounts and this was affecting business.

Louw said all steps would be taken to solve the problem as soon as possible, but the Department of Home Affairs had to be careful not to take steps which could favour some applicants to the detriment of others.

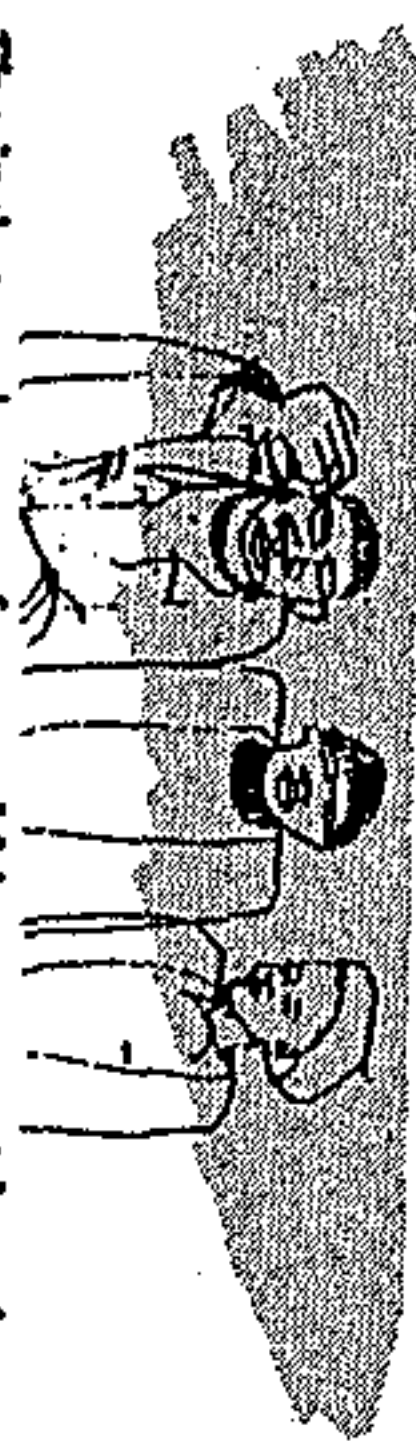


This is the ninth article in our series, *The Creative Act*, which appears in Sowetan every Tuesday. It discusses the methods, problems and issues in the making of theatre.

Sowetan 31/7/90

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Beny Francis



The independence of many African countries since the late fifties impressed upon a number of them the need to embark on processes of decolonisation. The emerging States had to continue the socio-political and economic reconstruction of their societies, a process that many had started during their nationalist struggles. Equally crucial in decolonisation was the need to engage in projects of cultural reconstruction. The latter project involved regaining control of individual and national identities, dignity, cultural values and practices. In a sense, African countries were faced with the challenge to 'pick up' the fragments of life and art if they were to create a renewed awareness of humanization and democratisation.

A new pattern of theatre organisation and function also emerged together with the socio-political programmes of decolonisation. Throughout the last two decades in African, Latin American and Asia there has been a growing movement of community theatre. In Africa examples of community theatre can be found in Zambia, Zimbabwe, Tanzania, Mozambique, Angola, Botswana and Lesotho. Theatre is used in programmes that are meant to develop literacy, health awareness and other community related issues. Instead of simply distributing pamphlets amongst the people, community development workers have come to realise that theatre is a much more creative and active form of communication. By working with people through theatre, collective solutions can be found to community problems. The community is more likely to feel committed to the programmes and solutions decided upon because of their involvement in the identification and discussion of issues and problems.

A considerable number of theatre makers are concerned with promoting community theatre. So we find cases of writers, directors, actors or theatre groups attempting to create dramas that are either community based or community orientated. The discussion that we last conducted on the politics of organising theatre is equally applicable to community theatre. We need to take that discussion further and to consider the ways that theatre makers can go about working with community groups. When we look at previous attempts to encourage community theatre, we can distinguish three basic approaches. These are the travelling theatre approach, the external team approach and the participatory approach.

As the term suggests, the travelling theatre ap-

WORKING IN COMMUNITY

proach is based on the visits that professional and amateur theatre groups make to townships. In the sixties the idea of travelling theatres was initiated by African Universities in countries like Nigeria, Malawi, Uganda and Zambia. The reason for taking theatre into the townships and villages was to try and challenge the tendency in African countries, including South Africa, where theatre performances are done only in the city centres. The features of South African theatre are not peculiar to our experience alone. Wherever there has been colonialism, theatre was seen as an elitist event. Theatre was confined to the fancies of the colonial cultural taste and where its practice was extended to colonised people, it was used as a weapon to dominate and depersonalise. The lack of facilities and creative education must be seen in this light.

The local variation of travelling theatre takes the form of *one night stands* where drama groups travel from township to township performing their plays. In most instances the plays performed are an extension of ideas presented in the city centres. This is particularly evident in their over emphasis on the commercial aspects of presentation rather than on the content of the work. The focus of the evening is on the play performance and very rarely it is audience participation encouraged, whether it

be through discussions after the performance or participation in the play-making process.

The external team approach refers to instances where a team of creative people decide to create a play based on the experiences and concerns of a particular community. The external team will visit the community, talk to community members about their lives, what their problems are, what they think should be dramatised and so on. After completing their investigation the external team then leaves the community to go and create a play based on their research. Members of the team, or the entire team, may go back to the community for further research and discussions but, essentially, the play is created by the team outside the presence and participation of the community. The resultant play, when ready, is performed for the community and discussions may be held. What one sees in this method is a supposedly objective distance that is taken by the external team which sees itself mainly as composed of creative experts. The dangers of this approach is the tendency to entrench existing hierarchical relationships, attitudes and views and the assumption that the external team's interpretation of the community's experience is the appropriate one.

The participatory approach is a method that at-

tempts to overcome the limitations of the travelling and external team approaches. Fundamental to the participatory approach is the attempt to foster community participation in all the processes of play-making. The creative team, to start with, might be the ones who initiate the play-making workshops, impart theatre skills to or instill confidence in community members but the ideal that they work towards is to get as much participation and contributions as possible from everyone involved. Community members take part in the many facets that are involved in the making of theatre including the final performances as well. All this means that the creative team cannot make the play outside the community's physical location and presence.

Participatory theatre implies participation on all levels. Research could involve theatre performers, artists, adult educators, development workers and the identified community in collective identification of socio-economic issues. The themes selected are then creatively explored through drama, songs, dance and puppetry, the free, frank and democratic exchange of ideas and the communal planning of creative action. The participatory approach is obviously the one with the most benefits for everyone involved. It allows the community to be involved in the questioning of its experiences. Why things are as they are? What has been their contribution to the success or failure of their communal life? What further contribution can the community make in order to better its lot? By exploring these questions and many others through the process of play-making the community can start to create and discover its identity, intellectual capacities and creative skills. While the travelling and external team approaches may encourage the development of theatre in townships or rural areas it is more likely to encourage the impression in community people that all they capable of is to attend play performances as passive participants.

How to work through the series

Each week we will set posers and tasks for you to work through practically. *To Act is to do!* Each week you should take this page into your workspace and evaluate its content, suggestions and tasks. If you have comments, questions or want back-copies of *The Creative Act*, write to us at: *The Creative Act*, P.O. Box 42705, Fordsburg 2033. You can also call us at (011) 838-3034.



Bheki Peterson

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Soccer body refuses to meet Ramsamy

Own Correspondent

JOHANNESBURG. — Mr Sam Ramsamy has been snubbed by South Africa's most important soccer body, but he will meet a wide variety of sports leaders during a nine-day visit which starts on Friday.

The itinerary of Mr Ramsamy, executive chairman of the SA Non-Racial Olympic Committee (Sanroc), has been worked out by the SA National Olympic Committee (Sanoc) and the National Sports Congress (NSC), according to Sanoc director Mr Doep du Plessis.

The decision of the Soccer Association of South Africa (Sasa) to turn down an invitation to meet Mr Ramsamy means he will not be meeting with a body which unquestionably represents the majority of soccer players.

Sasa decided to snub Mr Ramsamy after a joint meeting on Tuesday with their professional wing, the National Soccer League.

Mr Ramsamy will hold a press conference after his arrival. "I expect he will discuss his itinerary then," said Mr Du Plessis.

Asmal comes home for visit

Cape Times 1/8/80 Own Correspondent

LONDON. — Lawyer Mr Kadar Asmal, one of the most distinguished South African exiles, arrives in SA today for his first visit in more than 30 years.

Mr Asmal, a professor of law at Trinity College, Dublin, and specialist legal adviser to the UN, will address a meeting of the National Association of Democratic Lawyers in Durban.

Chairman of the Irish Anti-Apartheid Movement and a leading figure in the sports boycott campaign, he will then accompany Sanroc executive chairman Mr Sam Ramsamy on his South African visit.

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From page 1

20% pay increase

Mr John Muir added that the council had become part of the "tricameral gravy train", as its permitted increases had been decided upon by a local government co-ordinating council and the provincial administrators, and linked to a countrywide local authority grading system.

Several councillors said that the last increase they had had was in mid-1987.

Mr Arthur Wienburg argued that councillors' annual increase was in the region of 7%, as the last increase had been three years ago. He said allowances were supposed to reimburse

councillors for expenses they incurred.

He said he put in 78 hours of work a month for the council, and spent R200 a month on petrol, and R600 on secretarial services.

Executive committee chairman Mr Richard Friedlander said all the major cities, except one which was still deciding, had approved the new allowance rates.

Those who voted against the increases were councillors Mrs Bronnie Harding, Mr Rupert Hurly, Mr Ian Iversen, Mr Clive Justus, Mr John Muir, Mr Gordon Oliver, Mr Neil Ross, Mr Gerry Sullivan and Mr Frank van der Velde.

Staff Reporter

A CITY man, aged 34, sprayed teargas into the face of a detective who had accosted him after the man had allegedly defrauded a Green Point computer company late yesterday.

According to Major Jan Calitz, a police liaison officer, it was also found that the man was driving a stolen car.

He said the owners of the computer company had alerted the police after the man had taken

Suspect teargasses detective in the face

Point, he had forced the man's car off the road. While the policeman was checking on the car's registration number, the man had

Priest ^{Can't think 1/8/90} to appeal 'objector' sentence

JOHANNESBURG. — Conscientious objector the Rev Douglas Torr is to appeal against his sentence of 12 months' imprisonment passed yesterday.

Mr Paul Gollar, of the Douglas Torr Support Group, told a press conference yesterday afternoon that Mr Torr's lawyer was putting in an urgent application for bail for him.

Meanwhile, the End Conscription Campaign (ECC), the Douglas Torr Support Group and the Anglican Church have all expressed shock at the length of the sentence imposed on Mr Torr.

Anglican priest the Rev David Armstrong, speaking on behalf of the Anglican Bishop of Johannesburg, the Right Rev Duncan Buchanan, said he was "shocked and utterly sickened" by the severity of the sentence.

Mr David Bruce, who served a jail sentence for refusing to do military service in 1988 but was recently released on appeal, said there was nothing constructive or positive in imprisonment for people like Mr Torr who had "made a fundamental commitment on the basis of moral values". — Sapa

Mixed sport 'a leveller', says WP hooker ^{Can't think 1/8/90 292}

Staff Reporter

MIXED sport could make a positive impact on this country's race relations, according to research by Western Province hooker Andrew Paterson.

As part of his thesis for a Master's Degree in Human Movement Science at Stellenbosch University, Paterson studied the teams in the 1990 Project Week for High Schools in East London.

"Just from observations, I think that this type of mixed sport is a fantastic leveller," he said.

"It brings people together, with the sport being used to bring about a normal situation."

Psychology lecturer Dr J C Meyer said: "We chose the 1990 rugby Project Week for High Schools as a special research environment."

"The study begins with the hypothesis that mixed participation in sport could make a hugely positive contribution to race relations."

Paterson said: "When you see these chaps at the start of the week, they don't even talk to each other. But as the week progresses they become friends — just playing together and having fun."

Alternative intervarsity sports day planned ^{Can't think 1/8/90}

Staff Reporter

AN "alternative" intervarsity sports day is being planned by the SA Tertiary Institution Sports Council (Satisco) to compete with the traditional intervarsity match between Stellenbosch and UCT on August 11.

The same day that the annual rivalry kicks off between Stellenbosch and UCT at Newlands Stadium, an all-day multi-sports event is being planned to include Stellenbosch University, UCT, UWC and Good Hope College in Khayelitsha.

"It will be the first time that all universities will compete in a non-racial way," a spokesman for Satisco claimed.

Sports featured will be netball, volleyball, table tennis, squash, tennis, softball, soccer and rugby. The event is likely to take place in Stellenbosch.

'I'm not coming to be the judge' — Ramsamy

From CHRIS WHITFIELD
Argus Foreign Service
in London

AS a young boy Sam Ramsamy played with his brothers and sisters in the crowded courtyards of the Magazine Barracks in Durban. "You could occasionally hear the waves on the beach from there," he recalls.

Today he flies out of Britain and back to South Africa after 18 years in exile. It will be the first time since he fled in April 1972 that he has seen his two sisters and one of his two brothers.

He will find the Barracks building has been razed and a railway station now stands on the site. Durban will be barely recognisable: "I've been told it has changed a lot ... going there will be very emotional for me," says the man who has masterminded South Africa's sporting isolation.

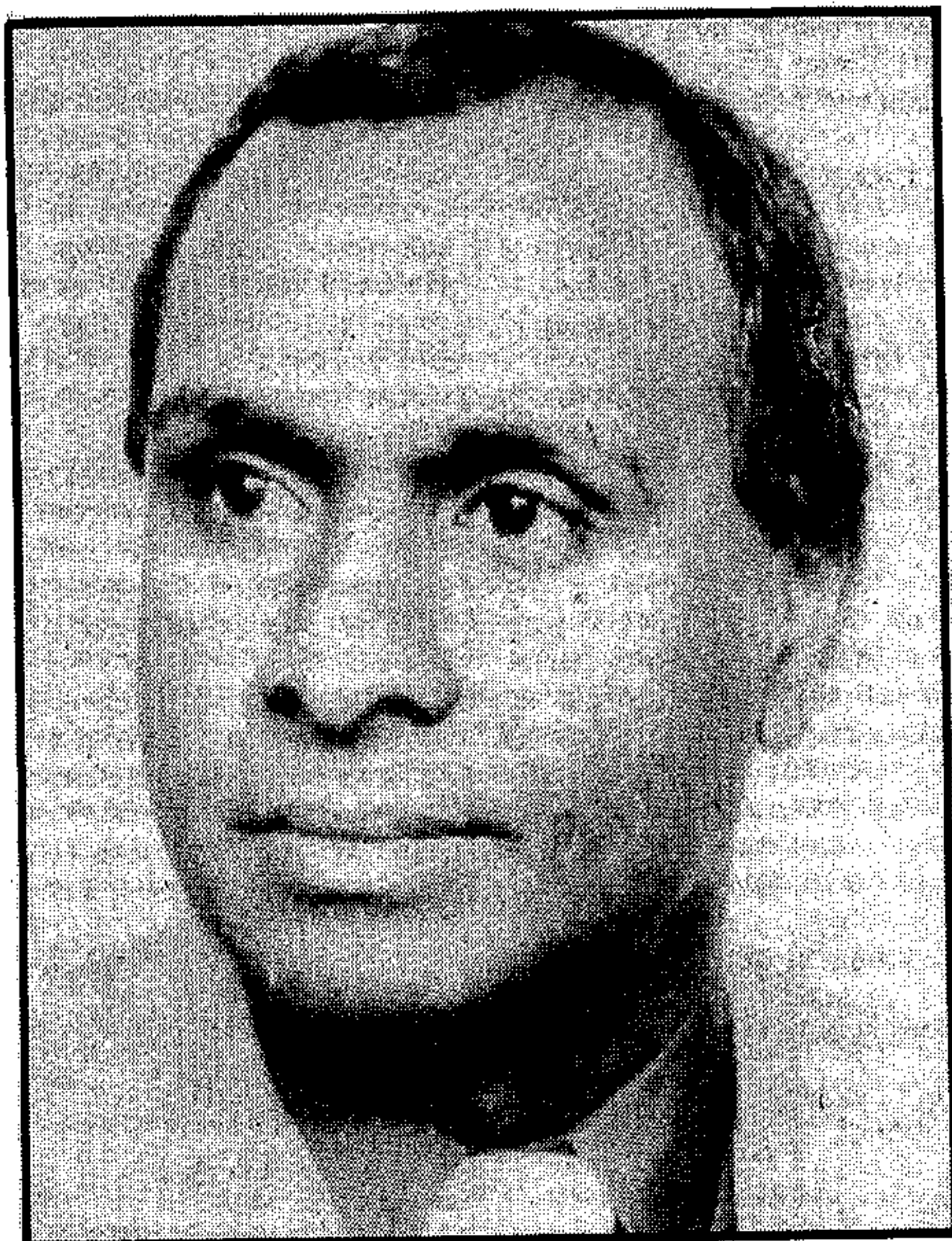
Report back

But how much has the South Africa he left, after learning that he was being investigated by security police, changed? That is the question that will tax Mr Ramsamy over the ten days he spends in the country from tomorrow, when he lands in Johannesburg.

The executive chairman of the South African Non-Racial Olympic Committee (Sanroc) has been asked by the Association of National Olympic Committees of Africa (Anoca) to "look into the South African position and report back to them ... they want me to go in and listen to as many views as possible and get a feeling of what is happening in South Africa".

His report will be a decisive factor in the return of South Africa to international sport. The International Olympic Committee (IOC) sees the South African problem as one to be solved by the Africans themselves. The visit arises from requests to the IOC to review their stance on South Africa.

Mr Ramsamy insists that he will be going into the coun-



SAM RAMSAMY: "I've been told it has changed a lot ... going there will be very emotional for me."

try with an open mind and acknowledges there have been changes. "These changes have facilitated my trip. It is a fact that when I left South Africa mixing on the sports field was prohibited. And it is a fact that now there is mixing.

"But how much? Where have they taken place? That is what I have to find out," he said this week.

The irony of his role has not escaped Mr Ramsamy. Here is the man who devoted so much energy to isolating South African sport apparently being asked to judge its fitness to re-enter the world.

But he says: "I am not going there to determine the future direction of South African sport. That has to be done collectively.

"I will be submitting a factual report. I am not going to be the judge — the judge will be the South Africans themselves and the community

that has imposed the boycott. It is part of a process in which everybody must take part ... I am going in with a positive mind."

And he says of those who might resent his role: "It has to be accepted that South Africa's isolation is a reality. They have to accept that it is within that framework that I am going to the country."

"It is still my ambition to see South Africa admitted to the Olympic Games and to international sport. All my work has been to that end. It is simply a matter of whether the conditions are right yet."

He will visit Johannesburg, Durban, Port Elizabeth and Cape Town and has already pencilled in meetings with the Confederation of South African Sport, the National Olympic and Sports Congress, the South African Council on Sport and the South African National Olympic Committee. He says he will be open to requests for meetings with oth-

er organisations, depending on time restrictions.

Part of his task will be to forward names of South African officials to attend an Anoca conference in Harare later this year. After leaving South Africa on August 12 Mr Ramsamy he will fly to Brazzaville for talks with Anoca president Jeane-Claude Ganga.

This week Mr Ramsamy was careful not to be drawn on what he thought conditions would be like in South Africa: "I don't want to pre-judge anything," he said.

But South Africans predicting that international sport is just around the corner may be deluding themselves. They would do well to study Anoca's position.

Abolished

At the IOC's annual meeting in Barcelona in June the African representatives determined that the re-admission of South Africa must depend on the complete eradication of apartheid and the grouping of the different sports bodies under one non-racial umbrella grouping.

Whatever Mr Ramsamy finds, nobody will be able to convince Anoca that the Group Areas Act and all other discriminatory legislation has been abolished, or that the sports bodies are indeed unified. Until the whole system is dismantled South Africa is likely to remain excluded from international events.

But Mr Ramsamy's visit will give South African sports administrators a clear idea of what is required from them. It may prove to be a catalyst for, at least, the sports bodies coming together and should represent a step back towards the world stage.

As he prepared to pack this week Mr Ramsamy allowed his thoughts to dwell on his formative years in the Magazine Barracks and then Asherville: "In Durban emotions could well run high because it was my base. I still want to settle back there one day ... with South Africa back in the international field."

Not yet in from the cold

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South 2/8-8/8/90

SAM Ramsamy, who for the past 18 years has led the fight from abroad for sporting sanctions against South Africa, is heading back home for talks. But he is unsure when his country's sports isolation will end.

"It's very difficult to say, simply because this will largely depend upon a political settlement being reached," he said in an interview.

"The boycott will stay, as sanctions are staying now. This is the position of the Olympic movement, of the African sports movement and of the international community."

But Ramsamy adds the rider: "As of now."

Sitting in a North London office surrounded by tokens of his long struggle to isolate apartheid sport, Ramsamy was busy making preparations for his first trip to South Africa since he was forced into exile in 1972.

The 51-year-old executive chairman of the South African Nonracial Olympic Committee (Sanroc), the driving force behind the international sports boycott, will visit South Africa early this month to write a report for the Association of National Olympic Committees of Africa (Anoca).

That report will be considered at a meeting of Anoca in Harare later this year, to which some sports leaders from within South Africa are also expected to be invited.

Ramsamy will also travel to Tokyo in September for a meeting of the International Olympic Committee's Apartheid and Olympism Commission, where his report will be presented by Anoca.

"I am certain the members of the commission would like to hear my views," he said. "And I will certainly be giving them mine."

Ramsamy is aware of the recent changes in South Africa, particularly in the past six months. "These changes have facilitated my trip," he says.

The sports boycott of South Africa has been promoted by Sam Ramsamy, president of the South African Nonracial Olympic Committee (Sanroc). He is due back in South Africa this week to assess how long South Africa's sports isolation should continue.

He spoke to a SPECIAL WRITER in London:

"Without them it would not have been worth my while to go."

"We monitor the changes that have taken place in South Africa generally, and specifically in sport," he added.

"But I would now like to discuss these changes with the people in South Africa and obtain opinions and views on how far these changes have gone, what else has to be done and how the changes in the future need to be effected and accelerated."

To this end, Ramsamy will be meeting all four multisports bodies: the National Olympic and Sports Congress, the South African National Olympic Committee, the South African Council on Sport and the Confederation of South African Sport.

He also hopes to hold talks with individual sports bodies not affiliated to any of the four centres.

Ramsamy recognises there are differences between these various bodies.

And while it is not Sanroc's job to try and resolve these issues, he hopes that "sooner rather than later the differences can be resolved among themselves."

"When a political solution is agreed upon in South Africa, there will obviously have to be a single nonracial sports

body formed.

"Anoca has made it clear that forming single, nonracial sports bodies in the respective disciplines would be a prerequisite for recognition."

Indeed, says Ramsamy, "one of my main aims is to try and discuss this issue with all the organisations when I do go inside the country."

This raises the question of when South African sport is likely to be readmitted to the world fraternity.

"It is obviously my ambition to see South Africa admitted to the Olympic Games and to international sport," he points out. "All my work has been toward that end."

Sam Ramsamy

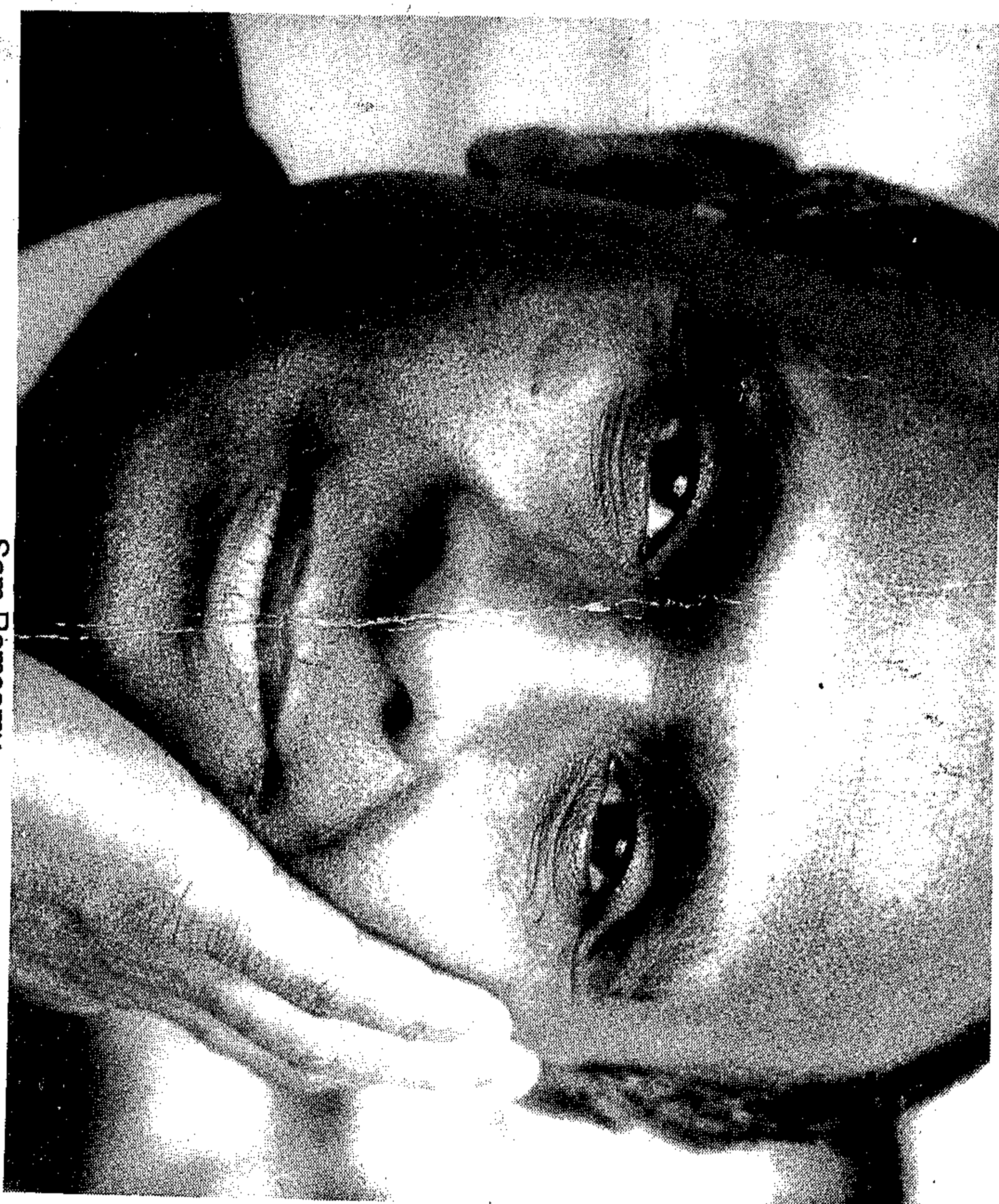
"It is simply a matter of whether conditions are right yet.

"However," he adds, "the reason I have campaigned against South Africa being allowed to participate is that there are more important considerations than sporting prowess."

But Ramsamy is not able to commit himself to a time scale for South African sport to take its place in the world.

Asked whether the pace of developments might allow South Africa to compete in the 1994 World Cup, he answers: "I don't know."

"It's very difficult to say, simply because this will largely depend upon a



political settlement being reached. If one is reached by 1994, then obviously the position of South African sport will have to be reviewed.

"But I have to emphasise that we need to look at sport in total. It will not be possible to provide priorities for any particular sport."

And, until a settlement is reached, argues Ramsamy, pressure must be kept on the Pretoria government.

The purpose of his trip, immediately followed by a meeting with Anoca president Jean-Claude Gangau in Congo, is to assess how long isolation needs to remain the policy.

—SOUTHCAN FEATURES

Interleisure to rationalise sport division

BRENT MELVILLE

KERSAF subsidiary Interleisure is taking another step in rationalising its activities with the disposal of certain of its retail interests in its Inter-sport division.

The move comes in the wake of the disclosure in April that Interleisure's food division, Interfare, had over-expanded and would be franchising off 27 of its restaurants.

Intersport is represented on the retail side by The Pro Shop, The Sweat Shop and Racquets. A source at Intersport said yesterday it was likely that The Sweat Shop/Racquets would be sold. *6.10am 2/8/90*

He added that it was known that there were two interested parties bidding for the stores. Interleisure MD Anthony Salusbury said he would prefer not to comment at this stage as no deal had been struck.

A sale of the division would come less than a year after Intersport opened three new combined Sweat Shop/Racquets stores in Eastgate, Cape Town and Pretoria.

LEISURE FIM 3/8/90

Unhealthy Point (292)

The Health & Racquet Club group, which dominates the multimillion-rand fitness and leisure sector, is waiting in the wings to take over The Point, Cape Town's financially ailing R7,5m yuppie gym.

The Point was placed under provisional liquidation this week after an application by First National Bank, which claims it is owed around R6m. The estate of The Point's MD, flamboyant property developer Harry Fuchs (*People* October 21 1988), was provisionally sequestered last month after an application by building contractors Ovcon, which claimed to be owed R892 800 plus interest. Fuchs has been on an extended overseas sailing holiday with his family.

The Point, on Greenpoint Common, leased from the city council, opened last year. It was to be financed by the issue of unsecured debentures and there are believed to be about 1 000 ordinary members.

After the provisional sequestration of Fuchs's estate, the Health & Racquet Club group placed a provocative full-page ad in the *Cape Times* under the heading: "There is no point in risking your lifetime investment in health and fitness". It offered The Point's members the opportunity of trading in their debentures for a Health & Racquet Club "Super Gold Life Membership."

Club co-director Rod Mitchell says the offer was extended from August 1 to August 16 — the return date for the sequestration and liquidation applications.

Mitchell confirms that the club is interested in buying The Point but says a deal will depend on how quickly its complex legal and financial affairs can be sorted out. He says that unless all interested parties co-operate fully, The Point may be closed to await the outcome of legal proceedings that could take up to two years. "If that happens the major losers will be the members."

The Health & Racquet Club was founded

FIM 3/8/90

(292)

in 1986 with the opening of a club in Constantia. It now has clubs in Sandton, Cape Town and Bellville; and within the next few months will open in Bedfordview, Pretoria, La Lucia and Tableview, near Cape Town. By then total investment will reach R50m and membership around 30 000. ■

Koloane: Black artists must not compromise

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ARTIST extraordinary David Koloane has been known to be scant of words but profoundly articulate with the paint brush — translating on canvas all the human contradictions of the South African black experience.

"Sometimes it's better that people wonder why you didn't get up to speak, than for them to say: 'Why the hell did he not sit down and shut up?' I have always fashioned my life around the maxim that there is a time for silence and a time to speak. The paint brush says it all for me; it is my way of communicating — and it has not yet let me down."

Recently returned from the African National Congress' Zabalaza Cultural Festival in London, the Alexandra township-born Koloane spoke about what he called "Art Beyond Barriers", the topic of a document he compiled during his London sojourn, which included a combined exhibition with expatriates Louis Maqhubela and Dumile Feni.

"The discriminatory nature of apartheid has entrenched the personal attitudes of South Africa's diverse population and so shaped their perceptions of culture. The imbalance in the standard of living between black and white engendered by the system has created a false impression that opulence is synonymous with wisdom and creativity, and conversely poverty with crudity and ignorance," says Koloane.

He adds that after "three centuries of domination, some whites consider it their birthright to determine the destiny of a black in every sphere of human endeavour".

He further argues that there is no evidence of a painting tradition in Southern Africa, except for the Khoi-San rock paintings, and the mural work of a few tribes. "Easel painting was first introduced in the Thirties, mostly by individual missionaries."

Koloane, whose mentor was the late Bili Ainslie, received a diploma in Museum Studies from the London University in 1985. He co-founded the first black gallery in Johannesburg, and headed the Fuba's fine arts department for a year. He also worked as curator for the Fuba Gallery, which launched many novices into their artistic careers.

Koloane contends that the first group of black professional artists — apart from those in exile — emerged in the early Sixties.

"They were products of the Polly Street Art Centre in Johannesburg. The work produced comprised genre scenes of the township. This was not surprising as the artists had no historical frame of reference. The 'Township Art' label, coined by art critics, was convenient for

Artist David Koloane speaks to
DON MATTERA about the state of
black visual arts

distinguishing between the work of black and white artists," he says.

Koloane disagrees with people who classify artists: "Several academic bodies and individual artists have launched a subtle strategy through various forums to promote the 'need for black artists to retain their African identity at all costs'. This identity dilemma appears to apply only to black artists, but never to their white counterparts who might be Italian, Dutch, Greek or Scottish."

He felt the contributions of those academics and artists towards a democratic, non-racial culture "would be significant if they shared their skills and resources with their less fortunate colleagues in collective initiatives, rather than appropriate the documentation of the work of black artists for personal ends".

"The irony is that black artists are not expected to be innovative and independent, lest they be accused of being derivative, and their expressions hybrid. It would appear that the creative process whose impulses unfold in a variety of directions in every creative experience, is supposedly beyond the 'comprehension' of black artists," says Koloane.

On the absence, in black townships, of any form of infrastructure in the visual and performing arts, Koloane is scathing: "Township and slum settlements are suited only to serve the industrial capitalist system as labour conduits. The absence of infrastructure such as museums, galleries and theatres testifies to the fact that the settlements were regarded merely as worker dormitories."

He contends that aspirant artists nurtured under such "relatively desolate surroundings are immediately confronted by formidable obstacles. In order to acquire the necessary skills and confidence required for creative development, they need tenacious wills."

"Throughout history artists have been compelled by a variety of circumstances to explore new avenues. At times they do so not because they can no longer function within local parameters, but because they have no barriers to overcome. It is essential at this critical period — the dawning of a new South African culture — that artists should have the skills, resources and freedom to do so. The artist must become uncompromising in this creative quest."

Ramsamy pleased at optimism among sportsmen

JOHANNESBURG. — Veteran anti-apartheid campaigner Mr Sam Ramsamy flew into Johannesburg yesterday for a nine-day "look and listen" mission after which he will report back to Africa on the latest developments here.

Mr Ramsamy, London-based executive chairman of the South African Non-Racial Olympic Committee (Sanroc), told a press conference he intended to:

- Meet with South African national controlling bodies of sport, and
- Discuss the possibilities of forming single non-racial governing bodies both at multi-sport level and in all sports disciplines.

He told questioners he was pleased there was



SAM IS HERE . . . Chairman of the SA Non-racial Olympic Committee Mr Sam Ramsamy on his arrival in Johannesburg yesterday.

Picture: REUTERS

optimism among sports officials that South Africa would soon be back on the international sport scene.

"It is a good thing that they are optimistic, because then they will have to do as much as possible to destroy apartheid."

The end of apartheid was the key to everything, he said.

Asked about Durban's hopes of staging the Olympics in the year 2000, Mr Ramsamy said: "At the moment we cannot talk about any South African city hosting the

Olympic Games because South Africa is not a member of the Olympic movement.

"It's a bit like asking a team how they are going to prepare for the Cup Final before the first round has been played."

— Sapa

Soccer control scramble worries Sanroc's Ramsamy

Weekend Argus 292
Correspondent

JOHANNESBURG. — South African soccer administration is more fragmented now than it was 18 years ago, said Mr Sam Ramsamy, chairman of the South African Non-Racial Olympic Committee (Sanroc) on his arrival here.

And that remains a prime cause for concern as soccer gears itself up to re-enter the world game.

Mr Ramsamy, on his first visit here after 18 years of exile, said yesterday: "This country is unique. When I left there were four controlling bodies. Now there could be six".

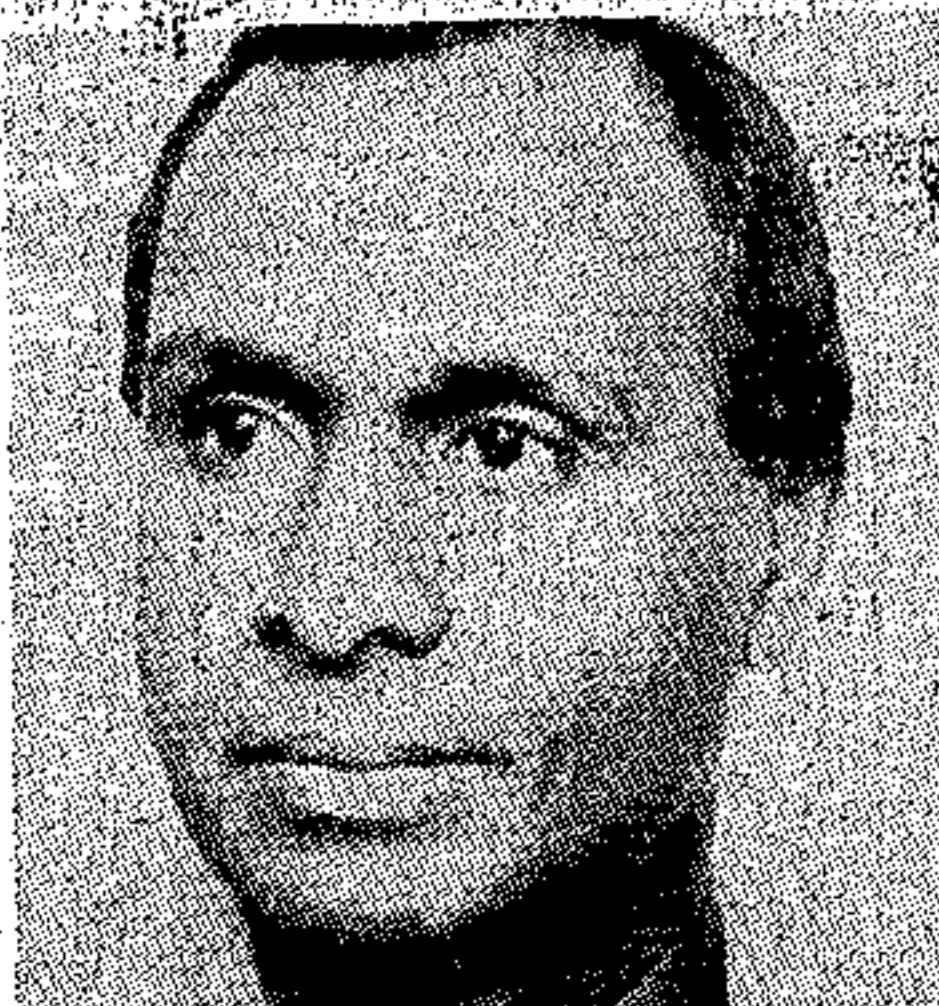
Unity talks

Although Mr Ramsamy did not say as much, he must be hoping his visit will be influential enough to bring the parties together.

In fact, there are seven controlling bodies — four amateur and three professional.

Compounding the issue is the fact that two of those bodies, the Soccer Association of SA (Sasa) and the NSL have opted not to meet Mr Ramsamy, and the SA National Football Association (Sanfa), have refused to take part in any unity talks, without giving an apparent reason.

Mr Ramsamy emphasised



Mr Sam Ramsamy

again that unity was a pre-requisite for world recognition.

He said: "Fifa (the world soccer controlling body) will recognise only one controlling body. I'm sure there will be one body."

Among other key objectives of Mr Ramsamy's visit, was hearing the views of local administrators, the game's development and the probable composition of the representation at a meeting with officials of the African Sports Movement in Harare later this year.

Sasa and its professional wing, the NSL, say they are not interested in meeting Mr Ramsamy "because it will serve no purpose".

Mr Ramsamy, nevertheless, has meetings arranged with the other national bodies — the Football Association of South Africa (Fasa), which has no

professional wing, the SA Soccer Federation which has the Federation Professional League affiliated to it and the Sanfa, whose professional wing is the National Professional Soccer League (NPSL).

The National Olympic Sports Congress (NSC) was to have met officials of Sasa and the NSL yesterday in what has been interpreted as an attempt to get the two organisations to meet Mr Ramsamy.

The meeting was called off "because of the time factor", said Sasa's secretary general Solomon "Sticks" Morewa.

Cricket Union

● The South African Cricket Union (Sacu) has not scheduled a meeting with Mr Ramsamy during his 10-day visit to South Africa but would welcome one if the union could attend with the SA Cricket Board, writes Simon Hoff.

While unity talks between the two bodies are believed to be progressing out of the eyes of the media, the two groups have not arranged to meet Mr Ramsamy together.

"We would welcome the opportunity of speaking to him but only in the presense of the cricket board," said Sacu managing director Dr Ali Bacher. "The days of doing it on our own are over."

Ramsamy gives SA a sporting chance

By DRIES van HEERDEN

A FORMER lifeguard on a segregated Durban beach threw a lifeline to South African sport this week which could pave the way for a return to the international arena.

Mr Ramsamy has devoted his life to isolating the country from international sporting events and preventing tours to and from SA. This week, however, he sounded optimistic that the damage could be undone in the foreseeable future.

Less than 12 hours after arriving in South Africa on his first visit in 18 years, Sam Ramsamy, chairman of the SA Non-Racial Olympic Committee, had a commitment from the country's two major sporting rivals to unite into a single body.

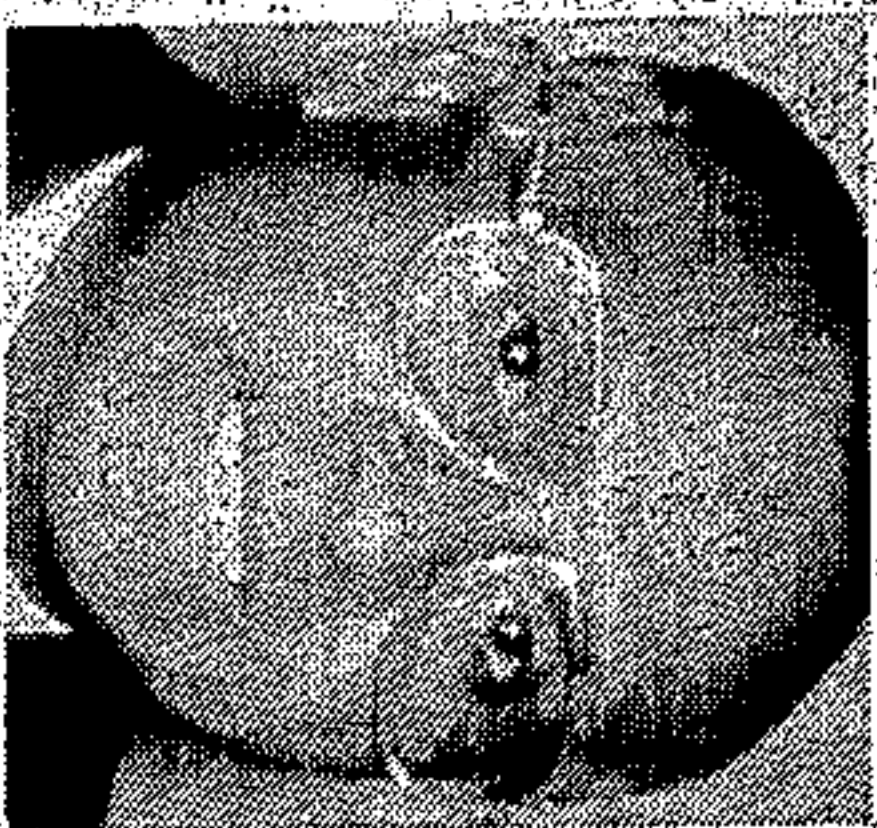
"The ball is in the court of local sportsmen and administrators," he said. "It is a good thing that they are optimistic. This means that they will do everything possible to end apartheid."

A joint delegation representing all South African Olympic sportsmen will meet in November in Harare with the African Olympic Committee.

Yesterday, leaders of the major Olympic organisations said they were satisfied with their meeting with Mr Ramsamy. They also expressed a desire to start talks aimed at creating one united sporting body.

The meeting will have a decisive influence on the resumption of international sporting links and possible South African participation in the 1992 Olympic Games in Barcelona, Spain. Over the past two decades,

the secretary of the National Olympic and Sports Congress (NSC), Mthobi Tyamzashe, said the meeting was "a major positive step



SAM RAMSAMY
Optimistic

forward. We will definitely follow it up with practical steps to attain unity among all sportsmen."

The NSC is an umbrella body representing a number of major non-racial sporting organisations. It has close links with the ANC, which, in a statement this weekend, praised the NSC for the "dynamic role it is playing in preparing sportsmen for the

new South Africa." Said Johan du Plessis, president of the "establishment" SA National Olympic Committee (Sanoc): "In all my years in sports administration, this has been the best meeting I have ever attended. We have made historic progress."

In a joint statement after the meeting, the three sporting bodies — Sanroc, Sanoc and the NSC — said there was "general agreement on the total rejection of apartheid".

Sanoc and the NSC will now return to their member bodies to formulate proposals on how to achieve a united Olympic organisation, representing all South African sports. Joint working committees will be established to prepare for unity talks later this year.

A five-man "unity committee" has been created to decide on the composition of the delegation to the Harare

meeting. The committee consists of Mthleki George and Mthobi Tyamzashe of the NSC, Johan du Plessis and Doep du Plessis of Sanoc, and Gabu Tugwana, the local Sanroc representative.

Mr Du Plessis said yesterday he would report back to the Olympic Committee on Friday and Saturday and that he believed that Sanroc would embark immediately on preparations for unity talks.

He would also urge the various sporting bodies affiliated to Sanoc "to do everything in their power" to unite with rival organisations.

The NSC executive committee met in Johannesburg yesterday to discuss the latest developments. Said Mr Tyamzashe: "The foundation for unity has been laid. We will now have to build upon that."

Ramsamy to see top athletics officials

Can. Press
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Own Correspondent

PORT ELIZABETH — Veteran anti-apartheid sport campaigner Mr Sam Ramsamy, now in South Africa on a fact-finding mission, will hold top-level talks here tomorrow.

Mr Ramsamy, executive chairman of the South African Non-Racial Olympics Committee (Sanroc), will meet five athletics administrators in the city.

The delegates to the meeting will be Mr Danie Malan, chairman of the SA Track and Field Association; Mr Gert le Roux, director of the SA Amateur Athletics Union; Mr Chris van Wyk, chairman of the SA Cross Country Association; Mr Mick Wynn, chairman of the SA Road Runners Association, and Mr Joe Stutzen, acting president of the SA Amateur Athletics Union.

Mr Ramsamy is in South Africa on a "look and listen" tour and will report back to the International Olympic Committee.

IT DISC

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Vast recreation area proposed for PWV

By Shirley Woodgate

The Magaliesberg, Hartbeespoort Dam and the area surrounding the confluence of the Hennops, Crocodile and Jukskei rivers have been proposed by the Greenbelt Action Group (Gag) as a vast future recreational area to cater for the PWV's estimated 20 million population by the year 2010.

Gag, a pressure group which three years ago spearheaded tough opposition to Government plans to site the black township "Norweto" in the heart of white agricultural holdings west of Midrand, was responding to an invitation by Minister of Planning and Provincial Affairs Hernus Kriel for public input to a proposed strategy plan for the PWV complex.

Making public its submission for changes to the 1986 Draft Guide Plan for the Central Witwatersrand, Gag proposed all three areas should for planning purposes be amalgamated into a single green "lung".

Urging that top priority should be given to recreational needs in the PWV, Gag said the logical extension of the Braamfontein Spruit would be north into the warmer climate along the Jukskei and Crocodile rivers to the Hartbeespoort Dam.

Country hotels, overnight guest houses, guest farms and retirement villages are envisaged, which would create work opportunities which in turn would lead to a need for additional housing in rural villages.

On a wider scale, Gag suggested planning for the area should be undertaken only after the scrapping of the Group Areas Act.

Outdated

Road planning which was originally done in the 1970's to provide black commuter routes was outdated and should also be scrapped in favour of a relevant new plan in conjunction with Jomet, Masstran, local authorities and the Central Witwatersrand Regional Services Council.

Changed circumstances (specifically the planned Rietfontein development south of Johannesburg, intended to house 3 million people in an area not considered in any previous strategy plan) made this move essential.

Gag also suggested that vast tracts of mining land from Springs to Krugersdorp which have been considered sacrosanct on the premise that they may be mined again, should be considered areas for rehabilitation into residential, industrial or parkland developments.



Benjy Francis

This is the tenth article in our series, *The Creative Act*, which appears in *Sowetan* every Tuesday. It discusses the methods, problems and issues in the making of theatre.

Sowetan 21/8/90



Bheki Peterson

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DISCOVERING IMPROVISATION

The ability to improvise is crucial to the act of writing for the theatre. The process of writing or creating a play can take one of two basic approaches: the first is when the writer *puts pen to paper* and the second is when we *improvise* to create a dramatic text or performance. In everyday life and language we understand improvisation to mean a spontaneous human response to an unforeseen situation or challenge. If your belt or zip breaks, for instance, you can improvise by using a string or a pin. At home or at school we may suddenly find ourselves with the task of having to work ourselves out of a difficult situation in which we have to explain our behaviour or actions. We may have to improvise or invent a suitable answer on the spur of the moment. Our ability to wheedle out of such a situation will depend on the agility of our thought-process, our ability to *listen, observe and respond* appropriately. At most times when *make-do or patch-up*. In the theatre the use of improvisation goes beyond the temporary act to a deeper understanding of characters, situations and actions.

The essential element that we draw from everyday life in the process of improvising for the theatre is our ability to respond spontaneously to an unexpected circumstance. In the theatre we use this element in a controlled and conscious manner to delve deeply into the problems presented in the play. We may use the method to explore situations and to dissect characters, looking at their conflicts, finding out what their wants, desires or objectives are, and, putting together from the given material a sense of a character's history. Creative persons have to develop powers of observation that opens them up to the patterns and rhythms of life around them. How people walk, the fashions of the time and manners of speaking, the socio-political conditions, the working environment, the cultural practices and many other small but significant aspects of our surroundings and experiences that shape our actions within it. These observations make up the large pool of knowledge that we have, they excite our emotional responses and develop those skills that we draw on instinctively in the act of creativity.

In our earlier discussion we have shown that acting is central to life. We now extend that observation to see improvisation or inventiveness as being central to performance. The practice of African orature and ritual has a very strong improvisational aspect to it. The African story teller,



imbongi and other performing artists are particularly skilled in the art of improvisation. The African performer is expected to take a familiar story or event and retell it in a new and compelling manner, changing its structure and searching for different facets in its meaning. Furthermore the performer is sensitive to the occasion when the performance is given and is alive to the spectators' response. The same story can be performed differently depending on whether it is told to, say, children at night or older people at a ceremony. When we reflect on the body of literature on African performance we are always reminded of the energetic and lively interaction between the performer and the spectator. This element is in itself an expression of spontaneity. Critics with a limited appreciation of African orature have tended to confuse the improvisational and participatory nature of African performance with wanton rowdiness and undisciplined response. Yet today many innovators of theatre are making journeys to remote African villages to rediscover this exciting ingredient.

How do we go about improvising our own play and where do we begin? The first step is to identify, very loosely, the issues that we are interested in. We may get our creative ideas in a number of ways: from historical events, stories, pictures, newspaper articles, intriguing or memorable characters, particular situations that interest us, it may be that we could be responding to a special piece of music or sound. The source for creative ideas is limitless and we need to extend our imagination to discover these. It is important to note that the impulses (ideas) should have a strong relationship to our own experiences as this will inform and enrich the creation that grows from it. Likewise there are many ways in which we can approach the act of improvisation.

We can start by grouping together those ideas and issues which have a common link or that can form part of one experience. For instance, ideas of wife battering, rape, inequality in education and work opportunities, sexual harassment, male chauvinism, and so on, can be grouped under the common link of *sexism*. We can then proceed to

define a theme (message) which will express our feelings and attitudes about the topic. In this case a theme could be sexism is a discriminatory practice. The possibility of discovering the main players (characters) within such a situation now becomes more real, suggesting varying locations (home, school, work) for the enactment of the theme. Once characters are established you would need to discover their relationship with other persons in the scene. This ought to suggest the kinds of communication that will emerge and through these physical actions dialogue is born.

How to work through the series

Each week we will set posers and tasks for you to work through practically. *To Act is to do!* Each week you should take this page into your workspace and evaluate its content, suggestions and tasks. If you have comments, questions or want back-copies of *The Creative Act* write to us at: *The Creative Act*, P.O. Box 42705, Fordsburg 2033. You can also call us at (011) 838-3034.

BUZZZZZ WORDS

In the Buzz Words space we will give explanations of difficult or *o73* new words used in our series. You may know some of the words but we will be using them in new ways. This week's buzz words are:

delve: to search or dig

dissect: to open up something in order to examine it closer

spontaneous: that which occurs suddenly

wheedle: to get out of

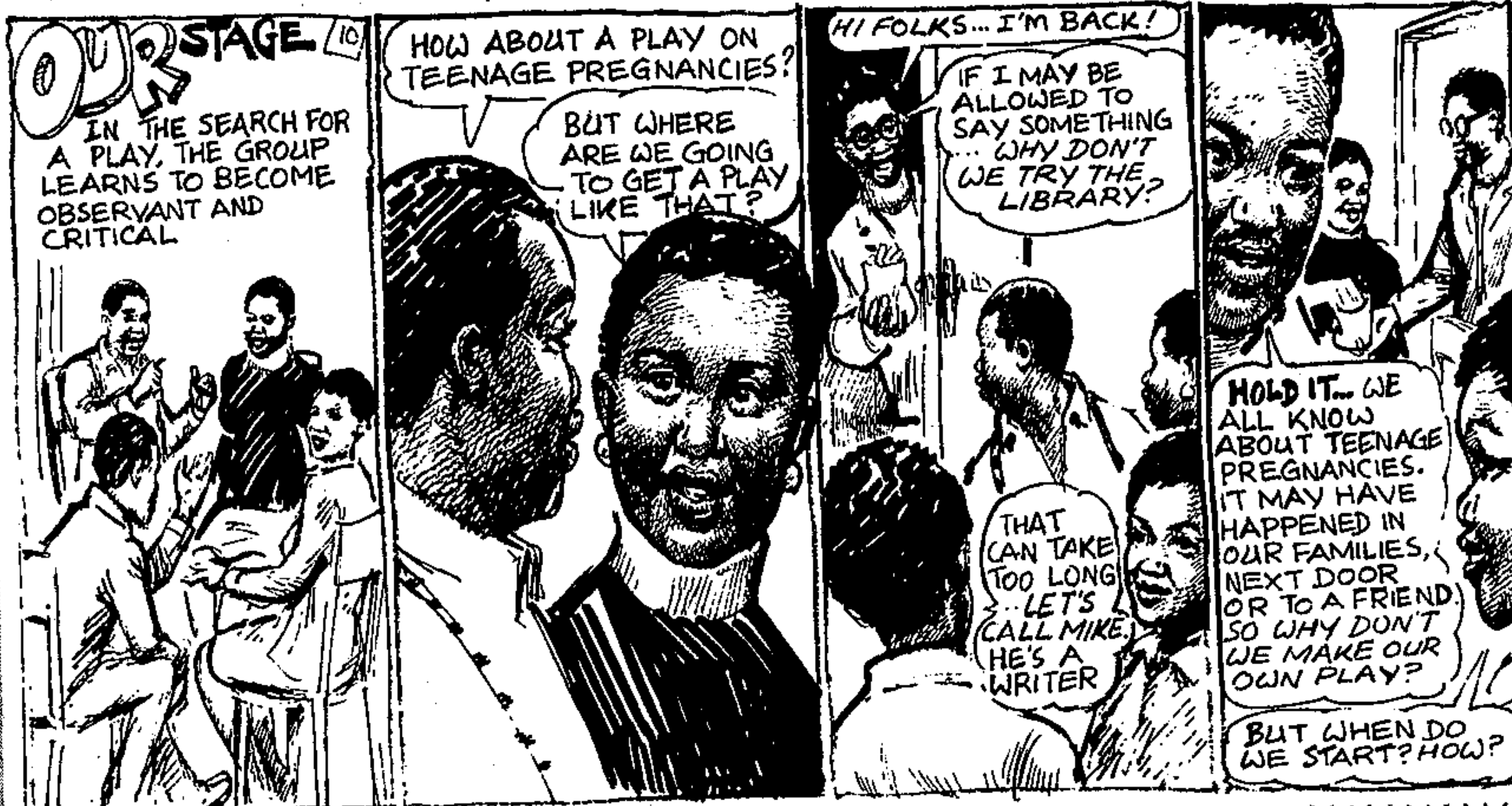
scrutinise: to look closely at

wife battering: the beating one's wife which can develop into a habit

male chauvinism: believing in the superiority of men

Tasks

Identify ideas for improvisation, follow through the methods suggested in the article. Feel free. You will find that some of you will not come easily to this process. You would need to do some physical exercises to loosen and free yourself of tension and the reluctance to interact with others. Gradually as you live and work together you will learn to trust and build confidence. Give yourself time to develop this skill and be sensitive to the internal and external struggles of others in the group.



next week

We will relate improvisation to the process of writing and performance.



Ali Bacher meets ANC over cricket

By Guy Jepson

South African Cricket Union (Sacu) officials were tight-lipped last night about yesterday's discussions at a six-hour meeting in Johannesburg between leading representatives of the ANC, the Government and Idasa on the future of cricket in the country.

All Sacu managing director Ali Bacher would say was that delegates left the gathering "certain that there is light at the end of the tunnel for the future".

Think-tank

The meeting, attended by a 24-man Sacu delegation, was addressed by ANC national executive member Steve Tshwete, Constitutional Development Deputy Minister Roelf Meyer, and Idasa leader Frederik Van Zyl Slabbert.

Dr Bacher stressed that the meeting was only a think-tank, organised by

Sacu to discuss the game's future and "to give certain people advice and guidelines".

"Although we had no mandate to take any decisions, what came across very strongly was the flexibility and pragmatism of the speakers," he said.

Appropriate

Referring to Monday's talks between the Government and the ANC, Dr Bacher said that although the Sacu meeting had been scheduled "some time ago", its timing "couldn't have been more appropriate".

In another watershed meeting, Sacu president Geoff Dakin and two officials met South African Non-Racial Olympic Committee chief Sam Ramsamy at a conference in Port Elizabeth last night.

"We were terribly encouraged by Mr Ramsamy's warm attitude," said Dakin.

Talks 'light at ²⁹² end of SA cricket tunnel' — Bacher

The Argus Correspondent *Argus 8/8/90*

JOHANNESBURG. — South African Cricket Union officials were today tight-lipped about specific issues discussed at yesterday's meeting here between the ANC, the government and Idasa on the future of cricket in South Africa.

But Sacu managing director Dr Ali Bacher said there was "light at the end of the tunnel for the future of South African cricket".

He is expected to respond today to an invitation from the South African Cricket Board to initiate unity talks.

Yesterday's meeting, attended by a 24-man Sacu delegation, was addressed by ANC national executive member Mr Steve Tshwete, deputy-Minister of Constitutional Development Mr Roelf Meyer and Idasa leader Dr Frederik Van Zyl Slabbert.

REASSURED

Dr Bacher said: "The Sacu was reassured by the common-destiny approach at yesterday's discussions.

In other discussions involving cricket authorities, Sacu president Mr Geoff Dakin and two officials last night met South African Non-Racial Olympic Committee chief Mr Sam Ramsamy in Port Elizabeth.

Mr Dakin said "The talks, on the scenario in a new South Africa and where cricket fits in, was brilliant.

"We were very encouraged by Mr Ramsamy's warm attitude and sincerity."

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Ster-Kinekor to add two cinemas to complex

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STER-KINEKOR is adding another two theatres to its existing two-cinema complex in Verwoerdburgstad, according to a statement from Anglo American Property Services (Ampros). *Day 8/8/90*

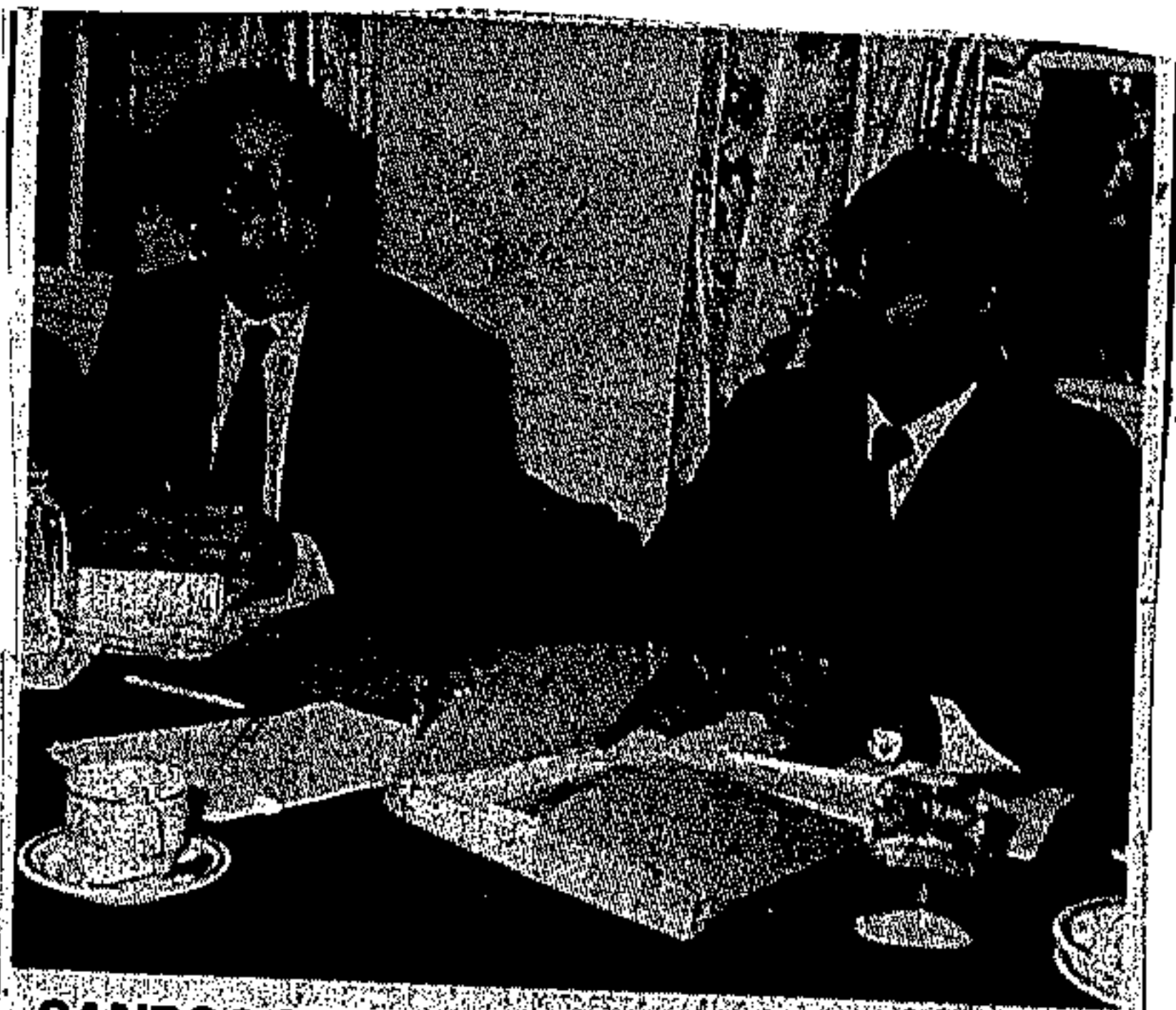
The new cinemas will require an additional 559m², formerly occupied by a restaurant, to the existing 668m² that Ster-Kinekor occupies in the centre.

The cinemas are due to open before the

Christmas holidays.

Ster-Kinekor director (operations) Theo Fonternel said demand for cinemas has been growing nationally over the past few years after the novelty of television started to wear off.

The Ampros portfolio reflects the growth in audience demand for cinemas which has grown by 34% between 1987 and 1989.



SANROC MEN . . . Sanroc's Professor Kader Asmal and Mr Sam Ramsamy, right, before the meeting.

Ramsamy meets Craven in city

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CH-Times 9/8/90

THE architect of South Africa's sporting isolation, Mr Sam Ramsamy, met rugby chief Dr Danie Craven and South African Council of Sport (Sacos) executives yesterday for a "question-and-answer session" on the progress of sporting integration.

Pickers outside the city hotel where the meeting took place accused Mr Ramsamy of "selling out" by speaking to the SARB and other organisations and dealing with "racist sportspersons and unions against the interests of non-racial sport".

New Unity Movement regional chairman Mr Abe Fortuin said Mr Ramsamy had "turned his back on Sacos" and had sided with ANC-leaning sporting bodies such as the National Sports Congress (NSC).

The New Unity Movement identifies with the PAC and rejects any "collaboration with the oppressor".

Mr Ramsamy, the executive chairman of the South African Non-Racial Olympic Committee (Sanroc), is in the country at the request of the Association of National Olympic Committees of Africa to "get a feeling of what is happening in South Africa" and has already met many senior sports administrators.

The general manager of the SA Rugby Board, Mr Pietman Retief, said after the meeting that it had been "a case of questions and answers — he asked the questions and we told him how far the SARB has gone to implement integrational policies".

Sacos president Mr Joe Ebrahim said his organisation had been "very forthright and open" in stating their belief that South Africa could not yet be readmitted to international competition.

Cultural boycott firmly in place

PETER DELMAR, THEO RAWANA
and WILSON ZWANE

810am 9/8/90

ANC in recent months.

However, if it was believed that the boycott was hindering the process leading to a negotiated settlement, it would be called off.

A significant breakthrough, she said, would result in the ANC reviewing many of its policies, including the cultural boycott.

Mass democratic movement spokesman Jabu Ngwenya said, also in an interview, the cultural boycott as orchestrated by his organisation's cultural desk was a protectionist strategy designed not only to deprive SA of world culture, but to enhance local productions.

Government, he said, had to be pressured into abandoning the "apartheid culture" which had stunted local talent.

The cultural desk — brainchild of the UDF — comprises representatives from various cultural centres.

Among these are the Soweto Cultural Forum, the Congress of SA Writers, SA Music Alliance, Alexandra Arts Centre, Kaitshong/Vosloorus Cultural Centre and the Johannesburg Cultural Forum.

Membership is drawn from the mass of black organisations such as Cosatu, UDF and In-

khatha. Each member organisation is represented by two members on an interim committee which is headed by full-time co-ordinator Mzwakhe Mbuli.

Ngwenya said that before the cultural boycott came into effect about three years ago, not many people appreciated local productions.

"That has changed. There is a new people's culture emerging now which has boosted the local music industry. People are now yelling for the local productions. Even foreign countries are clamouring for the likes of Ladysmith Black Mambazo and Jonny Clegg's Savuka," Ngwenya said.

Local artists had not had international exposure for many years and, through the cultural boycott, they were given a chance of exploiting their full potential internationally and locally.

But since local talent was in dire need of grooming, the boycott was selective to allow foreign artists to come to SA if they undertook to conduct clinics and workshops.

"They must also condemn apartheid, and undertake to have three or four bands as supporting acts at their shows," Ngwenya added.

Asked if there was any constraint on local artists who wanted to perform abroad, Ngwenya said: "Our artists are free to go wherever they wish, provided they inform us first."

ANC secretary for arts and culture Barbara Masekela would be "gung-ho" about implementing any decision by the ANC leadership to end the cultural boycott, but for the time being the planned Moscow Circus visit remains a no-no.

Masekela made it clear in an interview that any decision on ending SA's cultural and sporting isolation would be made by the movement's leadership and not by the ANC's cultural desk itself.

"If the ANC tells me that we should alter our stance on the cultural boycott as a result of talks being held and a belief that actual change would come about, I will be gung ho about implementing (their decision) and making sure that people understand and react to it."

Whatever government was in power would have to make a start on introducing irrevocable change, as well as addressing fundamental social and economic inequalities before the boycott could be called off, Masekela said.

A visit to SA by the Moscow Circus would be an infringement of the boycott and would, she predicted, be accompanied by boycott action similar to that for this year's English rebel cricket tour.

Masekela said there had been no formal reappraisal of the cultural boycott within the

Developing creative places of learning

THE Young People's Theatre Project, a community theatre and education group, is imaginatively transforming ill-equipped classrooms into creative places of learning.

The project was started in 1985 as an independent organisation with the aims of enabling and empowering through drama.

According to Phyllis Klotz, one of the founders, the project was established to "develop the collective creative process", to link with schools and community organisations and to broaden theatre and drama skills.

At present, three trainee facilitators have been equipped with

exciting new methods of teaching English as a second language, using drama and role plays. South 9/8-15/8/90

As part of the first phase of the trainee work, they are contacting primary schools in Khayelitsha to run initial workshops with teachers and students.

According to Mzwakhe Mddimba, one of the facilitators, the initial workshops have been positive. "Shy students in particular feel free to express themselves in role plays," he says.

He adds that the workshops are particularly useful to students in Khayelitsha, because they have very little opportunity outside of school to practise com-

munication in English.

The emphasis is on team-teaching and making children responsible for their own learning. The facilitators work with students in groups and emphasise the need for students to assist each other. 292

"The children are involved in seeking knowledge," he says.

"They work on posters and scenes together, constantly learning new words," explains Mddimba.

Although the project at the moment is serving only a few students in Khayelitsha due to limited resources, it plans to extend to other areas.



Coordinators of the Young People's Theatre Project

CULTURAL groups are launching a campaign to change the performing arts councils after last weekend's dramatic agreement between organisers of the Grahamstown Festival and the National Interim Cultural Coordinating Committee (NICCC).

Dynamic cultural breakthrough!

South 918-1518/90 292

The agreement was reached after a meeting between the two sides in a meeting in Grahamstown and provides for sweeping changes to the festival.

Support

The festival is also likely to support the campaign of cultural groups "to transform the performing arts councils along more democratic lines".

Festival organisers have committed themselves to uphold the cultural boycott until it is lifted nationally, will look at the possibility of changing the name of the 1820 Foundation, and foresee a shift in emphasis to training initiatives among cultural workers around the country.

The agreement was "a major milestone in that people throughout the country can begin to see how a truly nonracial culture can begin to emerge".

He said the NICCC was "speakeading a programme to engage all apartheid institutions" to demand that they open up.

Regional discussions were already underway on ways of opening talks with the councils, and the possibility of boycotts were being discussed if the councils would not talk.

Proposals

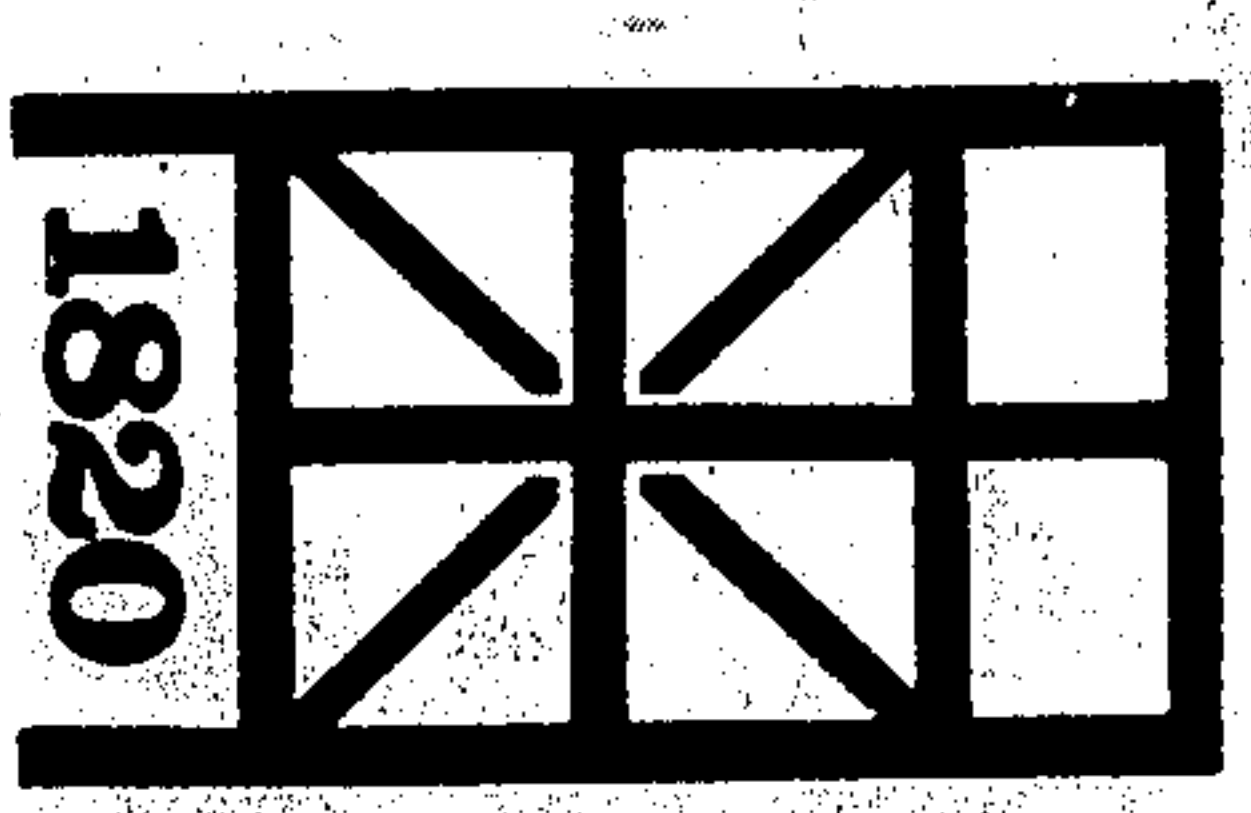
A working group has been established, with four representatives from each side, to prepare proposals for the future of the festival. The group will meet in October.

The agreement provides for a

shift in emphasis for the festival towards the "development and training of cultural workers" around the country, and will see input by community-based cultural organisations into festival planning formalised.

Consideration will also be given to changing the name of the 1820 Foundation, named to commemorate the British 1820 settlers and which has been criticised for its colonial connotations.

In a key provision, the agreement records a commitment by



1820

sis to training, the accord sees the appointment of time regional cultural coordinators", who should also sit on the festival planning committee.

These coordinators are work towards regional festivals from which the best work get sponsored to perform the national arts festival.

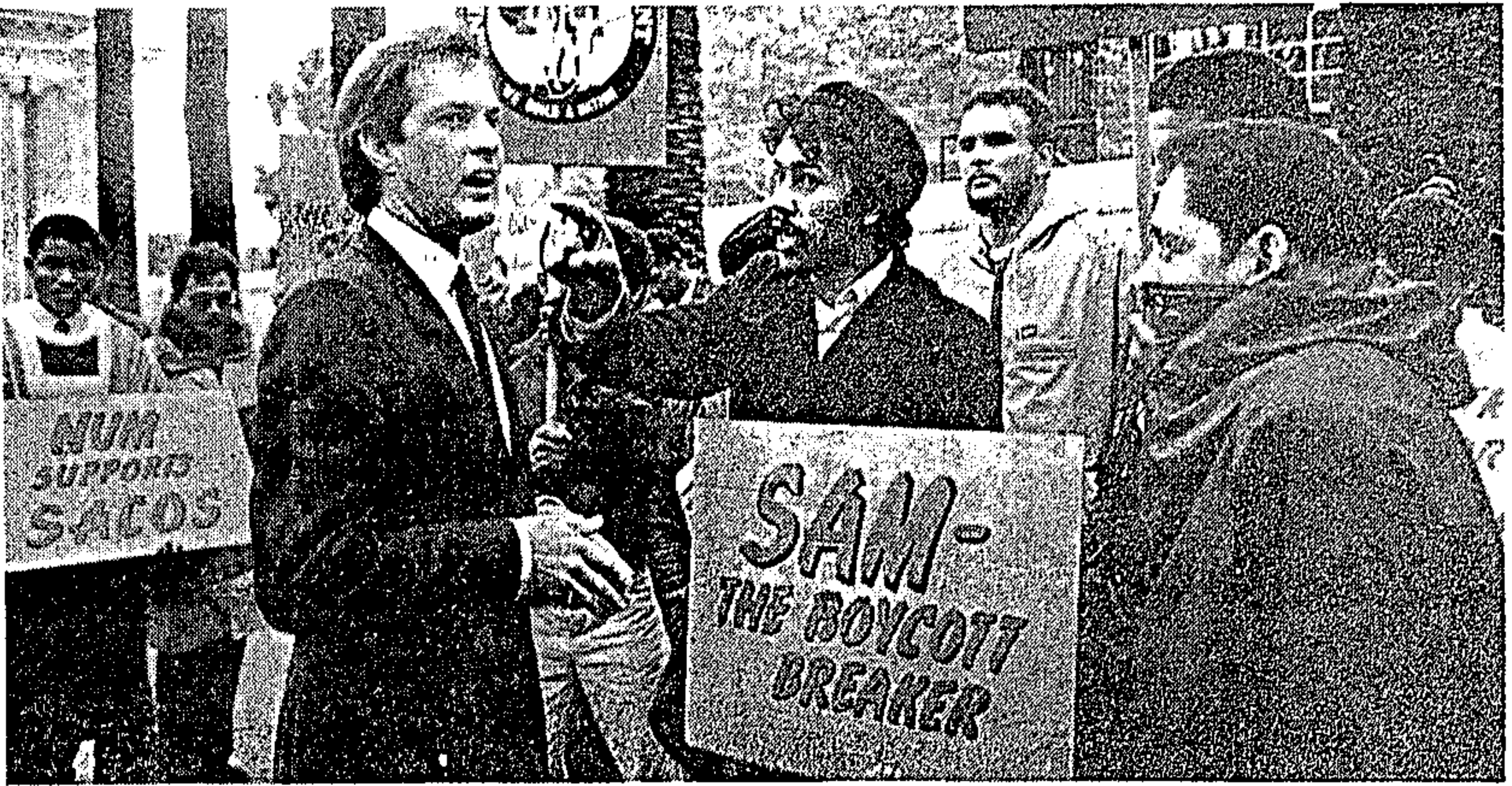
In addition, two new positions being created on the planning committee: one for the community/fringe and one for Grahamstown community

Invited

The NICCC has been invited to nominate people for posts and for the vacant on fine arts. It was agreed points would be made after consultation with NICCC.

According to the agreement there was common ground between all participants meeting ended with a commitment from all sides to co-discussions.

—Franz Kruger



WE WANT SAM! New Unity Movement (NUM) protesters demand from the manager of a Cape Town hotel to speak with the chief of the South African Nonracial Olympic Committee (Sanroc) Sam Ramsamy who was in a meeting with Sacos. The demonstrators accused Ramsamy of "selling out" South African sports after his meetings with various white sports administrators. See page 24

PIC: YUNUS MOHAMED

(292)

South. 918-1578/90

(R13,13 million).

than expected and are expected to drop even further.

Cinema growth helps Interleisure

Finance Staff

vision.

SAW 10/8/90

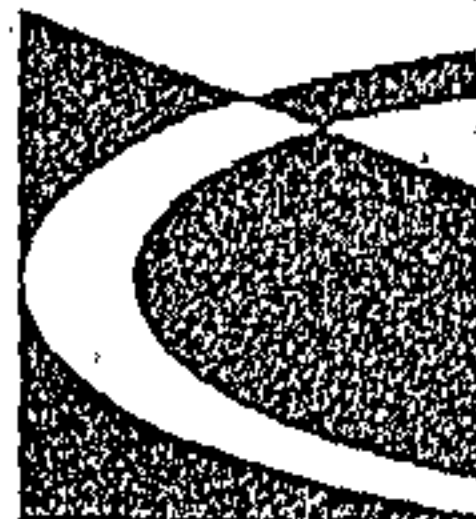
ed services division.

292
Kersaf's entertainment subsidiary Interleisure reports a modest 14 percent increase in attributable earnings for the year to end-June, reflecting the sharp decline in consumer spending.

The effect of lower consumer spending was partly offset by a 13 percent growth in cinema attendance, which resulted in strong earnings growth at Ster-Kinekor and the relat-

Attributable earnings rose 14 percent to R35,27 million (R30,86 million), equal to earnings a share of 18,9c (17c). The total dividend has been raised to 9,75c (9c).

Turnover rose three percent to R386 million (R375 million), including the franchising of 61 food outlets and the sale of two operations in the sports di-



Interleisure shows a modest rise in profit

B/Pay 10/8/90

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CONSUMER-driven Kersaf subsidiary Interleisure's (Inteles) bottom line profits showed a modest increase for the year to end-June, reflecting the effect of harsh economic conditions generally.

Earnings a share improved 11% from 17c to 18,9c and a final dividend of 5,5c was declared bringing the total dividend for the year to 9,75c (9c).

Interleisure incorporates restaurants, film studios and cinemas and sporting goods stores, including the well-known names of Ster-Kinekor, Mike's Kitchen, Toron Television, Squire's Loft, Cinemark, The Pro Shop and Longhorn.

The group reported a 14% increase in attributable profits to R35,2m (R30,8m) compared with last year's 48% increase to R22,8m (R15,4m).

The sharp decline in consumer spending in the second half made a severe impact on the group's retail operations, particularly the sports division.

Also, the removal of export incentives for the film industry left the group's production facilities under-utilised.

Offsetting these negative developments was the success of the entertainment centres and new cinemas. Cinema attendance grew 13%, resulting in strong earnings growth in Ster-Kinekor and the related

MANDY JEAN WOODS

services division.

Turnover rose only 3% to R386,1m (R375m), which the directors say was a reflection of the franchising last year of 43 company-owned food outlets together with a further 18 this year.

"In addition, the group sold two minor operations in the sport division which were inconsistent with its focus on the wholesaling of sports equipment. Allowing for these, turnover growth was 13%," the directors said in the profit announcement.

The operating margin improved to 16% (15%) giving a 10% rise in operating profit to R62,1m (R56,6m).

Interest-bearing debt fell sharply, improving the debt:equity percentage to 22% (39%).

According to the directors, tight economic conditions are likely to remain in force for at least the first six months of the 1991/92 financial year with little prospect of an improvement in consumer spending.

"This, together with an increase in the group effective tax rate, is likely to limit the growth in earnings in the coming year, which should nevertheless be satisfactory," they said.

Ramsamy leaves —

AK623 13/8/90

'very, very' encouraged

The Argus Correspondent
JOHANNESBURG. — Mr Sam Ramsamy, executive chairman of the South African Non-racial Olympic Committee (Sanroc), has acknowledged remarkable changes in South Africa and feels "very, very" encouraged.

Mr Ramsamy, chiefly responsible for this country's sporting isolation, was speaking on the eve of his departure to Brazzaville at the weekend to brief Jean Claude Ganga, president of the Associations of

National Olympic Committees of Africa.

Commenting on his findings during his nine-day trip — the first time he had set foot in South Africa for 18 years — he said: "My delegation spoke to all the major sports organisations in South Africa and, while I am not in a position to divulge all the details of our meetings, I was very, very encouraged for the future of sport in South Africa."

"There are problems, and most of the administrators acknowledged them, but we met with no animosity from any body. We liked the way we were received in an enthusiastic and friendly manner," said Mr Ramsamy at Jan Smuts Airport.

Mr Ramsamy would now present the Africa body with a comprehensive report before a major meeting — provisionally November 3 and 4 — in Harare, where South African

sports officials would be present and representative of all the views he had heard.

Mr Ramsamy said there were physical changes taking place in the country.

"These changes were felt."

But his fellow-commissioner, Professor Kader Asmal, also of Sanroc in London, still felt South Africa was a deeply imprisoned society.

"No society in the world is as territorially divided; there is absolute partition."

Workshop on the future of SA sport is likely to attract many

THE Five Freedoms Forum's "South Africa at a Turning Point - Negotiations and the Future" conference, to be held in Johannesburg this month, will have a sports workshop to discuss South Africa's possible re-admission into international sport.

The workshop on "Sport in South Africa - Unity and International Acceptance" will be at-

tended by a large number of delegates representing the major sporting groups in the country.

For many of the delegates, according to FFF spokeswoman Gael Neke, it will be their first time to make contact with their counterparts in different sporting bodies.

Neke said the workshop, which will be one of many workshops and commissions during the

August 24-26 conference to be attended by about 800 people from different political organisations, is expected to be popular with sports administrators.

The Confederation of South African Sport's Dr Willie Basson and the National Olympic Sports Congress' Ebrahim Patel will lead the discussions.

Neke said the aim of the three-hour session

was not to formulate sports policy but to look into the future of sport in the country.

The issue of unity between sporting groups and organisations as well as acceptance back into the international sporting community will be discussed.

Other issues on the agenda will be funding, development, training and planning.

All the major sporting bodies and university-based sports administrators, as well as a small number of sports sponsors, have been invited to attend the workshop, Neke said.

Leon Cohen, chief executive officer of PG Bison, will chair the workshop.

For more information contact Alastair Teeling-Smith or Etienne Marais at (011) 339-2003.

Ramsamy

'a hero'

VETERAN anti-apartheid sports campaigner Sam Ramsamy, reviled for years by establishment sport in South Africa for his efforts to isolate the country's sportsmen, was being hailed as a hero as he flew out of Johannesburg last night.

"Ramsamy has given South African sport a new vision of the road ahead," said Johan du Plessis, president of the South African National Olympic Committee. *Gauteng* 13/8/90

"There is a new spirit of goodwill among the different race groups and bodies," he said. - Sapa

Ramsamy 'hopeful' for SA sport

By Simon Hoff

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13/8/99
Sam Ramsamy, executive chairman of the SA Non-Racial Olympic Committee (Sanroc), yesterday acknowledged there had been remarkable changes in South Africa and said he felt encouraged for the future of sport in this country.

Mr Ramsamy, who has been chiefly responsible for South Africa's sporting isolation, left for the Congo last night to brief Associations of National Olympic Committees of Africa (Anoca) president

Jean Claude Ganga on his findings during his nine-day trip.

"My delegation spoke to all the major sports organisations in South Africa and while I am not in a position to divulge all the details of our meetings I was very, very encouraged for the future of sport in South Africa.

"There are problems and most of the administrators acknowledged them, but we met with no animosity from anybody. We liked the way we

were received in an enthusiastic and friendly manner," Mr Ramsamy said during a media briefing at Jan Smuts Airport.

He will now present Anoca with a comprehensive report before a major meeting in Harare where South African sports officials would be present.

He still believed Sanroc had a job to do but looked forward to the day the organisation was disbanded and he could retire.

Harare talks 'next step' for sport

Own Correspondent

JOHANNESBURG. — Mr Sam Ramsamy yesterday left open the possibility that South Africa could be admitted to world sport before a political settlement.

He was speaking at the end of a nine-day visit to South Africa during which he had discussions with sports officials which he said were "extraordinarily interesting and very, very encouraging for the future of South African sport".

He said decisions about the future of South African sport would be made at the highest level of sport in Africa through the Association of National Olympic Committees of Africa

(Anoca) and the executive of the African sports movement.

The next stage of this process would be a meeting in Harare in November when a delegation representing South African sport would meet with African sports leaders to discuss pre-conditions for the Republic's admission to international sport.

Mr Ramsamy, executive chairman of the SA Non-Racial Olympic Committee (Sanroc), was visiting South Africa on behalf of Anoca to hear the views of local sports leaders.

In a brief interview he described admission conditions as "fluid".

"The changing face of South

Africa is in itself going to be welcomed after certain (further) changes. If we had been here five years or 10 years ago we would have said exactly what are the conditions. The changes taking place are so fluid now, the attitudes are so different and the environment so different, therefore the conditions have become very fluid. It is very flexible. What is important is that it is moving forward."

He promised that the delegation to Harare would "be representative of all the views we have heard".

Mr Doep du Plessis, executive director of the SA National Olympic Committee

(Sanoc), said the Harare delegation would consist of "16 to 25 members" selected by a committee representing Sanoc, the National Olympics and Sports Congress (Nosc) and Sanroc.

● Mr Bobby Naidoo, president of the World Boxing Council's international affairs commission, concluded a three-day visit at the invitation of the SA National Boxing Co-ordinating Council yesterday.

He said he would recommend to the WBC that the council be given technical assistance and be invited to the WBC convention in the Canary Islands in October.



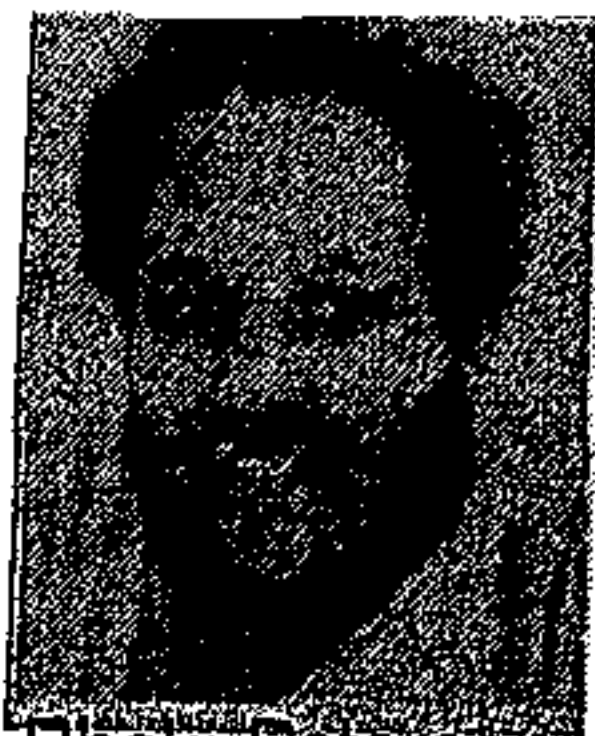
Benji Francis



This is the eleventh article in our series, The Creative Act, which appears in Sowetan every Tuesday. It discusses the methods, problems and issues in the making of theatre.

Sowetan 14/8/90

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Bheki Peterson

WRITING A PLAY

Major African playwrights

H I E Dhlomo from South Africa.



Wole Soyinka from Nigeria



Ngugi Wa Thiong'o from Kenya

The act of writing a play is preceded by a number of other actions. In starting to pen a drama a writer draws upon a number of personal and community experiences. The aim of writing a play is precisely to try and capture for the stage those ideas and experiences about the world that we find fascinating, amusing, appalling, or disturbing. Just as the skill to improvise is important to the success of our daily social activities, it is equally crucial in the act of writing. A playwright, as in the real world, has to respond spontaneously and consciously to the people and events that are being dramatised in the play. The content and characters of a play are never fully realised instantly.

The initial impulse for the play could be something that the playwright has been living with for some time. The impulse for writing could be based on a personal experience, an idea picked up from a newspaper, television, radio, the gossips and activities of people in a train or bus and so on. This impulse becomes a thematic thread that grows as the playwright interacts with ideas, events and people. The theme of a play is simply the message that it wants to communicate. Characters that are consistent with the writer's thoughts and ideas eventually emerge and enliven the creative imagination. These characters then suggest relationships, situations and events around which the theme will be explored. The development of the play within the writers imagination is now directed by believable characters caught up in their own struggles. This imaginary playing out of situations is an extension of an improvisational process not unlike the one that actors use in rehearsal to discover the playwright's intention.

Slowly the play takes shape, moving from the imaginary realm to the physical form of words on a page.

The choices that the writer makes in terms of the situations and events in which the characters live becomes the basis of the plot of the play. By plot we mean the sequence of events presented in a play. It is important to make sure that the plot advances and builds the theme and that the events selected can serve as a launch-pad for the issues to be explored. Even though there is a clear distinction between theme and plot, very often there is a confusion about them. For example one sees plays where we are shown many little episodes about life in the townships and at the end of the performance one is left puzzled about what the play was saying. We are taken through what has now become the standard scenes of township life: people catching a train, a preacher-man with a message of doom, tsotsis mugging on street corners, a shebeen scene, a person from the rural areas who is puzzled by city life, and so on.

The question that we ask ourselves as audience is what is the writer/group trying to tell us by presenting us with these scenes. Surely we are familiar with most of scenes depicted as they form part of our daily lives? So why must we give our time and money to see what is around us? The scenes presented might interest us and make us laugh but is that all that the creative team wanted us to get? When an audience asks these kinds of questions then it suggests that the play's

theme is not clear.

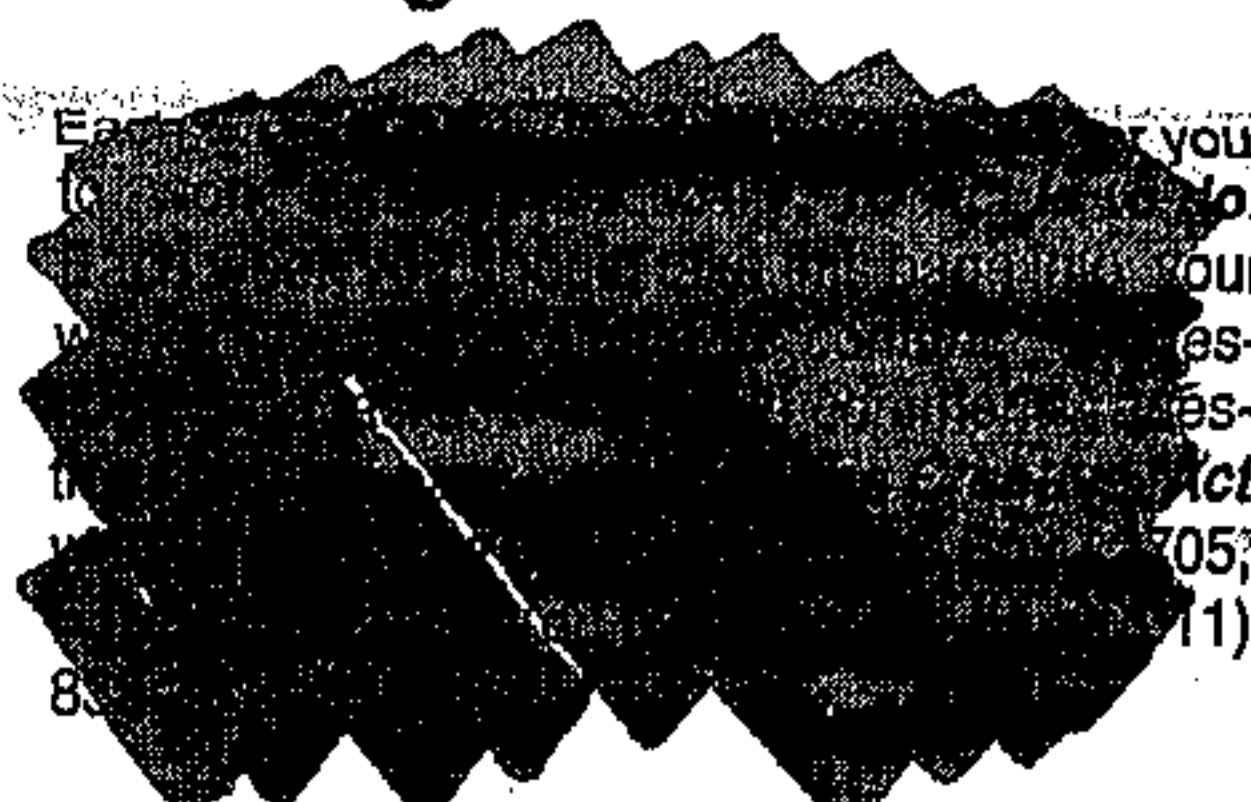
It also reveals that the audience expects more than a surface depiction from the reenactment. All this means that the writer needs to be more pointed (focussed) in his observations and aware of where he wants to take the audience. This sensitivity is what we can refer to as the visionary aspect of a writer.

Writing is essentially a very deep social act, that is, we write about the experiences of our community, friends, neighbours and ourselves. So while we may write as individuals we attempt, through our writing, to communicate with other people. In other words, we write in order to express the collective and social nature of humanity. All creative activity is founded in the privacy of the imagination, the rehearsal room, or the writing paper and is deeply moved by the desire to become public, to find its existence and meaning beyond the mind and total control of its creator(s). Short stories and novels want to be read someday, poems and plays want to be recited or performed while music and dance demand that we listen and watch them. Creative work, then, achieves its full social importance when it is opened up to community participation.

It is of course possible to write a play on issues that are very far removed or abstract from one's personal experiences and community but such a choice of material will present writer and audience with numerous problems. It is advisable to write

on something that is close to you and which is potentially interesting and provocative to all participants (writer, performers and community.) A writer without a strong passion and belief in the subject matter of the play can only produce a work that is bland and mechanical. Sometimes writers are burdened by an overwhelming passion which shuts them off from the demands of the craft of writing and the issues around which the play is evolved. However personal or pertinent the issues, passion must lead the writer to an appreciation of craft and the complexities of the issues being written about. All too often we find writers being flippant about craft and content in favour of creating a grand image about theatre as writing. When a writer loses the social creative objectives the act of writing becomes indulgent, gratifying the writer's self-indulgence and ego.

How to work through the series

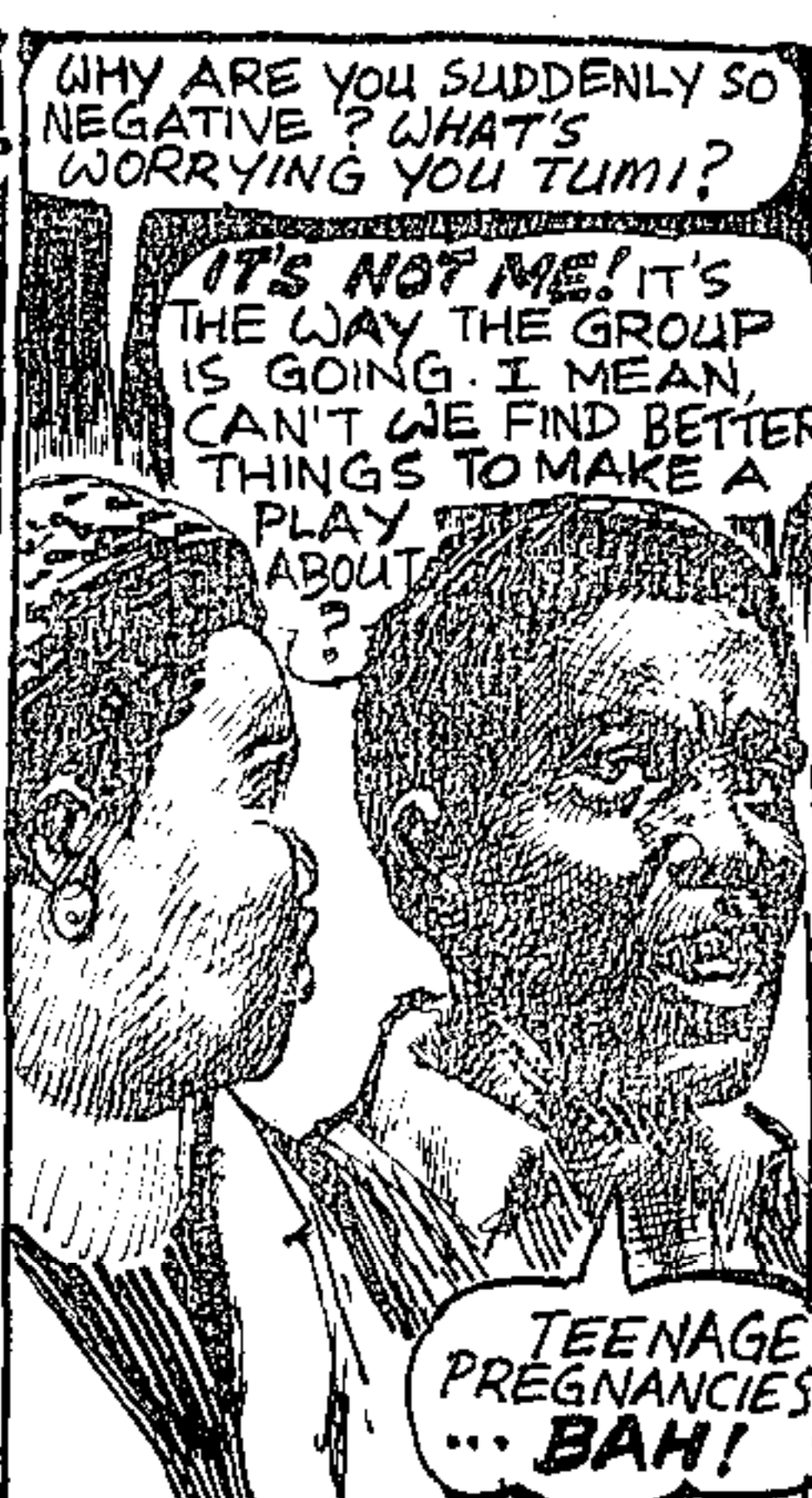
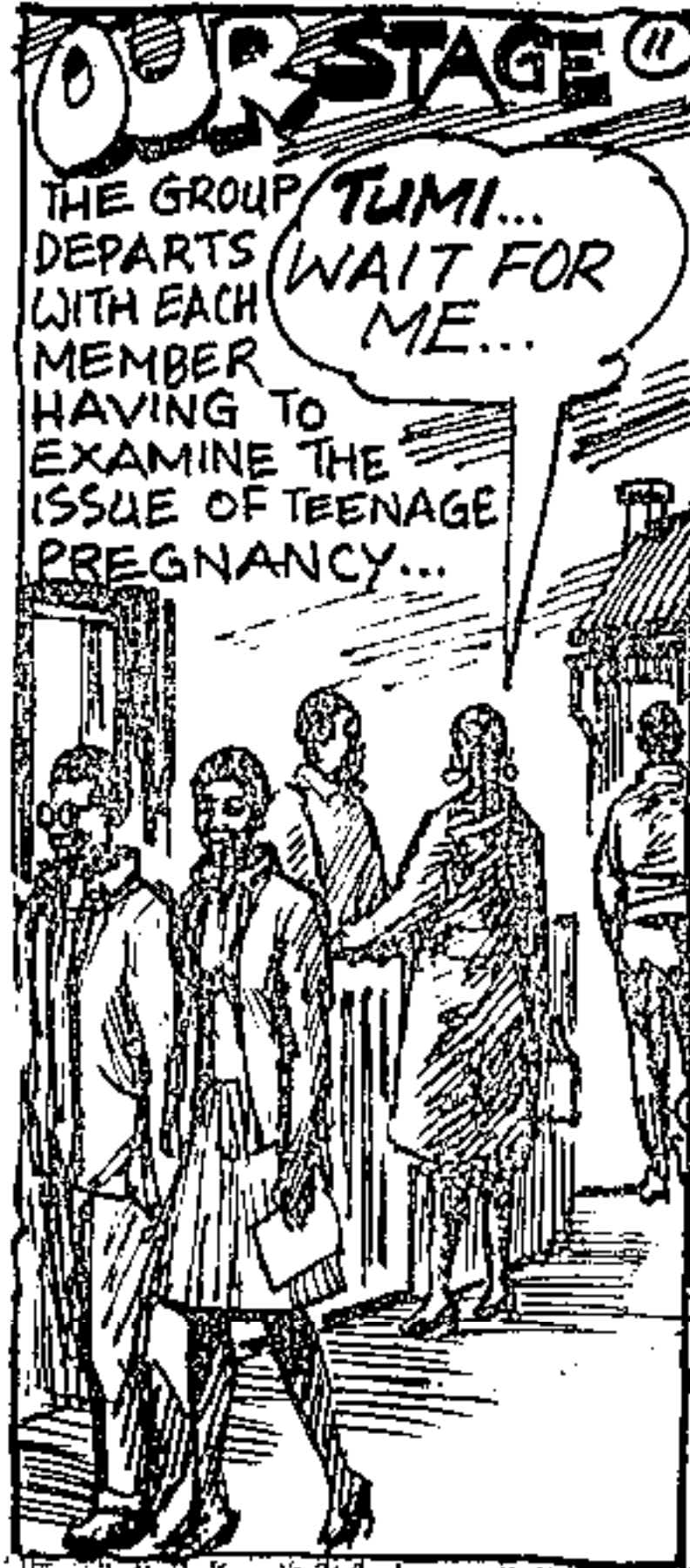
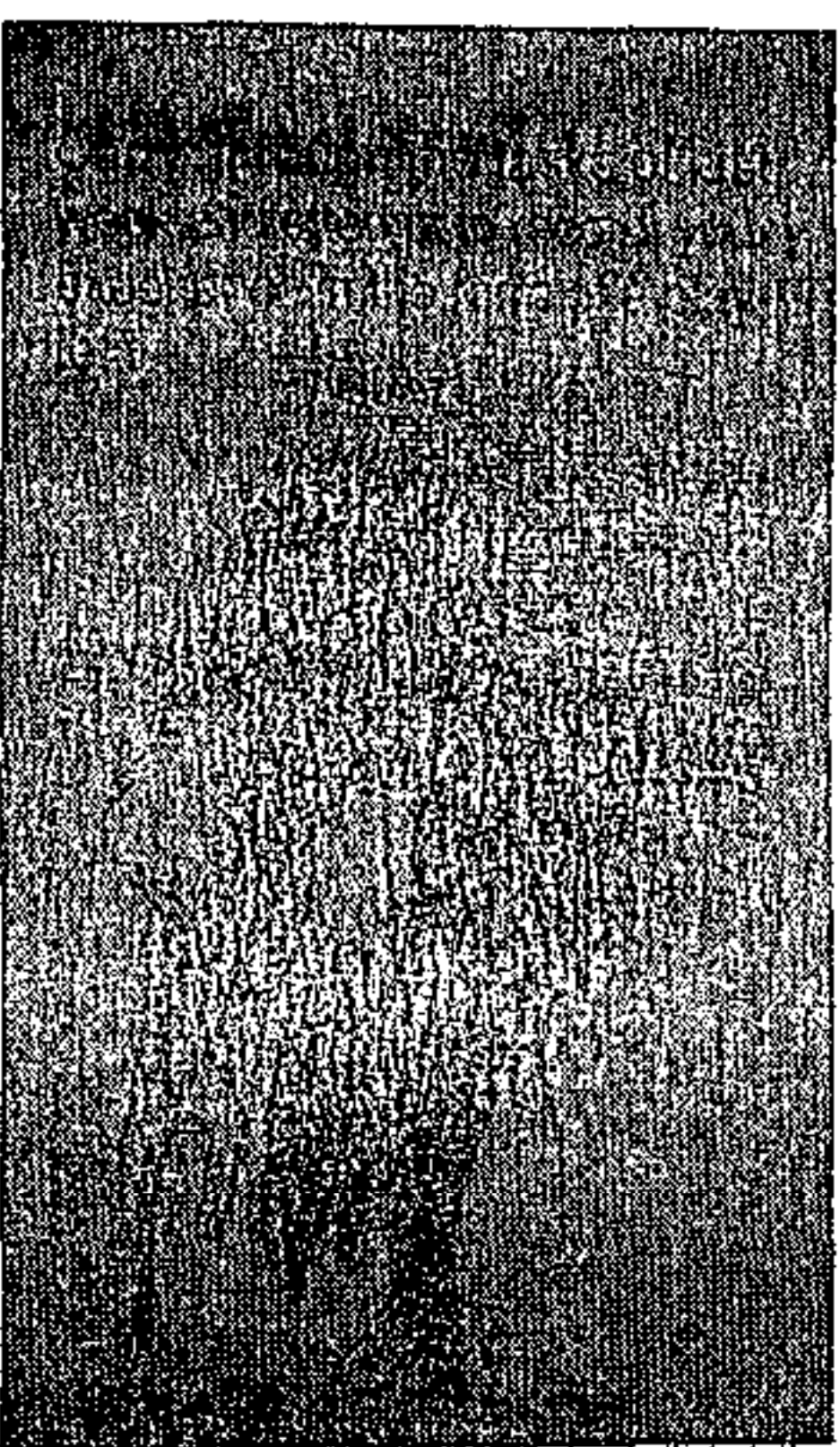


BUZZ Z Z Z WORDS

In the Buzz Words space we will give explanations of difficult or new words used in our series. You may know some of the words but we will be using them in new ways. This week's buzz words are:

- protracted: drawn out, taking much time
- contemplatively: intensely thoughtful
- realm: a space
- bland: flat and uninspiring
- mechanical: a technical presentation which lacks emotion
- flippant: an unconsidered statement or attitude

Tasks



next week



Nico reaches out

South 16/8 - 22/8/90

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WHEN the Nico Malan Theatre opened its doors in 1971, only whites were allowed to walk in.

For four years, this snooty centre of the arts was more of a monument to apartheid than a platform for freedom of expression.

Several black performers, from young ballet students to actors, were denied access to this performing space, despite the fact that it was — and is — sponsored by taxpayers' money.

In 1974, the doors of the Nico Malan were opened to all races.

People working for the Cape Performing Arts Council (Capab) are insisting they should be given a chance to prove themselves, but up to today the arts councils are still boycotted and largely ignored by black audiences.

A decision taken by the recently-formed National Interim Cultural Coordinating Committee (Nicc) in June has indicated that changes in the arts councils have not gone far enough.

Nicc urged all progressive cultural workers and organisations not to participate in performances and workshops organised by the four provincial arts councils.

But the blanket boycott call depends on the outcome of discussion between the councils, the Natal Cultural Workers' Congress (NCWC) and Niccc.

Transform

According to George Loopuyt, director of the Nico Malan, the theatre management is striving to transform it into a true monument of South African culture, encapsulating all traditions.

"My greatest wish is that people forgive us for our past sins and look forward," he says.

Evidence of change, according to Loopuyt, is the "Nico For All" programme, in which attempts are being made to attract black patrons to the theatre.

Marietta Muller, one of the programme coordinators claims it is striving to develop a unique South African theatre. The programme, initiated in 1988, has since been involved in setting up training in ballet, opera and drama in some black townships and schools.

The "Nico For All" programme also offers sponsored tickets to people who cannot afford them. Companies like BP, Caltex and Pick 'n Pay sponsor tickets — but projects such as this one still hinge on how the arts council decides to distribute the resources.

Johann Esterhuysen, former theatre director of the Nico Malan and who is currently lecturing drama at the University of Stellenbosch, feels the status quo in the arts councils cannot be challenged if progressive people remain silent. By the left boycotting and remaining voiceless, the policy of the theatre is dictated by rightwing audiences, he says.

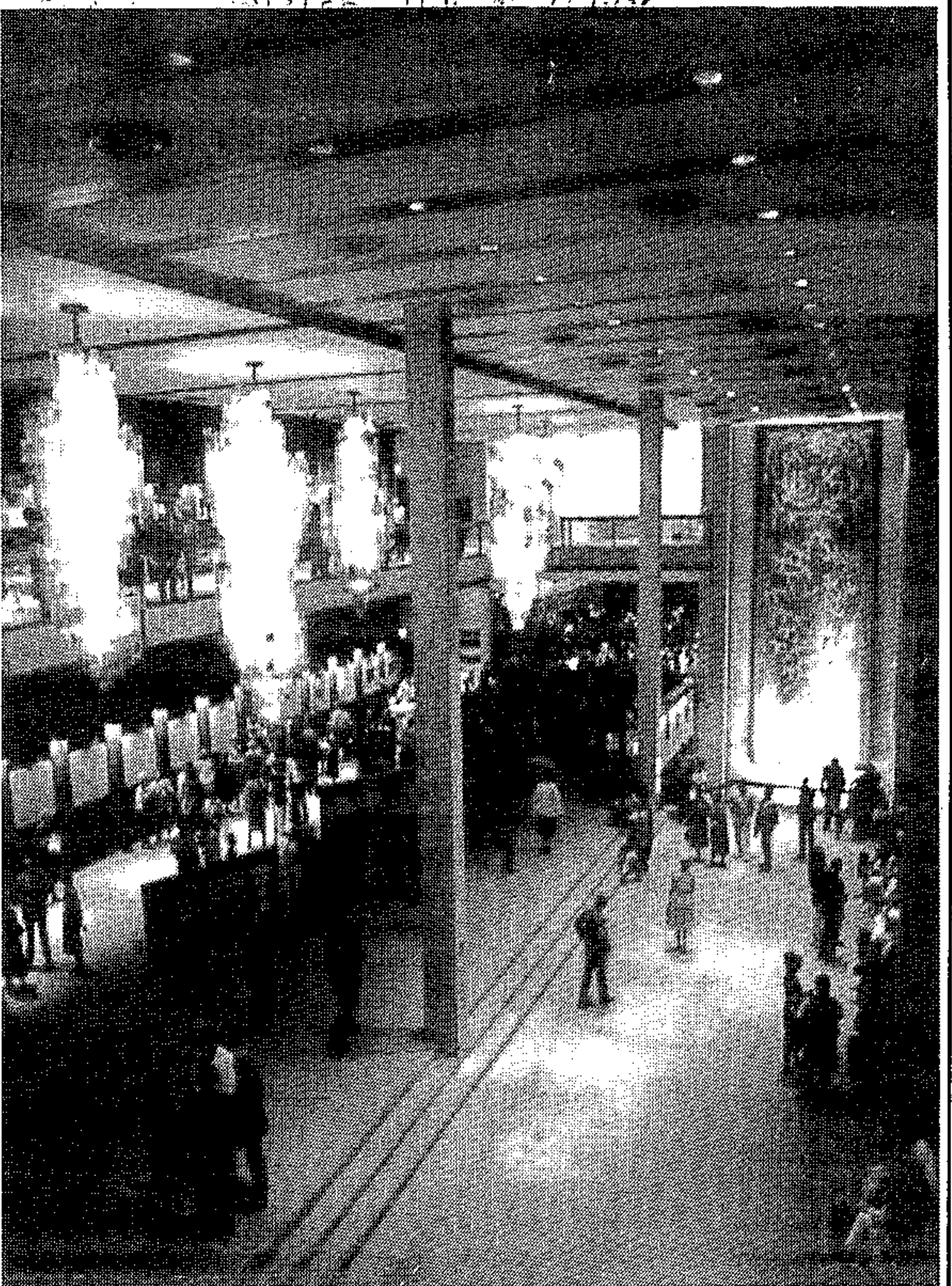
He gives an example of a northern suburbs criticism of "too much unnecessary kissing between brown and white people" — a response to the play, "Kinkels in die Kabels".

Artists like Esterhuysen have left the arts councils because of the strangling effects of red tape.

He has had several productions, such as "Indaba/In Gesprek" and the controversial "Piekniek by Dingen", banned by the board because the content "supported the ANC when the country was in a state of unrest" or was "immoral".

By attacking artists and performers for participating in the arts councils, the cultural movement is throwing the baby out with the bathwater.

The attempts by the cultural movement to gain more control over the cultural sphere, however, have been stifled by a lack of resources, skills and sophisticated leadership.



The lavish foyer of the Nico Malan theatre

THE Nico Malan theatre and the state arts councils are striving to gain acceptance in black communities. Are the winds of change blowing through the lavish corridors of the Nico Malan or are things still the same? HEATHER ROBERTSON and KRISEN PATHER report:

Cultural workers argue that Niccc's stance attempts to address some of these needs.

Particularly relevant is the demand that cultural resources and facilities be available for the use of all cultural institutions.

Boycott

In response to this boycott position, Loopuyt commented that "the situation is still in a fluid state and there are ongoing discussions.

"We are now in touch with progressive organisations like the Cultural Workers' Congress after many years, and I would like to see something come of it," he said.

While talks between the two sides are in the pipeline, Esterhuysen as an artist has expressed concern that bureau-

crats should not control the cultural debate.

"We need to formulate an arts policy that is going to satisfy the broad majority. I don't want a bullet just because I'm a settler. We cannot replace one commissar with another," he urges.

Duke Ngcukana, who participated in the Nico People's Music Festival which took place before the Niccc decision, argues that for a long time there has been a lack of clarity and direction in progressive cultural circles.

"My personal feeling is that the Nico is not the same. Normally I'd never perform at the Nico; this time I thought, what the heck. Artists are afraid to take a position because the situation is so fluid. If you take

a position now it becomes irrelevant in one month."

Omar Badsha, a spokesperson for Cultural Workers' Congress, indicated a shift in strategy.

"Since the Niccc has been formed, a whole new policy has been undertaken. Until recently, all struggles were against the establishment. We are now saying these spaces belong to us and we need to occupy them and make them accessible to all," says Badsha.

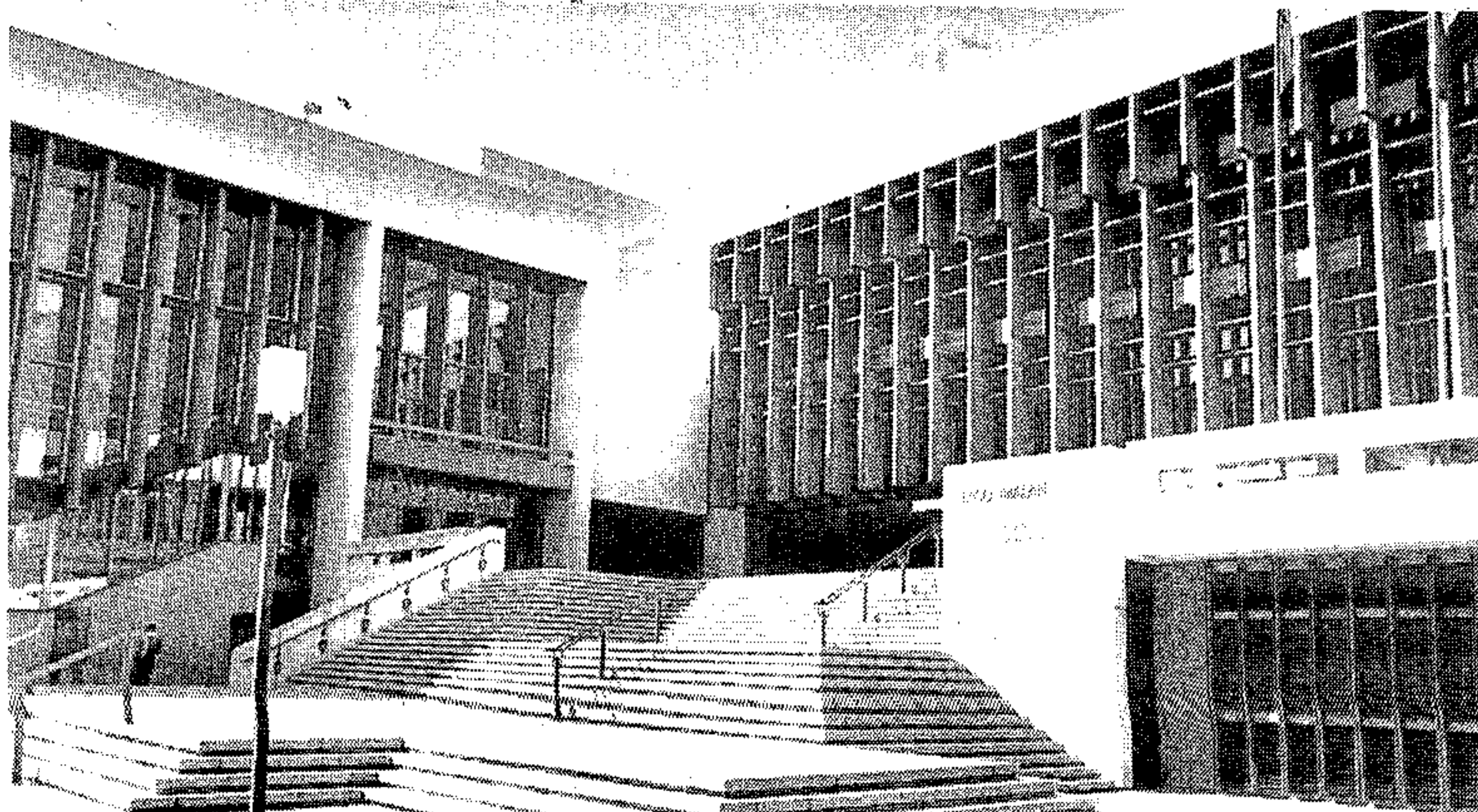
Esterhuysen, however, argues further that progressives need to challenge the appointment of the board of trustees for Capab by the National Party Administrator-General of the Cape, whose frame of reference is conservative.

Subsidies

The 1989 State budget for Capab stood at R16 919 985. While the state subsidies do not compare favourably with those of other developed countries, the amount is still substantial — considering the limited resources received by black cultural institutions.

At present, one of the ways of ensuring an equal distribution of funds depends on progressives determining the direction of the arts councils.

The future of the arts councils depends on all progressive consumers of the arts making their valid voices heard in the imminent cultural talks about talks.



More of a monument to apartheid than a platform for freedom of expression

music ♦ arts ♦ advice ♦ music ♦ arts ♦ advice

Powerful media images

THE Film And Allied Workers Organisation and the Weekly Mail Film Festival have made numerous attempts over the past three years to bring American videomaker Martha Rosler to South Africa.

This year, with the assistance of the University of Cape Town, their attempts have borne fruit. A quick perusal of her CV explains why Rosler is an asset to any alternative film festival.

Since 1974, she has made hundreds of videos on how women are represented in media and the question of political power.

Rosler is in South Africa for eight weeks and she will speak at the Film Festival video screenings at the Joseph Stone Auditorium, UWC and UCT.

A Master of Fine Arts graduate from the University of California, San Diego, Rosler initially started off making political photo montages against the Vietnam War.

She explains that one of her major concerns has been how people of a lower social status are depicted in the media.

Contrary to media conventions, she prefers to depict subjects not as victims of their own circumstance but as part of a socio-economic setting.

This is clearly illustrated in her book on alcoholism which doesn't show bedraggled alcoholics but the social setting of drunkenness.

"I wanted to show drunkenness, people's relationship to their setting. The media always represent images of people as victims of their own problem."

As part of her research, Rosler is taking her video camera to capture images of consumer behaviour.

She will discuss ways of depicting women in the labour movement with workers from the South African Clothing and Textile Workers' Union.

The Weekly Mail Film Festival runs at the Baxter Theatre from August 27 to September 1, at the Labia from September 3 to 7 and at the Luxurama from August 27 to September 7.

♦ SOUTH will provide full programme details next week.

— Heather Robertson



Woody Allen (left) and director of photography Sven Nykvist discussing a shot from Allen's film "Crimes and Misdemeanours"

Allen scoop for film festival

SEVERAL local and international films which have never been screened in South Africa before will be featured at the Weekly Mail Film Festival which runs in Cape Town at the Baxter, Luxurama and Labia theatres from August 27 to September 10.

Woody Allen has given the Weekly Mail Film Festival permission to screen his latest masterpiece, "Crimes and Misdemeanours". This is the first time in 10 years that he is allowing one of his films to be shown in this country.

The highlight of the festival will be "Dusting the Shelves", an exciting collection of films found in archives around the world made in and about South Africa from as far back as the turn of the century.

Starring Mia Farrow, Alan Alda, Claire Bloom, Angelica Huston, Martin Landau, Sam Waterston and, of course, Woody Allen, the film is a tapestry of relationships against a colourful Manhattan background.

— Heather Robertson



Martha Rosler

SA sport at crossroads

By VIVIAN REDDIAR

THE recent visit by representatives of African sport has dramatically underlined the changing attitude towards sport in South Africa, and the country is awash with speculation about when it will be accepted on to the sports fields of the world.

Several signs point to a piecemeal approach to the lifting of the sports boycott – and to a partial relaxation to allow international participation in some sports, possibly as early as next year.

There is serious talk in some influential circles of limited participation in continental competition, at least by united non-racial South African sports groups, in 1991.

But official opinion in the sports sanctions movement as a whole appears to be divided over the issue, with some sections against allowing any competition at all until a political settlement is reached.

The South African Council on Sport and some senior officials in continental sports bodies are against any participation by South Africans in world sport until apartheid ends.

Almost everything depends on political developments and on the success or otherwise of efforts to unify individual codes of sport. And there is considerable uncertainty surrounding the issue at the moment.

But there is a growing sense among many in South Africa that the proposed political negotiations could advance sufficiently next year to allow, as a start, one-off matches against other African nations. More and more sports officials are arguing that, as in the case of economic sanctions, sports sanctions could be lifted when fundamental, irreversible political change towards ending apartheid has taken place.

Given the extremely complex, fluid and uncer-

Administrators

clash about readmission to world arena

tain political situation, nobody has seriously ventured to suggest when this stage might be reached. It has been said that most South African sporting codes probably won't be united and ready to take part in the 1992 Barcelona Olympic Games, especially as preparations for the games are well advanced.

A distinction is being made between individual Olympic, non-Olympic and professional sports.

Sanctions against professional boxing, for example, could be lifted next year – provided the government agrees to some deregulation and the warring factions come to some arrangement.

Rugby and cricket – both non-Olympic sports – present other possibilities, with some officials having predicted a rugby tour early next year.

A relaxation of the boycott for any particular sport presupposes unity in that sport or, as some have argued, success in uniting a clear majority of sportspeople into one organisation.

The prospect of South Africa's admission to international sport – to speak of readmission is to ignore the exclusion of blacks from South African teams for about 80 years until the boycott began biting – has resulted in determined efforts towards unification.

This has to take place on two levels – on an individual sport basis, and on a multisport basis, the formation of a new Olympic Committee being a notable example of the latter.

Observers point out that all this is going to take a long time to do properly and some have predicted most unity talks will break down.

Willie Basson, president of the Confederation of South African Sport, says the boycott should remain until the country's domestic sports problems have been attended to adequately and a plan for the future drawn up.

"If the boycott is lifted before we do this, the focus will be almost entirely on our international efforts and many domestic sports will suffer very badly because we will not have laid a proper foundation," he said.

Sam Ramsamy, chairman of the South African Non-Racial Olympic Committee, did not really address the issue when he visited South Africa on behalf of the Association of the National Olympic Committees of Africa (Anoca) recently.

He has the reputation of being a hardliner, but some of his local associates say he and Sanroc have become far more flexible on the boycott.

The official Sanroc policy is still, however, that apartheid must go before the boycott is lifted, even partially.

There is evidently some resistance in Africa to relaxing the boycott to allow participation by South Africans.



Steve Tshwete, left, of the ANC's sports section with African sports administrator Ismail Bhamjee this year.

Ismail Bhamjee, an executive member of the Confederation of African Football, says he believes Africa will not allow it.

"African sports bodies are not thinking of concessions other than the planned development programmes ... I don't think there will be any," he said.

"The reason for the boycott will only be removed when apartheid is removed, and I don't think appeals for participation, either by sports or political groups, will be well received."

Sacos does not want the boycott tampered with – a view it is believed to have put strongly to the Anoca commission.

It also argues that the time has not yet arrived for "principled" unity in sport to be achieved – especially with the white sports establishment.

The National Olympic and Sports Congress of South Africa – which has initiated unity in many

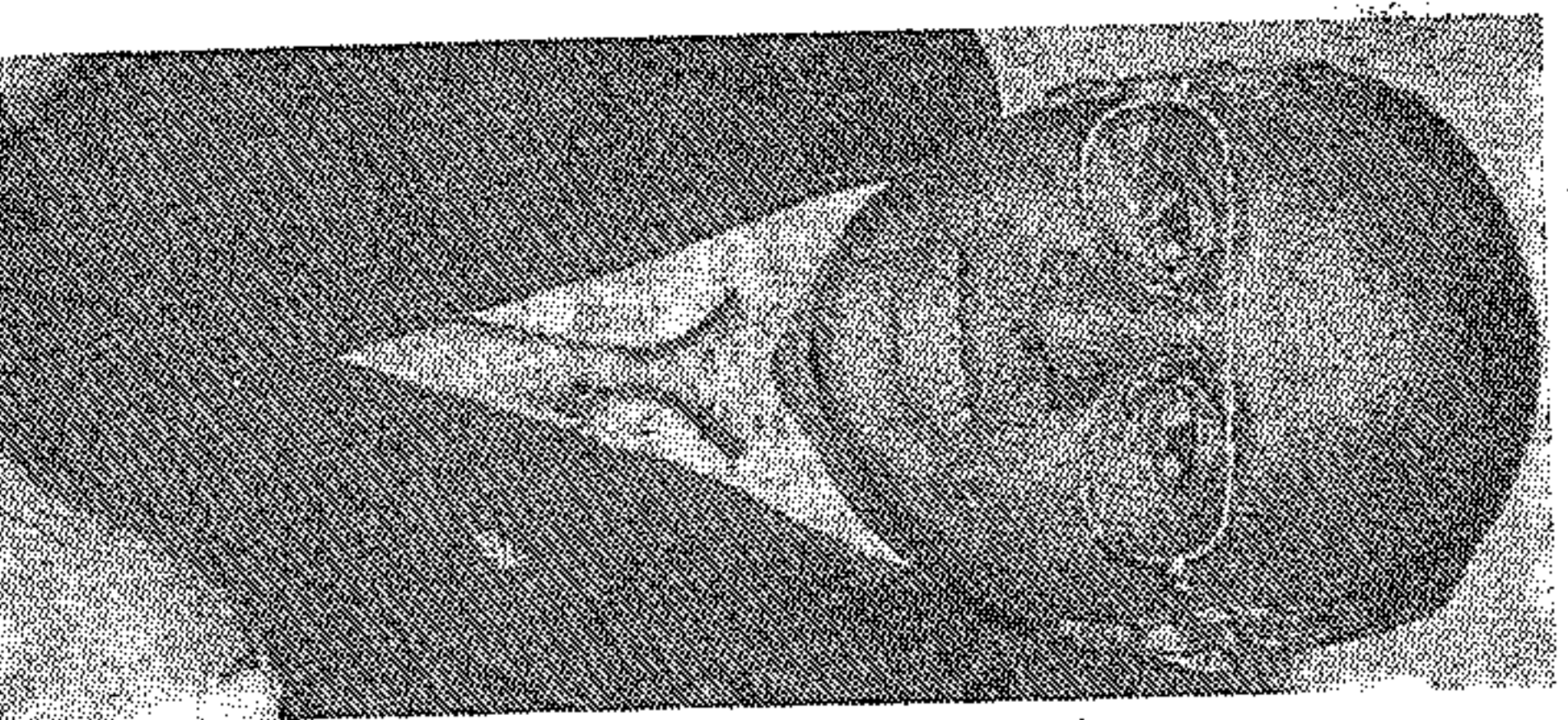
codes – supports a selective boycott under certain conditions and in certain circumstances, once unity has been achieved.

The ANC, which has probably been the major political influence in sport over the past two or three years, has long been known to favour a partial relaxation of the boycott once the time is right.

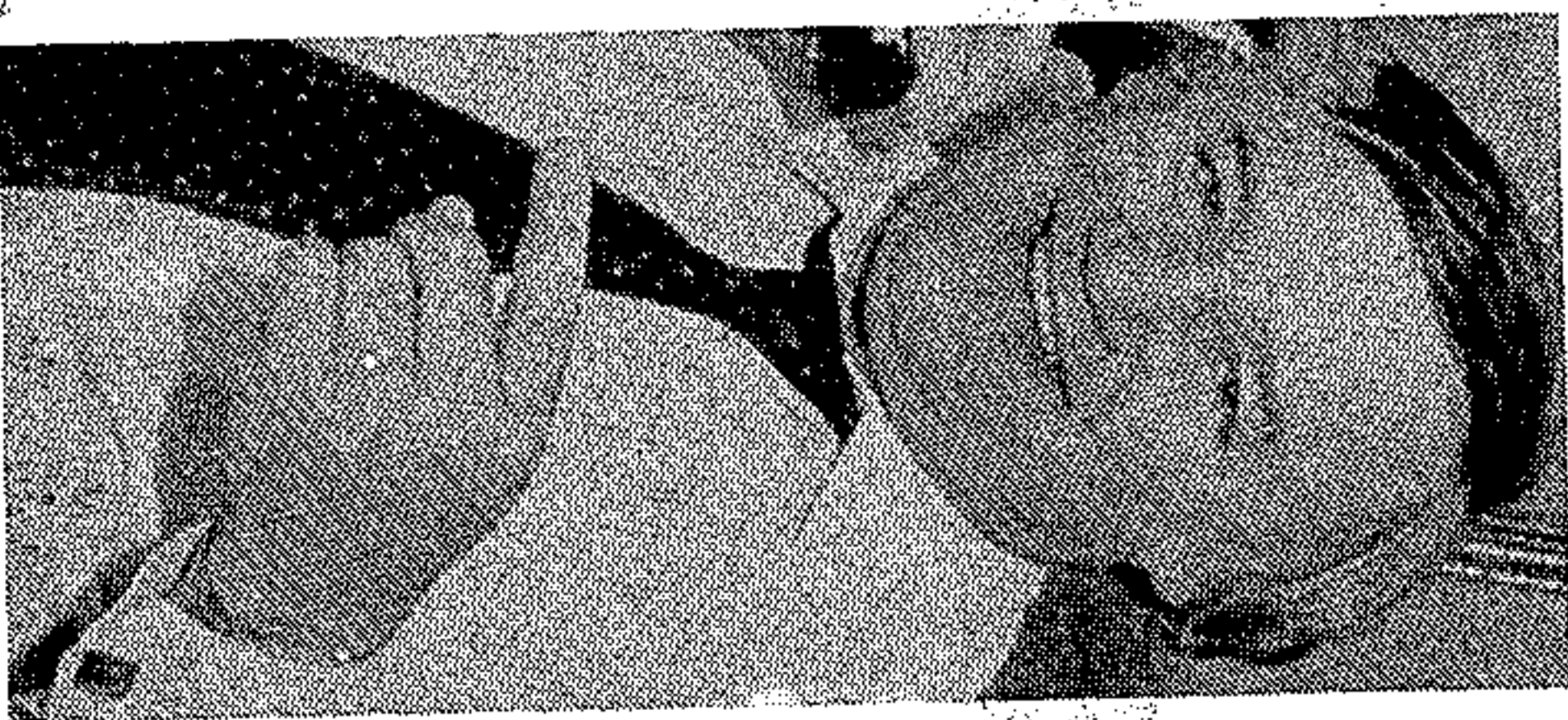
Well-placed sources say the ANC is discussing the future of the boycott, and may make a major policy announcement soon.

Recent reports, both locally and overseas, indicate that the South African government is keen on a partial lifting of the boycott at least, to help demonstrate to its electorate and to the South African public generally that its reform policy is bearing tangible fruit. Rugby and soccer tours have been mentioned.

For months it has been speculated that the ANC could well seek to use the sports boycott as a bargaining chip in the negotiation process.



Sanroc chairman Sam Ramsamy.



Cosas president Willie Basson.

As far as the sports sanctions movement is concerned, the boycott goes on as usual - with two important changes.

Firstly, as Ramsamy's visit underlined, the blanket boycott has been lifted to allow for administrative contact which will enable Africa to assist in the unity process.

Secondly, the International Olympic Committee has agreed in principle to provide financial assistance for the development of "underprivileged" sport in South Africa - in effect, black sport.

Informed sources say the International Conference Against Apartheid in Sport conference in Sweden next month will decide to lift the boycott to enable South Africans to receive foreign coaching and other technical assistance in terms of the proposed development scheme.

IOC president Juan Antonio Samaranch will be one of the main speakers at the conference and is expected to give some idea of how that organisation sees things.

A clearer idea of how the African Olympic Movement views South Africa's international sporting future will emerge later this year.

Anoca will host a group of South African sports administrators in Harare, Zimbabwe, on November 3 and 4.

South
12/7/18/17/90
292

Ugly scenes at big soccer clash

Cape Times 20/8/90 292

By DALE GRANGER

INCIDENTS of bottle-throwing, crowd scuffles, theft and a stabbing marred yesterday's big National Soccer League clash between Hellenic and Kaizer Chiefs at the Hartleyvale soccer stadium.

Spectators at the match said that whenever "coloured" and white fans came into contact with "tsotsis", they were chased and some were beaten up and robbed.

Fans witnessed the Hellenic goalkeeper, Patrick Wasmuth, dodging empty beer and spirit bottles periodically thrown at him from the mountain-end stand.

"They got upset in the second half when they (Kaizer Chiefs) were losing and the crowd mainly threw beer and spirit bottles at me from behind," Wasmuth said last night.

"One or two came quite close. It was quite worrying trying to keep goal and

always looking about for flying bottles, wondering if one would hit me," he added.

He said he saw a man selling chocolates in the stand, but that spectators were grabbing at the chocolates. "Finally he just threw the chocolates away and ran."

The SAP, 200 NSL security men and 35 dog-handlers were present at the stadium.

After the match a man was stabbed in the back in an incident outside the ground.

A police spokesman said he was taken to hospital but was "too drunk to give his name or a statement".

On Friday, Hellenic chairman Mr George Hadjidakis said there would be no problems during the match and that fans would be well-behaved. He declined to comment on the incidents last night.

● Wasmuth hero in Hellenic victory —
Back Page

ANC exile is stabbed to death in Gugs

Cape Times 20/8/90

Staff Reporter

A RECENTLY returned ANC exile, Mr Trevor Sandile Vilakazi, 42, was stabbed to death in Guguletu at the weekend when he tried to break up a fight between two youths.

Mr Vilakazi died of stab wounds in the back and stomach. His body was found at a block of flats in NY1.

His distraught sister, Miss Nomzamo Vilakazi, said her brother was on his way home from a performance of "My Children! My Africa!" at the Baxter Theatre on Friday night when the attack occurred. He had been trying to break up a fight between two youths when they turned on him.

An ANC member said Mr Vilakazi was killed as he fled up the stairs of flats occupied by UCT students.

Mr Vilakazi went into exile in 1976.

Major Jan Calitz said the body of an NY1 stabbing victim was at the Salt River Mortuary. It had not been positively identified as that of Mr Vilakazi.

ugs tests SA's top gby players



3 convicted of raping park jogger

NEW YORK. — Three teenagers have been convicted

Hartleyvale was 'no battleground'

By LENNIE KLEINTJES

Sports Staff

THERE were a few ugly scenes but no major problems when Hellenic clashed with Kaizer Chiefs at the weekend, a relieved Mr David Thidiela, in charge of security at Hartleyvale, said after the game.

"I am very happy with the way things went. At the end of the day there was no major problem — not even a dog was called on to deal with people as they usually do.

"Of course there were a few minor incidents when spectators threw bottles on to the pitch."

But there were reports of a few people being robbed and one fan was stabbed outside the stadium after the match.

Goalkeeper Patrick Wasmuth, the star of the Hellenic side, who kept the rampant Kaizer Chiefs at bay, was the target of a few bottles which came from upset Chiefs fans. But it was nothing compared to previous eruptions at Hartleyvale.

A few odd bottles were also thrown towards linesman Ebrahim Jacobs.

"We are grateful that the game was played without any interruptions and we thank the fans for their good behaviour," said Mr Kaizer Motaung, the Kaizer Chiefs boss.

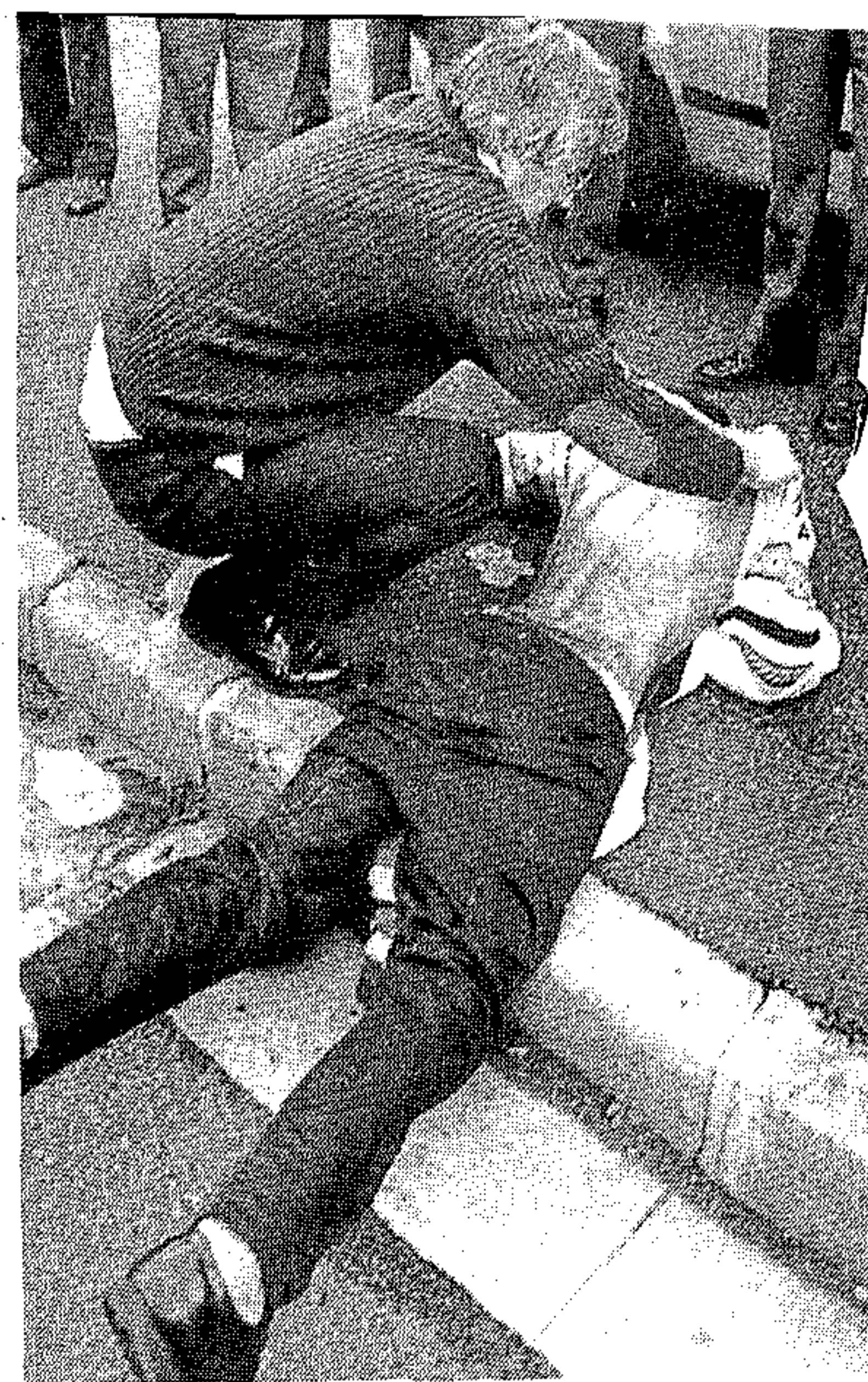
"We should have won 5-1. Those goals which our chaps missed I could have scored. That's football. Sometimes luck smiles at you and other times it turns its back on you."

Mr Tony Naidoo, the man-behind-the-mike, said: "But for the few bottles from some fans behind the Hellenic goal in the second half, the behaviour was very good. The Hosking stand was jam-packed but most fans displayed tolerance."

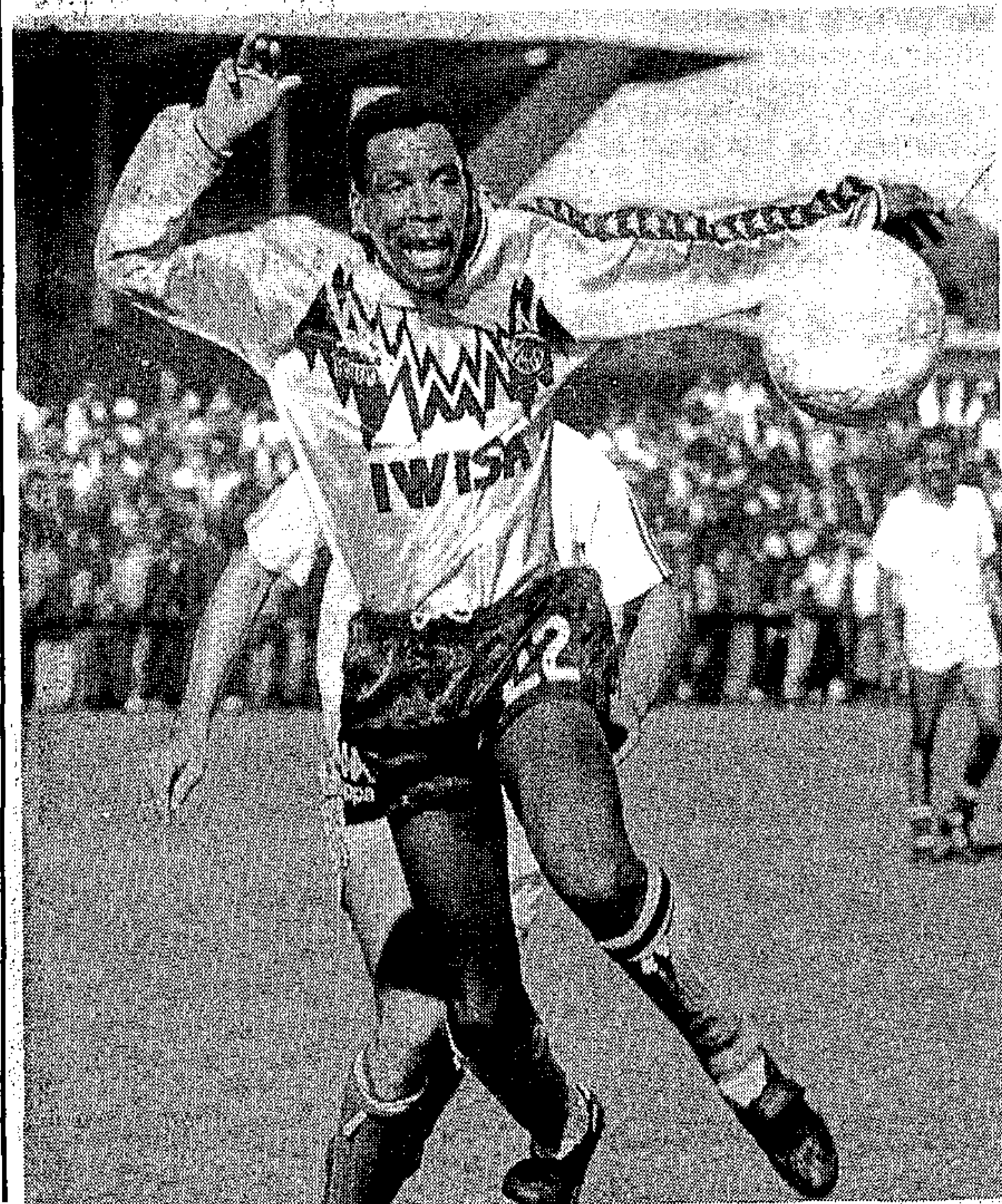
● No complaints were made to police about violence at Hartleyvale, said police liaison officer Major Jan Calitz.

Police were aware of an incident outside the stadium after the game when a man was assaulted and stabbed, but the victim was unable to make a statement.

The Western Province Soccer Association was not aware of violence, said vice-president Mr Eric Dalton.



STABBING: A soccer fan gets medical attention after being stabbed outside the stadium.



UP THE AMAKHOSI!

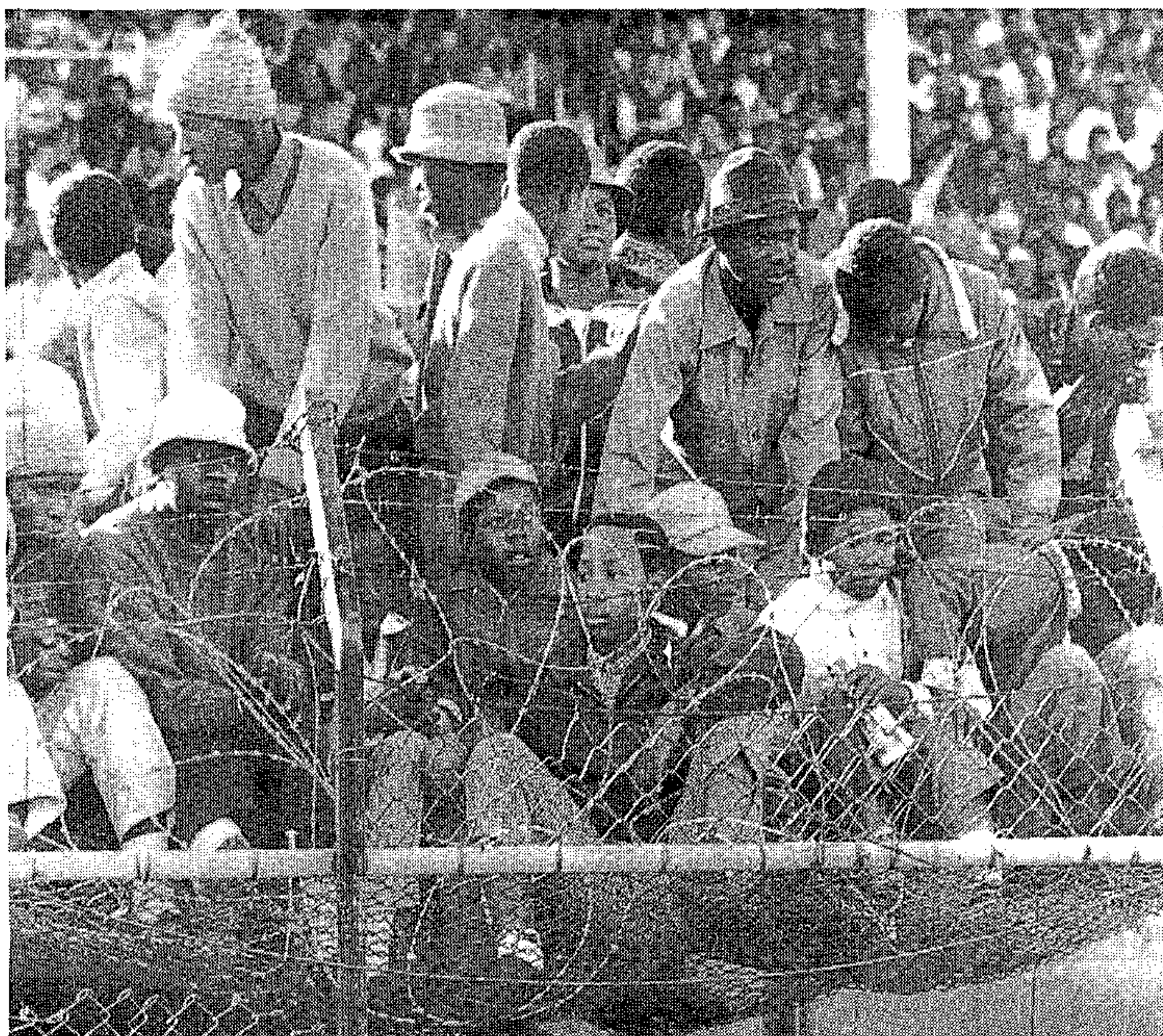
This soccer fan, above, makes no secret about whom he is supporting at Hartleyvale. Left: Trevor "K K K" Mthimkulu, a Kaizer Chiefs striker in action during the match.

● Match report, page 14.



HERO IN ACTION: Goal-keeper Patrick Wasmuth was the star of Hellenic's 1-0 victory over Kaizer Chiefs at Hartleyvale yesterday. Here he makes one of his many saves.

MBus 20/8/90 (292)
Soccer
action
— on
and
off the
field



UNCOMFORTABLE SEAT: With no more seats available, soccer fans seated themselves on the wire netting of the players' tunnel at Hartleyvale.

Pictures: DOUG PITHEY and LEON MÜLLER, The Argus.

loited musicians

SAMRO.. a guardian against injustice

By ELLIOT MAKHAYA

piano.

Stephen Foster, the composer of many universal favourites, like *Swanee River*, *My Old Kentucky Home* and *Poor Old Joe*, died penniless in New York while all over the United States his songs were being played and sung, bringing joy to millions and profits to many.

Back home there is a countless list of artists who were exploited and died poor: Kippie Moeketsi and Zakes

Nkosi are just a drop in the ocean.

Tragic

The tragic injustice of these and other cases led to a world-wide movement to protect the composer and give him an equitable remuneration for the use of his works.

Today most civilised countries have joined the international Copyright Union to ensure reciprocal "copyright protection" for each other's musical works.

One of these is South Africa whose society is the South African Music Rights Organisation, Ltd

(Samro).

Like all other societies, Samro is a non-profit making organisation. Its constitution is that of a company limited by guarantee, having no share capital. It pays no dividends and charges its members no agency commission. All fees collected by it, after allowing administrative expenses, are distributed among the composers, authors and publishers concerned in proportion to the use which has been made of their works for public performance.

Samro is affiliated to composers' societies all over the world, and through a system of reciprocal agreements, it authorises all those

societies to administer the music of South African composers and publishers in their countries.

Territory

Conversely, Samro administers in its own territory, not only the music of its South African members, but also the great store of music in repertoires of all those other societies.

A South African composer whose music becomes popular and is played both here and abroad would find it almost impossible to keep check on the use of his works, particularly in other countries, and to collect his just reward.

But Samro does all that for him, if he is a member.

Samro's task is a dual one - on the one hand to ensure that no modern Mozart shall die of hunger, and on the other, to see that the conscientious music user is properly licensed and protected.

Samro issues licences to music users, either on an annual basis for places where music is performed regularly, or, if required, for a season or even for single entertainment like a concert or dance.

Scales

It has a variety of scales or tariffs carefully drawn up to suit the particular circumstances of each class or type of premises or musical performance.

According to the copyright law not only the person performing the music is liable, but also the proprietor of the premises who permits them to be used for such a public performance.

It is Samro's policy to look to the proprietor, not the performer,

for payment of the necessary fees, just as in the theatre it is the impresario or theatre owner, not the actor, who pays the playwright.

The penalties provided by the law for infringement of copyright include a



ZAKES NKOSI

.. music composer.

fine of up to R100 and/or imprisonment for up to 12 months, apart from the civic remedies of an interdict, damages and costs.

* Copyright lasts for the lifetime of the composer and 50 years after his death. During his post mortem period Samro distributes any royalties to his widow and heirs.

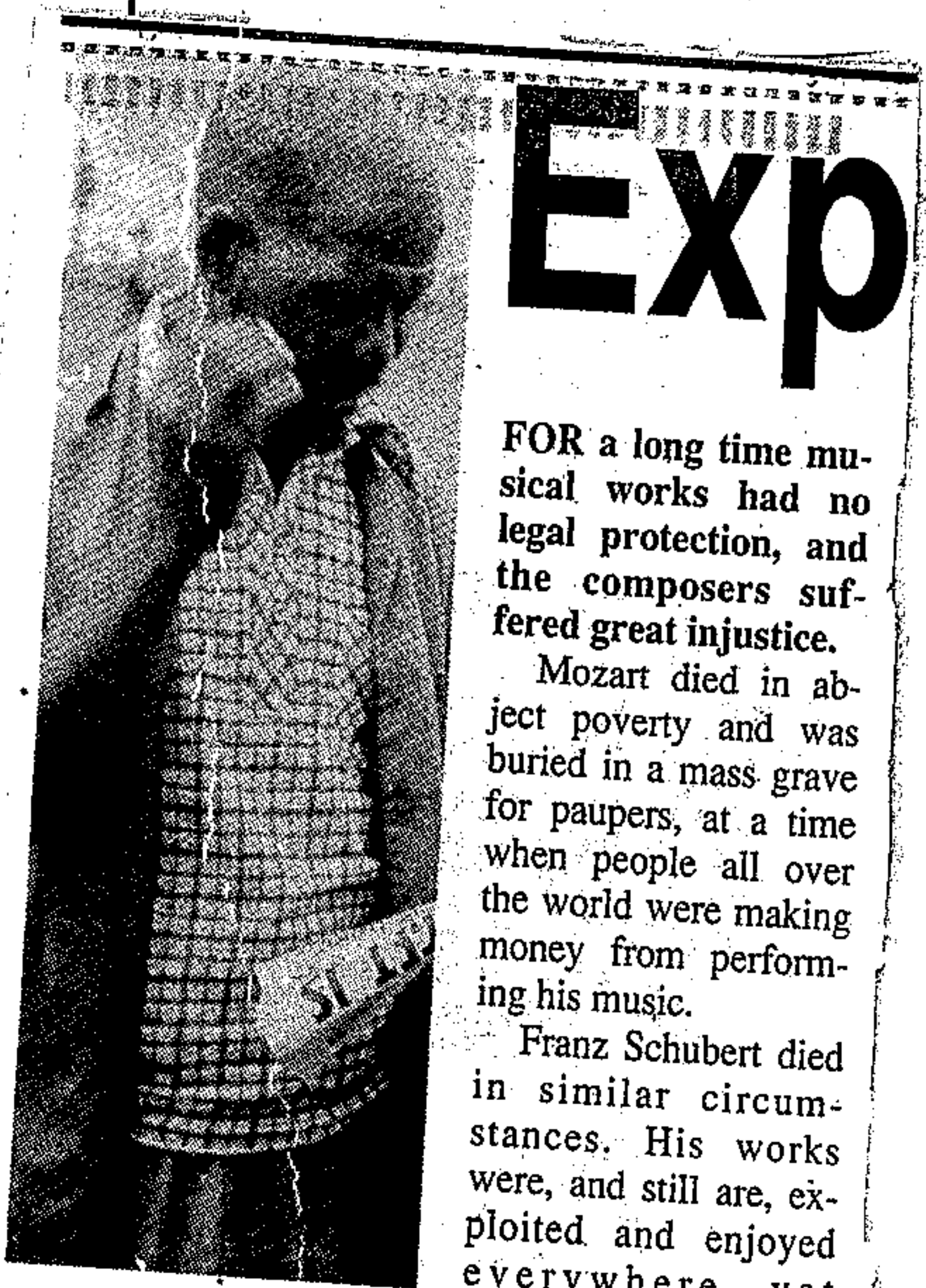
Royalties

In other words, these royalties constitute the composer's "insurance" for his dependants.

* Samro does not control the the performance of stage works in their entirety, such as operas, musical plays and ballets.

Anyone wishing to stage such a work must negotiate separately with the copyright holder for permission to do so.

* Samro's head office is at 73 Jutta Street, Braamfontein, Johannesburg 2001. The agents are: Northern Transvaal, PO Box 1014, Pretoria 0001; Orange Free State, PO Box 260, Bloemfontein 9300; Western Cape, PO Box 248, Cape Town 8000; Border, PO Box 102, East London 5200; Natal, PO Box 152, Durban 4000; Namibia, PO Box 85, Windhoek.



KIPPIE MOEKETSI ..died poor.

Exp

FOR a long time musical works had no legal protection, and the composers suffered great injustice.

Mozart died in abject poverty and was buried in a mass grave for paupers, at a time when people all over the world were making money from performing his music.

Franz Schubert died in similar circumstances. His works were, and still are, exploited and enjoyed everywhere, yet throughout his life he never earned enough money to buy his own

This is the twelfth article in our series, *The Creative Act*, which appears in *Sowetan* every Tuesday. It discusses the methods, problems and issues in the making of theatre.

Benjy Francis

Bheki Peterson

THE SEARCH FOR CHARACTER

Once the theme of the play has been decided upon, it will of necessity suggest the people who will be best suited to reflect and enact it. For example, when we look at a theme of alcohol abuse the *protagonists* will most likely be one or more alcoholics and the immediate circle of people (or potential *antagonists*) that they come into daily contact with. If the alcoholic is a married man the theme could reveal his violent responses to family members, be it his wife, sons or daughters. Other characters could come from his work environment (a close friend or a boss) or from people in the community who are touched by the family's plight (neighbours, priest, school teacher and relatives.) This immediate community of people could become the main characters in the play. As the characters become clearer in the writer's or group's imagination some will gain more prominence than others. The weaker or less significant characters may be discarded as the process unfolds.

The initial process of selection and elimination of characters is improvisational largely because the creative mind is exploring choices, considering the dramatic options made available by those characters and their interactions. The creative choice that is made is not chained to actuality or everyday reality. The freedom to express reality in ways which are not necessarily realistic is called the artist's *creative licence*. Sometimes the artist can depict, paint or perform aspects of life more powerfully by going beyond the accepted norm. The creative licence can, amongst other things, take the form of re-arranging the sequence of events drawn from actuality in such a way as to create suspense and make the issues more poignant. After all, theatre is not simply a reflection or mirror of life but rather a complex and multi-dimensional grappling with it. The eventual performance is a much more considered reflection of life that reveals many facets that would otherwise remain hidden.

The key intention behind the creation of a character is the depiction of human behavioural patterns. A character embodies many rhythms that express the inner and outer essence of the character's wants. These rhythms define the pace and tempo of the character's emotional, mental, physical and imaginative capabilities. Characters reveal themselves through their actions and behaviour in whatever circumstance, setting or event they find themselves in. The localities where people or characters live out their lives is



limitless. In a single day characters can move into spaces as varied as the home, public transport, the workplace, school, church, street corners and many other places. Wherever people find themselves they engage with the environment and other people, leading to the creation of basic relationships. Out of the relationships a rich and varied picture of human interaction begins to grow and the world of the play slowly takes shape.

The characters created should be typical (representative) of the people found in a specific environment, they should be credible humans capable of containing and expressing the major contradictions of their society and condition. Because we expect characters to express the theme we endow them with qualities that extend actuality so as to present a picture that is sometimes seen as being *larger than life*. Creative licence is not an opportunity to distort or manipulate facts but to throw light upon the theme that is being explored. We can measure the credibility of

a character sketch by the closeness of identification that it makes with an audience. An audience should be able to recognise a character as either themselves, an uncle or aunt, a neighbour or friend or whatever. The audience should also be able to associate the character's physical appearance, behaviour and thinking with the condition that the character represents, be it a corrupt politician, an alcoholic or a love-lorn person.

The process of uncovering the character by the actor is just as complex as the writer's or group's struggles to compose the text. The actor's journey is measured by a series of analytic exercises and improvisations gleaned from the clues given in the text. The playwright captures the nature of the character in dialogue, plot action, settings and character movements. The text offers the actor an insight into the lives of characters and should not be seen as an end in itself. The actor should approach the text as a series of sign posts towards the realisation of

the play's intentions. Much of the actor's preparation in rehearsal is taken up by the search for character. In order to *physicalise character* the actor has to re-plot, that is, go back to the source of the creation of the character and its subsequent development. (The complexities of this process will be treated in detail in a discussion on performance.)

How to work through the series

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BUZZZZZ WORDS

In the Buzz Words space we will give explanations of difficult or new words used in our series. You may know some of the words but we will be using them in new ways. This week's buzz words are:

protagonists: the main characters in a drama or text

antagonists: the main opponents in a drama or text

prominence: being brought into importance, made visible

discarded: to put aside, to reject

poignant: that which evokes deeply felt emotions

multi-dimensional: involving more than one level or approach

credible: believable

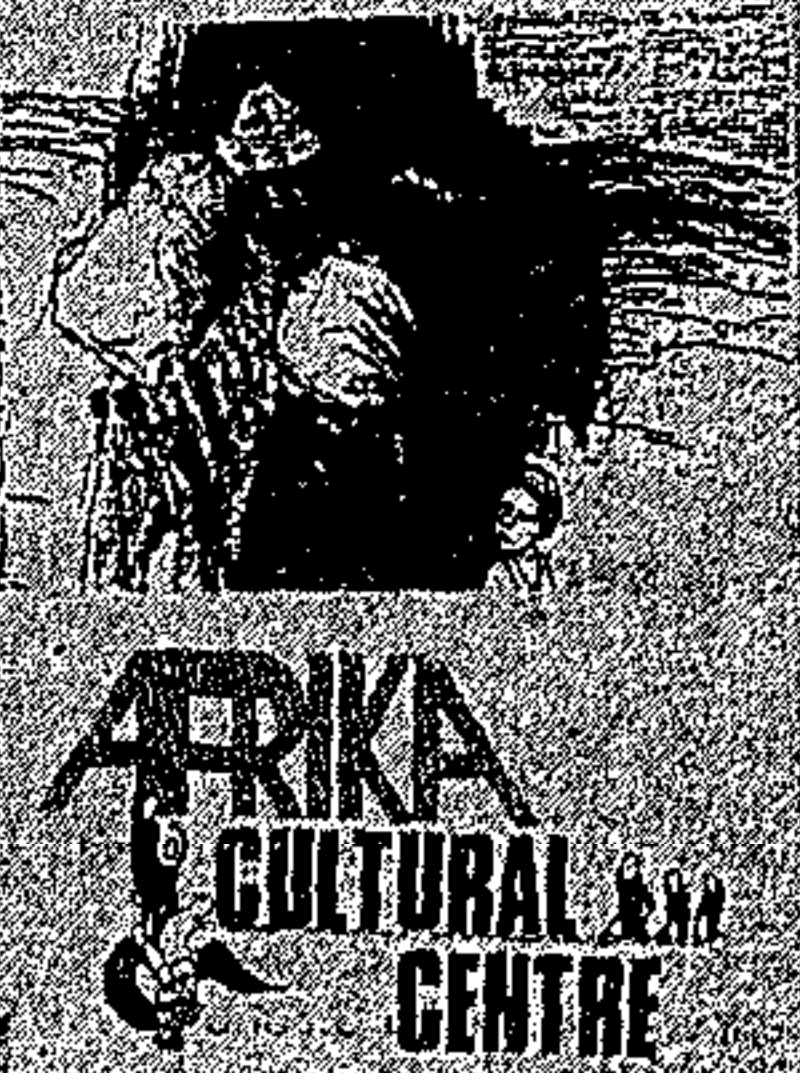
Tasks

In the last two tasks we had to improvise and write down the improvisation as a play-text. This week we will go into the detail of that improvisation and look at the characters that were presented. Identify some of these characters and open them up for discussion in the group. Discuss whether the characters are necessary to the theme of the play. If so why? Did you exercise your creative choice correctly? What do your characters reveal about the context of their lives? Look at your text and discover clues that can assist you in the building of character for performance.



next week

Next week we will be looking at the essence of drama: Conflict, crisis and confrontation.



Govt, ANC men talk to cricket bosses

A senior Minister, an African National Congress national executive member and a former PFP leader will address leaders of the South African Cricket Union (SACU) today at a think-tank on the future of the game.

The all-day meeting is being held at a secret venue in Johannesburg.

Steve Tshwete of the ANC, Roelf Meyer, Deputy Minister of Constitutional Development, and Van Zyl Slabbert of Idasa will address the top echelon of "establishment" cricket. — Sports Reporter.

● Cricket summit — Back Page.

Call for casinos 'within SA'

JOHANNESBURG. — The country's hotel industry has come out firmly in favour of casinos within South African borders.

In a statement here yesterday, the industry's representative body, Fedhasa, said the issue had again become pertinent in the light of possibly reintegrating the TBVC countries into the Republic.

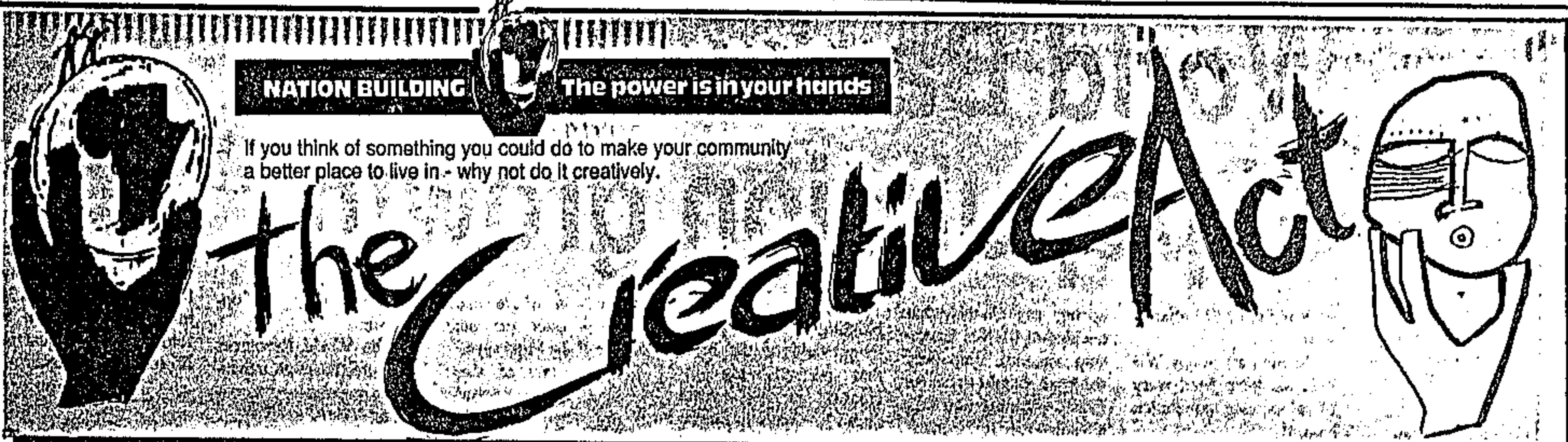
Should this occur, says Fedhasa executive director Mr Fred Therman, the existing casinos in the so-called homeland areas would effectively become casinos within South African borders.

"It would be totally impractical and

financially disastrous to insist upon the closure of these facilities, which represent multi-million investments and which generate employment and wealth."

At the same time, however, it would not be equitable to continue to ban casinos from cities such as Cape Town or Durban, "thereby giving unfair preference to some existing casinos".

Hundreds of thousands of South Africans had frequented casinos across the borders over the past decade and there could no longer be any moral arguments against opening such facilities in South Africa itself. — Sapa



If you think of something you could do to make your community a better place to live in - why not do it creatively.

A SERIES ON COMMUNITY PLAY-MAKING FOR EVERYONE

This is the thirteenth article in our series, *The Creative Act*, which appears in Sowetan every Tuesday. It discusses the methods, problems and issues in the making of theatre.

Sowetan 25/8/90 (292)

Benji Francis

Bheki Peterson

CONFLICT, CRISIS AND CONFRONTATION

Many people may correctly state that they are not involved in drama (meaning a play) yet in their daily lives they cannot escape being caught up in some real life *drama* of one sort or another. Diverse as these two views may be, they are, however, closely related. When a friend or a newspaper headline tells us that there was *drama* at such and such a place we immediately assume that something *confrontational* happened. For instance, if we are suddenly confronted with a Sowetan banner which reads: *Drama at High School* we can imagine any number of possibilities. It could be a very dynamic way in which a local school could publicise its annual play and in this instance we will interpret *drama* to mean a theatrical performance. On the other hand, many people will immediately assume that something happened at the school related to the education crisis. When they buy the paper they will expect to read, maybe, that teargas was fired into class rooms.

If we look more closely at the second situation we will notice a number of similarities to the ideas of making theatre. Let's open up the scenario. In the second scene we have the presence of characters who act as either protagonists or antagonists. (See the previous article) In the educational crisis we have students, on the one side, and the state authorities, on the other opposing side, in a confrontational stance. Somewhere in between these main actors we could have characters such as parents and teachers who may be undecided about the issues involved. The *tension* between these groups in itself suggests a story or plot which can be traced through research into recent and distant historical events. The immediate spark could be the introduction in 1976 of Afrikaans as a medium of instruction in African schools and the ensuing resistance to this development. A more complete understanding of the crisis will become apparent only when we link it to the introduction of Bantu Education in 1956 and the segregationist policies that started with the act of colonisation.

Whenever a crisis arises it contains much more than its immediate outer manifestations. The idea of seeing the crisis as a drama is suggestive of the original meaning of the word *drama*, whose roots lie in the essence of *conflict*. Conflict, then, is the most important ingredient of drama. *Conflict* is fundamental to any play and there can be no dramatic performance without the exploration of one form or another of conflict. The different things



Photograph by Peter Nangabe

that make up a play, be they theme, plot, improvisation, acting, characterisation or movement, are all united into one common aim which is to explore, develop and reveal conflict. Dramatic conflict can take a variety or combination of forms. We can have conflict between large groups such as the state authorities and students. The conflict can be between characters such as that between father and son over, say, whether the son should form part of student boycotts or not.

Conflict can also be located within a character, such conflict can take the form of an internalised debate or dilemma in which the character is struggling to come to grips with a decision that could deeply effect the character's existence. A student faced with the education crisis may *fight* within him/herself on many levels: the character may be afraid of being hurt, of letting fellow students down or of jeopardising prospects of further education, work and so on. At the same time the student may be moved by the *overriding* need to transform the notorious Bantu Education system and deprived condition of Blacks. All these elements provide a crucial insight into a character's psychological makeup.

In creating the play the playwright and creative

team must be able to identify the opposing characters, situations and issues so as to create a complete picture of individual, social and cultural struggles. Likewise an audience will only make sense of the creative intention (message or theme) if the conflict in the play is clearly conceived and performed. Every play has a *central conflict* which is enriched by related *secondary conflicts*. For example, the clash between the state authorities and students could be the central conflict while the debate between father and son (a struggle between generations) can be regarded as a secondary conflict. However, we need to ensure that the depiction of conflict is not simply a random criss-crossing of diverse and tenuously related conflicts. Otherwise the play will lack focus and definite form.

If we look at the conflict in education we recognise that the problem spans a larger time-frame. The resonances of conflict reverberate through time, from past to future. Therefore the playwright or creative team's eye cannot afford to be solely focussed on the immediate event. When the conflict is linked to its past but continuing roots only then can we have a sense of the momentum and scale of the issues that have gone into the making of a crisis. Whether a resolution is forthcoming or not, conflict affects the lives of charac-

ters beyond their immediate survival or the solution of the crisis itself. It walks with them into the future where it will influence their actions in coping with new conflicts and crises. The problems of education and violence in our society are two examples of conflicts growing into crises and whose impact on people could protract into the future.

In the making of a play the creative team or playwright must first encounter, confront or come face to face with the situation, issue or material that they want to explore. They would have to develop the skill and sensitivity necessary to explore their theme. That is the kind of painful, sometimes soul searching encounter the creative artist must cope with throughout the rehearsal and performance process. When the play is ready a new confrontation with the community (audience) becomes apparent. The play will seek to challenge the internalised notions in the community through depiction of complex conflicts and crises.

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BUZZ Z Z Z WORDS

In the Buzz Words space we will give explanations of difficult or new words used in our series. You may know some of the words but we will be using them in new ways. This week's buzz words are:

tenuously: very loosely related

resolution: to find a solution to a conflict

protract: to prolong beyond the immediate moment



Abdullah Ibrahim

Ibrahim on way home

Staff Reporter

SOUTH AFRICA'S cultural movements have cleared the way for world-famous jazz musician Dollar Brand — now known as Abdullah Ibrahim — to return to South Africa and perform at a festival being held in the city next week.

This was confirmed by the former Capetonian in an interview from New York with a Sunday newspaper.

He said his visit would in no way defy the "cultural boycott", as the organisations responsible for implementing the boycott had given him the green light to perform at the Weekly Mail Film Festival.

His performance in South Africa will be the first since he and his wife left the country in 1975 because he was "sick and tired of being treated like a fourth-class citizen".

He said he may eventually return to South Africa permanently.

Soccer bosses take council to task

By DON HOLLIDAY
Municipal Reporter

SOCCKER matches in Johannesburg regularly attract crowds of more than 50 000 yet in Cape Town a really "hot" match, such as a local derby between Cape Town Spurs and Hellenic, will be attended by only about 10 000 spectators.

This does not mean soccer is less popular in the Cape, but rather that stadiums are too small and decrepit and in the wrong areas, says Western Province Football Board president Mr Vincent Baartjes.

"Soccer in the Cape is of a high standard and if we had half as much money as the Transvaal clubs we would be running rings around them.

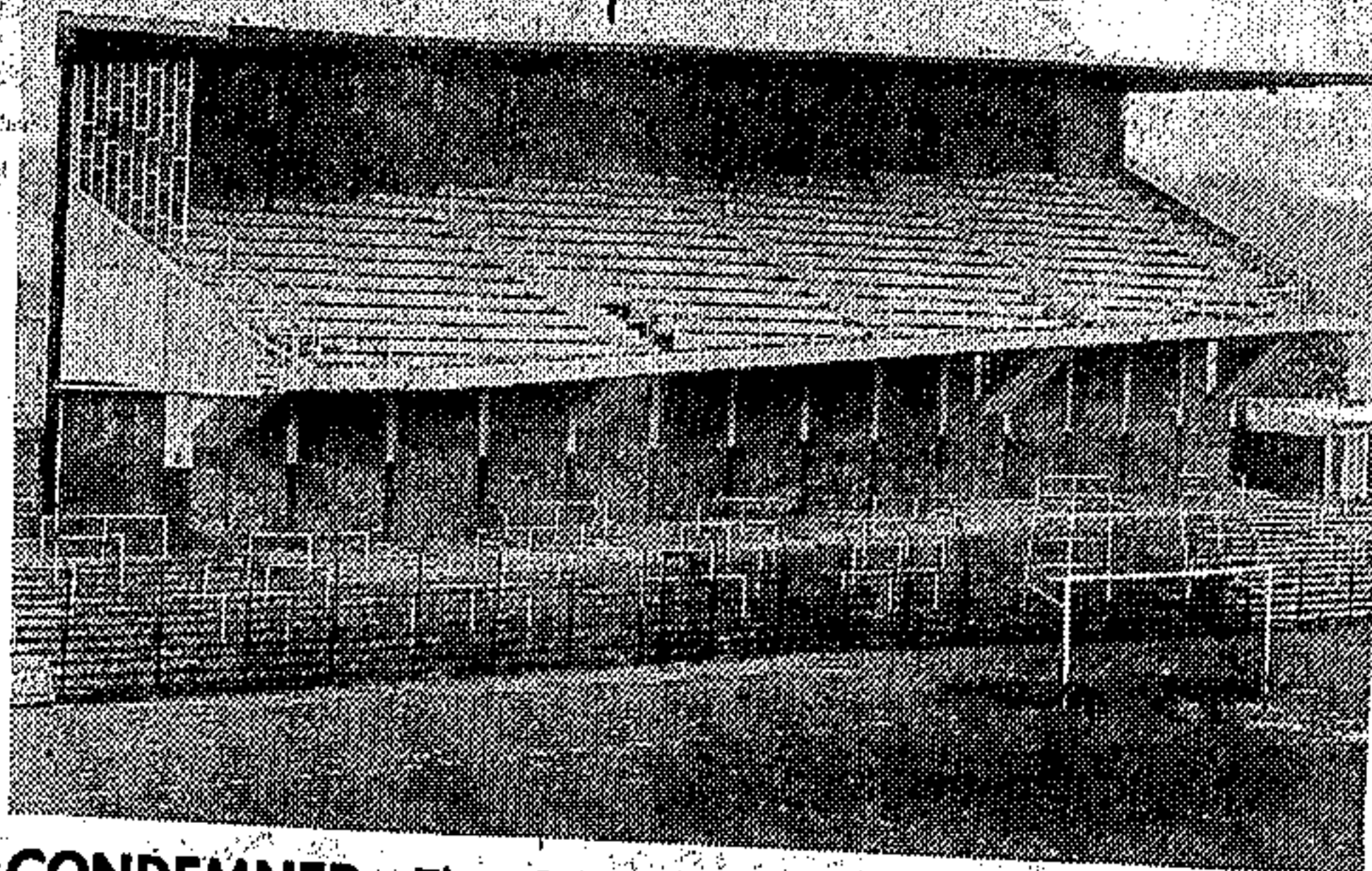
"The stadiums are just not up to scratch, there are too few of them and they are in the wrong areas," said Mr Baartjes.

The pending unification of the country's various soccer bodies is likely to boost attendances but crowds could find themselves all togged up with nowhere to go.

Cape Town has only four stadiums of reasonable size — Hartleyvale, Green Point, Athlone and Langa — and there are 513 clubs and more than 400 000 players.

One 2 000-seat stand at Hartleyvale has been condemned because of fears that part of it may collapse, reducing the stadium's capacity to 23 000. Another stand is under inspection.

The 13 200-capacity Green



CONDEMNED: The 2 000-seater stand at Hartleyvale which has been declared unfit for use after fears that part of it could collapse.

4 stadiums for 400 000 players

Point stadium has been closed for several seasons while undergoing renovations. Even when this opens it is unlikely to prove a popular soccer venue.

"The synthetic track has been widened by two lanes to bring it up to international standards but it has meant the width of the field has been reduced to 58m. The minimum standard is 60m and the accepted norm is between 85m and 100m," says Western Province Football Association vice-president Mr Eric Dalton.

Mr Baartjes described the Langa stadium as "simply a field with an enclosure.

"It's a stadium only in name. The facilities are crude and the pitch is poor," he said.

The Athlone stadium has room for 6 000 seated specta-

tors and standing room for another 3 000. Because of the acute shortage of fields, an adjoining hockey field with an artificial surface is used for soccer matches.

"I blame the city council for spending too much money on white interests," said Mr Baartjes.

"I would suggest that the council or another authority seriously look into buying land somewhere near DF Malan airport and building a good stadium on it. It's in the right area to attract the crowds."

The city council's director of civic amenities, Mr Jack Klopers, agreed there was a need for the planning of more stadiums but asked whether it was the city council's responsibility to provide them.

Stay out, promoters tell Sama

By KENOSI
MODISANE

ing the fledging South African industry in good stead during its lowest ebb.

The era of "white sharks" must end, he said.

MUSIC promoters have called for the South African Musicians' Alliance (Sama) to keep out of promotional affairs and concentrate on artists' interests.

The call follows the Black Music Promoters Association's (BMPA) claims that Sama "was practising racism by favouring white promoters".

The strained relationship between the two bodies were further weakened by the festival at Medunsa tomorrow.

Claim

BMPA allege that their member, who had booked the venue for the same date was 'sabotaged' by Sama in favour of a white promoter.

A Sama spokesman, Mr Jabu Ngwenya, against whom many dissatisfactions were personally levelled by the BMPA, dismissed the claims as "wild and untrue."

"I am indeed a friend of the promoter, but that has nothing to do with the Medunsa issue or any

Dispute

Some of the accusations levelled against Sama include: Sama's role in promotional affairs and Sama's call for the disbanding of the BMPA.

This is not the first time that the two bodies have been involved in a dispute.

Meanwhile, the Azanian People's Organisation (Azapo) has issued a statement supporting the BMPA in their fight with Sama over alleged favouritism for white promoters.

Transvaal chairman of the organisation, Dr Gomolemo Mokoae said: "We believe that black promoters deserve a better treatment after stand-



JAMES NGWENYA at centre of row

Sowetan 31/8/90

292

Small crowds at soccer blamed on poor stadia

292
Sowetan
31/8/90

SOCCER matches in Johannesburg regularly attract crowds of more than 50 000 yet in Cape Town a really "hot" match, such as a local derby between Cape Town Spurs and Hellenic, will be attended by only about 10 000 spectators. A good amateur game and a mediocre game may pull a couple of thousand people.

This does not mean soccer is less popular in the Cape than the Transvaal but rather that stadia are too small and decrepit and situated in the wrong areas, said Western Province Football Board president Mr Vincent Baartjes.

"Soccer in the Cape is of a high standard and if we had half as much money as the Transvaal clubs we would be running rings around them.

"The stadia are just not up to scratch, there are too few of them and they are in the wrong areas," said Baartjes.

The pending unification of the country's various soccer bodies is likely to boost attendances but crowds could find themselves all togged up with nowhere to go.

Cape Town has only four stadia of any reasonable size - Hartleyvale, Green Point, Athlone and Langa - yet there are 513 clubs and more than 400 000 players.

One 2 000-seat stand at Hartleyvale has been condemned because of fears part of it may collapse, reducing the stadium's capacity to 23 000. Another stand is under inspection to determine its safety. - Sowetan Correspondent

Benjy Francis

This is the fourteenth article in our series, *The Creative Act*, which appears in *Sowetan* every Tuesday. It discusses the methods, problems and issues in the making of theatre. *Sowetan* 4/9/90

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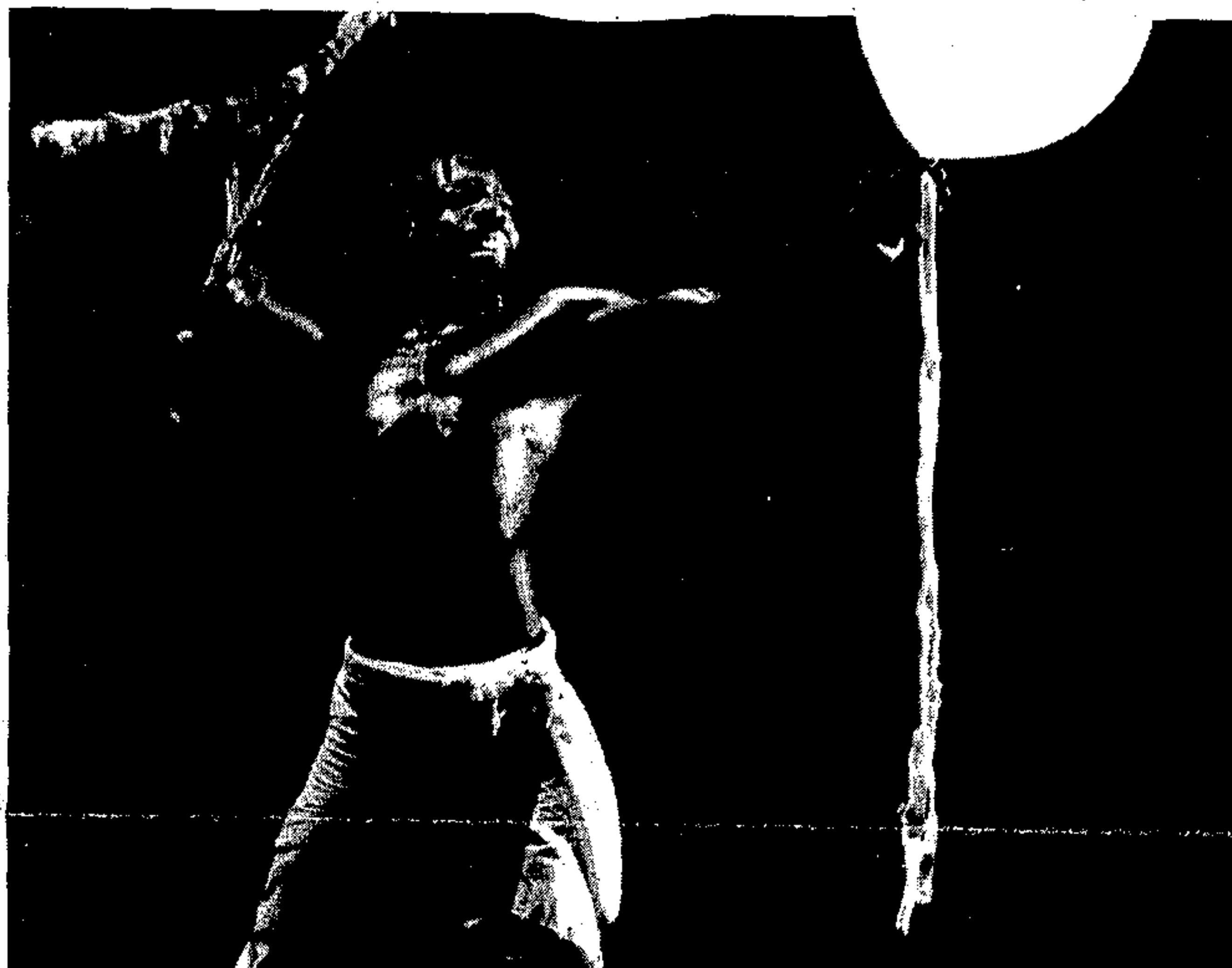
Bheki Peterson

ENTER THE STAR EXIT THE ACTOR

The coming into existence of a play-script, whether written or improvised, is but one momentous event in the process of play-making. We should, by now, be aware of all the many and complex processes that go into the writing and creation of a play. We have noted the importance of the playwright's or creative team's sensitivity to history and culture, the links between past and present in the collective experience of the community, and, the various performance and literary skills that characterise theatre. A major development in the growth of a play is when the actor (referring to both male and female), who through *performance* (acting) challenges the work and is, in turn, challenged by the work itself. The engagement between actor and script happens on many levels during the rehearsal process. Today we will explore some of the general ways in which people see the role and place of the performer in society.

Let us start by considering some of the notions that people in general have about actors and acting. Much of our present perceptions about acting comes from the cinema and television and all the things we read, see or hear about Hollywood-type gossips in newspapers and magazines. The common impression that is given is that actors live an easy-going life-style of luxury and abundance. While people might secretly desire the supposed life-style of actors they are somewhat disturbed by what they see as eccentric behaviour. They may go further to despise actors for being weird, funny or even mad, full of themselves and the excess of sex, booze and other 'godless' things. Consequently many people disapprove of women being involved in theatre and those women who dare to are seen as 'cheap' and 'easy.'

All these prejudicial ideas about performers have a long history in human society. While these perceptions are far from the truth when we look at the glossy 'star' images of the media we can see where some of these notions may come from. It is equally true that many actors (and especially young impressionable would-be-actors) try very hard to live up to these delusions of the 'star system' and this further clouds a true reflection of the life and function of the actor in society. When we look at our local situation we see that the 'star system' is very much the norm. Many of our actors actively participate in perpetuating this trend because of the eurocentric nature of their thinking and their sheep-like adherence to fashion and advertisement.



Picture from Atrage

Others still think that by working within this 'system' they could find a way out of the poverty of this life. Many of our people faced by unemployment and other inequalities fall prey to the lure of this glamorous image of performers. They are prepared to spend what little they have to get some 'crash-course' instruction on *how to be an actor* or *how to be a model* from some dubious training studio or agency. After the 'training' their names and portfolio pictures are added onto those of countless other hopefuls waiting in vain for a telephone call beckoning them to the 'big' time. All in all the dominant ways of performance in our society can be described as being similar to a festering sore which, like colonialism, cannot be treated lightly or externally.

We need to fundamentally reassess our perceptions of performers and there is no better place to start than by learning from the tradition of African Performance. In precolonial African societies performers were perceived as integral members of the community and not as a elitist group of eccentrics living on the fringes of society. This did not prevent people from acknowledging the spe-

cific nature and demands of artistic work and the special historical and social insights that performers could impart to the community. Master performers, be they story-tellers, dancers or praise-singers, were accorded a similar measure of respect to that given to master weavers, blacksmiths and other community workers.

One can see that there existed a mutual engagement and accessibility between performer and community and such a relationship was taken into the act of performance itself. Because of the very intimate nature of their co-existence the artist was finely attuned to the pulses of the community and could therefore make incisive comments on its growth and development. The community, on the other hand, were alive to the nuances of performance, its content and form, and revealed a critical consciousness of the function and aesthetics of art. This relationship challenged the artist to greater heights of performing skills and sharper commentary on life. These days we detect an alienation between artist and community which is caused by many factors, not least of which is the issue of perceptions.

How to work through the series

Each week we will set posers and tasks for you to work through practically. *To Act is to do*. Each week you should take this page into your workspace and evaluate its content, suggestions and tasks. If you have comments, questions or want back-copies of *The Creative Act* write to us at: *The Creative Act*, P.O. Box 42705, Fordsburg 2033. You can also call us at (011) 838-3034.

BUZZZZZ WORDS

In the Buzz Words space we will give explanations of difficult or new words used in our series. You may know some of the words but we will be using them in new ways. This week's buzz words are:

eccentric: someone who is seen as having unusual behaviour patterns

prejudicial: an unfair assessment based on debatable assumptions

delusions: false assumptions and expectations

clouds: to obscure

perpetuating: to continue or extend something

eurocentric: the tendency to view the development of African societies and people from the view-point of Europe, that is, european-centred. When African development or practices differ from those of the west the assumption is that they must be inferior or inadequate. The opposite view is one that sees the world from the perspective of Africa, that is, African-centric.

dubious: faulty, open to questioning

attuned: to be in touch with

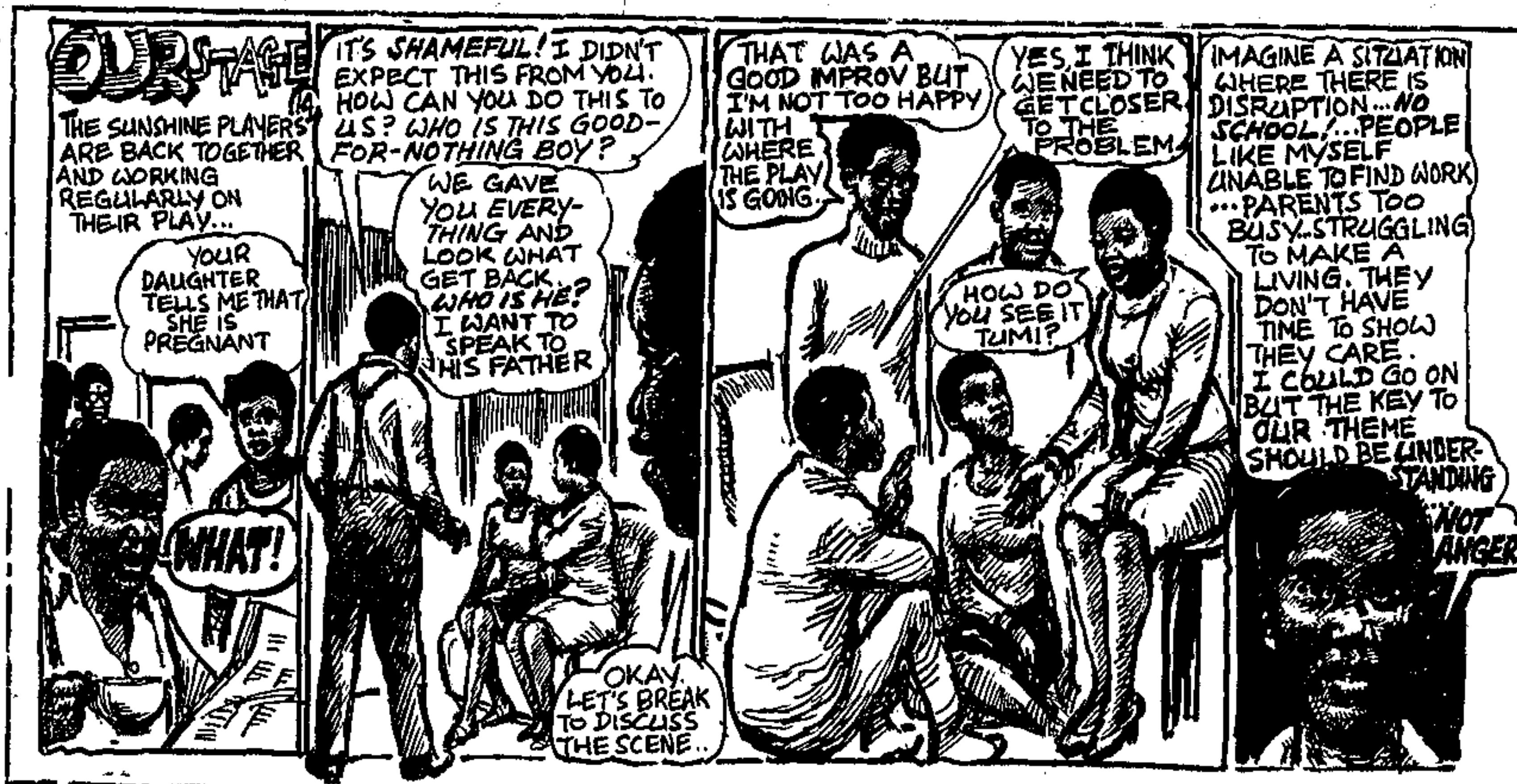
incisive: a sharp and pertinent observation

nuances: the finer points of

alienation: to be separated, cut off, or take a distance from something or someone

Tasks

Explore your own perceptions of the performer and examine it against your experiences at home, school, work and within your larger community. Consider, for instance, some of the societal pressures that members of the group may feel about their involvement in theatre. Discuss ways in which these can be overcome. Work out some instances of how one's perceptions of the performer affects the performance. Relate it to your own play.



next week

The actor in rehearsal



AFRIKA
CULTURAL & ART
CENTRE

Sta 4/9/90

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NEWS

World focus on SA sport

By Chris Whitfield,
The Star Bureau

STOCKHOLM — World sport's administrative heavyweights have gathered here for a conference which they believe will amount to the first step on the road back to international competition for South Africa.

"Now it's not a matter of if, but of when," said Arne Ljungqvist, chairman of the Swedish Sports Confederation which is hosting the 4th International Conference Against Apartheid in Sport.

More than 190 delegates from 39 countries were yesterday cramming into hotels clustered around the Stockholm archipelago on the eve of the three-day conference.

They include Juan Antonio Samaranch, president of the International Olympic Committee, who will give the keynote address. The United States Olympic Committee has a representative and for the first time Namibia will also be represented.

Although delegates were guarded yesterday about

what the conference could decide, it is evident that large amounts of foreign money may soon be poured into "disadvantaged" sports bodies in South Africa.

Sam Ramsamy, who has helped organise the conference, said one of the main tasks of the meeting would be deciding what sports bodies to help and how to do it. "We will look at ways of funding and providing assistance," he said.

The executive chairman of the South African Non-Racial Olympic Committee (Sanroc) revealed that coaches from the Republic were already being trained in Sweden.

'Mega-bucks'

The US Olympic Committee has also offered to provide courses for coaches from South Africa.

This would be stepped up as well as direct financial assistance to sports bodies in South Africa. Mr Ramsamy agreed with a reporter's assessment that "we are talking mega-bucks here".

The conference will also

look at ways of co-ordinating the international sporting response to developments in South Africa.

Dr Ljungqvist, who is also an official of the International Amateur Athletic Federation, said this conference differed from previous ones in that it was not about "isolation".

"This time we have a more positive attitude in the sense that we are asking: 'How can we encourage them to go even faster?'"

Dr Ljungqvist told a press conference that isolating South Africa had been "painful" and "we all hope that we will be able to welcome non-racial South Africa into the sports community soon".

Mr Ramsamy said: "For the first time we can start to define the criterion for the boycott to be abolished. Hopefully that day is soon to come. But even more important is discussion on how the rest of the sports world can help develop a non-racist South African sports movement, the nucleus of which is already there."

Mr Ramsamy stressed,

however, that the ultimate fate of South African sport still rested in the hands of the country's politicians and the ending of all vestiges of apartheid.

He said Sweden had been chosen as a venue because of the country's "very important role" in the anti-apartheid struggle.

Short shrift

There were indications at the press conference that things might not all flow smoothly. A Pan-African Congress representative had to be reassured that the liberation movements would be allowed a full part in the debate, and a British journalist was given short shrift for questioning Dr Ljungqvist's suitability as chairman.

"When were you last in South Africa?" the journalist asked.

"I have never been there," responded the Swedish official, before reassuring the reporter that his background as a scientific researcher equipped him to analyse second-hand information.

SA sport — 'watershed' talks open

From IAN HOBBS

STOCKHOLM. — What is likely to be the last major anti-apartheid sport conference will today be told that South African sport is close to leaping the last hurdle back into international competition and must now be given positive help.

"It is no longer a question of if South Africa will be re-admitted to international sport. It is when — and that could be soon," said Dr Arne Ljungqvist, chairman of the 4th International Conference Against Apartheid in Sport, at a press briefing.

The conference, being attended by 190 delegates representing more than 40 countries, will be formally opened today.

Dr Ljungqvist, vice-president of the International Amateur Athletics Federation (IAAF) and for many years one of the most powerful advocates of the total isolation of South African sport, yesterday said he was confident this Stockholm conference would be the last of its kind — and a historic watershed for South African sport.

Mr Sam Ramsamy, executive chairman of the SA Non Racial Olympic Committee (Sanroc), revealed that international sports bodies and organisations were preparing to pour massive aid into non-racial sport "to bring those who have had nothing up to international standards".

He said politicians would have to be responsible for the political changes that would finally end apartheid. Sports sanctions would have to remain in place until they achieved it.

Dollar Brand back home for good

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Soweto
5/9/90

By ISMAIL
LAGARDIEN

ABDULLAH Ibrahim - formerly known as Dollar Brand and baptised Adolf Brand 56 years ago - who rose to international acclaim as a jazz pianist after leaving South Africa in 1977 - yesterday said he was back in the country permanently.

Ibrahim, who arrived at Jan Smuts in Johannesburg on Monday as a guest of the *Weekly Mail Film Festival*, said that because of professional and personal commitments his ultimate return would be phased in.

Decision

"I am definately here to stay, but the kids are still in school and my wife (Satima B Benjamin, a singer) has professional commitments. And no matter where we stay we would have to travel internationally," the soft-spoken Ibrahim said.

He agrees that the initial decision to leave South Africa was perhaps a career move, but the restrictions imposed on an artist by apartheid had a great deal to do with his expatriation.

It was a combination of things, he said.

"Firstly, apartheid made it impossible to function creatively."

His particular brand of music, "takes a long long time to perfect".

Record

Inspired by the late Kippie Moeketsi, it was necessary to leave the country to reflect and look within "to our indigenous self, and find the inspiration from that".

Ibrahim will move back to his house in Cape Town and establish a network and management system for local musicians and will also perform and record.

Being back, he said, has left him momentarily inarticulate. Pausing to think while fiddling with Muslim prayer beads, Ibrahim also said that he was here to clear the way for the return of other expatriate musicians.

Boycotts

"We confer regularly and it was decided, when this invitation from the *Weekly Mail* came, that the time was right for me to come and clear the air," he said.

There have been too many confusing bits of information coming out of South Africa with regard to boycotts, invitations, can dos and cannots, he said.

With this visit he hopes to string together the right notes to which South Africa's musicians abroad can dance to.

IAN HOBBS

SA gets invitation to 1992 Olympics

STOCKHOLM — International Olympic Committee (IOC) president Juan Antonio Samaranch yesterday offered SA a place in the 1992 Barcelona Olympic Games — if an acceptable political settlement can be reached within the next 22 to 23 months.

Samaranch told a startled Press conference at the fourth International Conference against Apartheid in Sport in Stockholm that the IOC was prepared to accept a last-minute application from SA to rejoin world sport at the next Olympic Games, now just 24 months away.

But he said this would only be allowed if African IOC members decided political progress had been acceptable. He said it

was probably more realistic to look to the 1996 Olympics for SA's readmission.

While African sports leaders later said Samaranch was being optimistic, he won significant support from a surprising quarter, SA's National Sports Congress president Mluleki Geroge. (292)

George told journalists: "I think 1996 is more likely but it is by no means impossible for us to compete as one SA for the first time at the Olympic Games Barcelona. We will have to move very fast to put our

□ To Page 2

Olympics

house in order to do it. But it is possible."

George said SA sport could create the impetus by ensuring that a single umbrella body representing all sports was formed and operating by next year at the latest.

He said everything could depend on the meeting in Harare on November 3 between SA's recognised sports bodies and the Association of African Olympic Committees.

Association of African Olympic Committees president Jean-Claude Ganga said yesterday he believed SA would be the first country on the continent to host the Olympic Games, and that they would probably be held in Johannesburg.

It was believed the IOC was preparing to favour SA as host of the 2004 Games, the first after the millenium Games.

□ From Page 1

SA gets IOC offer for 1992 Games

From IAN HOBBS

STOCKHOLM. — IOC president Mr Juan Antonio Samaranch yesterday dramatically offered South Africa a place in the 1992 Barcelona Olympic Games — if an acceptable political settlement can be reached.

The International Olympic Committee chief told a startled press conference here that the committee was prepared to clear all hurdles and accept a last-minute application from SA to rejoin world sport in the next Olympic Games, now just 24 months away.

He said that while it was optimistic to hope for a political settlement so soon, it was possible and the IOC would in that case use emergency procedures to allow SA to apply to compete in Barcelona as late as "a month or two" before the games started.

But he stressed that South Africa would be allowed back only if the IOC's African members decided that political progress had reached an acceptable level.

He said that as a settlement lay in the hands of politicians rather than sportsmen, it was probably more realistic to look to the 1996 Olympics for SA's readmission.

To page 5

From page 1

But his unprecedented offer came after he had told world sports and political leaders at the International Conference Against Apartheid in Sport that "the finishing line was in sight" for SA sports isolation and he was confident they would be welcomed back into international competition "very, very soon".

A political solution was taking place in South Africa "thanks notably to the parallel efforts being made by two eminent figures — President F W de Klerk and ANC deputy president Nelson Mandela".

While some African sports leaders thought Mr Samaranch was optimistic, he won significant support from the most surprising of all quarters, Mr MLuleki George, president of SA's radical National Sports Congress (NSC).

Mr George told journalists: "I think 1996 is more likely but it is by no means impossible for us to compete as one South Africa for the first time at the Olympic Games Barcelona. We will have to move very

fast to put our house in order to do it. But it is possible."

He said SA sport could create the impetus by ensuring that a single umbrella body representing all sports was formed and operating by next year at the latest.


He said everything could depend on the historic meeting in Harare on November 3-4 between all SA's recognised sports bodies and the Association of African National Olympic Committees.

The general mood of optimism for SA sport was boosted at the main conference earlier by Ghanaian General Josspeh Garba, president of the UN General Assembly, and Swedish Prime Minister Mr Ingvar Carlsson.

General Garba said the time had come to help South Africans build a powerful national and non-racial sports movement to help overcome the last problems of racialism.

Mr Carlsson said recent developments in SA were a source of hope and a new mood had emerged.



WELCOME HOME: Abdullah Ibrahim is greeted in Johannesburg by Sipho "Hotstix" Mabuse *South 6/9-12/9/90*  *292* **PIC: RASHID LOMBARD**

Abdullah Ibrahim arrives to 'touch emotional base'

By MONO BADELA

A BIG bash for exiled musicians is planned for later this year, says Abdullah Ibrahim who arrived in South Africa this week after 15 years of exile.

In an interview with **SOUTH**, Ibrahim, formerly known as Dollar Brand, explained that the concert would be undertaken on a "massive scale" in consultation with South African Musicians' Alliance (Sama), The ANC's arts and cultural department and Mapp.

Ibrahim is also here to consult, plan and discuss with all cultural structures involved in the staging of a "Reception Cultural Festival" for the homecoming of exiles later this year.

He said musicians would be brought to South Africa before the end of the year.

"Call me the scouting party," he said.

Arts centre

In response to Sama's attempt to prevent him from performing in South Africa, the tall, elegant and soft-spoken Ibrahim dismissed the question by saying:

"I think we've resolved that problem. I think it was just a lack of communication within the different structures of different organisations and a lack of communication between us as musicians."

He said he was back also to discuss and plan with cultural structures in Cape Town the building of a performing arts centre in the mother city.

"We're meeting with Mapp in Cape

Town and the people of Manenberg's People's Cultural Centre.

"There's been a lot of positive response to this project. We think it will be used as a pilot project that can be taken as a blueprint for other centres."

He said he was planning to do extra piano solo concerts in Cape Town, Johannesburg and Durban.

Ibrahim explained that he accepted the invitation to visit South Africa because it was initiated by Mapp.

"I discussed the invitation with exiled musicians and we thought it would be a good idea for me to come and basically to meet all the structures and try to resolve this."

Cultural boycott

"I have already made up my mind to move back to South Africa but I do not work as an individual. I hope while I'm here I will be able to facilitate the gradual return of other exiles — particularly performing artists."

He said exiled artists have tried to speak with one voice and the big question now was how to get all the artists back home "as smoothly and quickly as possible".

"We have skills to share with our brothers and sisters."

Ibrahim plans to hold workshops and to teach budding musicians. "People like me have not only acquired performance expertise over the years, but also marketing skills.

"Maybe my skills can be of some use. I shall be putting them at the disposal of the people of South Africa."

ANC director of publicity and

information, Dr Pallo Jordan, stressed there was no question of Ibrahim breaking the cultural boycott.

Ibrahim who arrives in Cape Town on Thursday afternoon, said: "I know, of course, that District Six is no longer there but I would love to get that sensation of breathing the very fresh air around there.

"I'm looking forward to go home to Kensington, possibly to touch the emotional base."

"Of course the most important thing is to actually meet the people, get some consensus of how we can help lift the cultural level and to help move things forward."

UN 'aid' for black sports considered

Sec 6/9/90 (292) (S)

The Star Bureau

LONDON — The wall of sports sanctions against South Africa could soon have a few bricks removed — to assist the development of black sport.

This would be the first relaxation of the United Nations boycott and could open the way for coaches and administrators to visit South Africa.

Large amounts of money could also be poured into "under-privileged" sports bodies.

Tomorrow, the 4th International Conference Against Apartheid in Sport in London is expected to adopt a declaration embracing this move.

Yesterday Mluleki George, president of the National Olympic and Sports Congress of South Africa, said he felt it was important to start developing sports which had suffered under apartheid.

Settlement

Sotirios Mousouris of the United Nations Centre Against Apartheid told the conference that the UN would be prepared, in consultation with non-racial sports organisations, to allow coaches and trainers to go to South Africa to assist under-privileged sport.

Mr Sam Ramsamy, executive chairman of the South African Non-Racial Olympic Committee, said experience from Zimbabwe and Namibia had shown that once a political settlement was reached, the international community stopped funding. It was essential to aid underprivileged sportsmen now.

Mr Emmanuel Gasana of the Organisation of African Unity said any move to ease the boycott should be done cautiously, and not be a signal that the international community is moving back into South Africa.

Some African delegates felt that South Africa should not be treated as a separate case, but should be given a proportion of those funds allocated to southern Africa.

Sports splits holding SA back - Louw

Soweto
6/9/90

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THE divisions in South African sport were a stumbling block on the road to international acceptance, the Minister of National Education, Mr Gene Louw, said yesterday.

Addressing the Free State National Party congress, he said political interference in the country's sport affairs had resulted in divisions in sports administration.

"South Africa cannot any long afford this stage of affairs.

"I want to make an earnest appeal to our sports leaders to bury the differences of the past and to work to-

gether towards unity in sport."

Louw said he had been pleasantly surprised by the moderate approach of the London-based SA Non-Racial Olympic Committee chairman, Mr Sam Ramsamy, during his recent visit to South Africa.

Bid to stop Soviet soccer tour

ANTI-apartheid campaigners yesterday said they would appeal to Moscow to stop a Soviet soccer team playing in Bophuthatswana. 292 (122)

London-based anti-apartheid campaigner and SA Non-racial Olympic Committee chief executive Sam Ramsamy said the National Olympic and Sports Congress (NOSC) had been asked to intervene with the Soviet government to ask top soccer team Zalgiris not to visit the homeland.

The NOSC fought "rebel" cricket tours by British players. 6/10/90 6/9/90

NOSC publicity secretary Moss Mashishi said: "A ban on rebel tours must cover all sports."

"This tour will definitely undermine efforts to unite all sports. It is a retrogressive step. We regard Bophuthatswana as part of SA," he said.

The homeland said the tour would go on. Bophuthatswana Sports public relations officer Norman Sechele said: "The agreement for the team to tour has been signed and we do not believe any pressure can stop them."

He said he did not foresee problems as Zalgiris had been granted permission by Lithuania to play in SA.

Zalgiris came second in the Soviet National League and were runners up in the European Cup last year. — Reuter.

Olympics 1992: How

ON YOUR MARKS, get set ... but not yet. That is the reaction of local officials to prospects of South Africa competing in the next Olympic Games.

Yes, say the officials (and many athletes), we welcome any move towards readmission to the Olympic movement. But, they add, we're not nearly ready.

The reasons for the caution are many. The qualifying rounds for some Olympic codes — such as hockey and soccer — take place over at least two years and several preliminary rounds. Thus South Africa, for the time being, remains on the outside looking in, with no time to build up to Barcelona 1992.

Athens, where the Olympics will celebrate their modern centenary in 1996, is a more realistic target.

Officials canvassed yesterday pointed out that most codes, such as athletics, have yet to complete the unifying process. Road running, for instance, is organised under one banner — the SA Road Runners Association — which includes all ethnic groups and therefore may be said to fulfill the Olympic ideal; but track and field is not, does not and therefore would not, at this stage, be considered for re-admission by the IOC.

This produces its own anomalies. Matthews Temane, the world half-marathon record-holder, may be considered a world class athlete in the areas of both road running and track and field. But there is no half-marathon event in the Olympic Games.

Given the right preparation, he would, in the eyes of some experts, therefore become a natural candidate for honours in the marathon (road running) or 5 000 and 10 000 metres (track and field).

So the overriding view is wait-and-see — in six years, they say, we may be ready. Until then there is much work to be done.

An overview of the preparedness of some of the various Olympic codes reads like this:

ARCHERY

There would be no problem sending a side to the next Olympics, but they would not be among the medals. This is the opinion of triple Springbok Martin Trimmer, who added: "Our compound archers are close to world records, but unfortunately they don't shoot this, but recurb at the Olympics. We wouldn't shape all that well in recurb," he said.

ATHLETICS

The newly-elected president of the SA Amateur Athletics Union, Joe Stutzen, said the ball was already rolling towards the Olympics for South Africa's athletes. "We're moving so quickly now, but I think 1992 may be a trifle optimistic because some sports have not reacted as quickly as others."

"My plan is for individual athletes to be allowed to compete overseas, pending the re-admittance of South Africa as a country."

Stutzen still believes that

Reports compiled by
BRYAN GRIEVE,
ALAN SIMMONDS,
LENNIE KLEINTJES
and **DON HOLLIDAY**



the way back to the international fold lies through Africa. "The meeting in Harare on November 3-4, between ANOCA, and representatives of the SA Olympic Committee and the National Olympic Sports Congress is going to be more vital than we think."

BOWLS

South Africa won the world championships in 1976, sweeping the board for five golds and the overall prize. Since then they have been excluded.

Now, reliable sources say South Africa have a good chance of being re-admitted to the next world event in 1992 in England.

South Africa's bowlers are among the world's best and already the national selectors have set up series of exhaustive trials and practice matches later this year in anticipation of a recall to the world scene.

BOXING

SHAUN RACK, of the SA Amateur Boxing Union said amateur boxing "was not ready".

"We still have a lot of work to be done at grassroots level. There are three amateur bodies — the SAABU, the SA Amateur Boxing Association and the SAA Boxing Board — but I hope we will be able to sort ourselves out in the next six months."

BRIDGE

Forced out of international competition in 1979 when the World Bridge Federation changed their charter to make it possible to exclude this country from playing may be back next year.

Still a member of the world body (we never 'banned' from membership), the president of the SABF Mr Julius Butkow, who has remained in touch with world affairs while in limbo, is to leave for Geneva shortly at the request of the world body.

It is expected South Africa's re-entry to the international scene is imminent.

CANOEING

"We would enter a team, but we don't stand a chance of even making a final."

This was SA Canoeing Federation president Mr Des Park's reaction to reports that there was a possibility South Africa could take part in the 1992 Olympic Games.

South Africa's canoeing strength lies in its long-distance skills and Olympic canoeing events are all sprints.

There are 500m, 1 000m and 10 000m sprints for K1s, K2s and K4s in the Olympics. There are also slalom, or white-water events similar to slalom events in skiing.



Matthews Temane, SA's world half-marathon record-holder, would stand a good chance.

Over 10 000m, the international winning K1 time is more than three minutes faster than the South African K2 time.

CYCLING

Brigadier Arno Combrinck, head of SA cycling: "If the doors opened overseas immediately, we would make use of the opportunity to send a team to the 1992 Olympics. Ideally, I would like to have another two or three years to clear the 'back-log'."

"What I saw of junior racing in Austria recently, I would suggest our juniors (under-19) are not far behind those in the rest of the world. It is on them we must build our future."

"It is difficult to judge our seniors. They have not been tested against top class opposition for some time."

"Realistically, I think we should look to Olympic inclusion in 1996. Most of our seniors will be too old by then. All the more reason why we should, and are, looking to our juniors."

HOCKEY

It's too late for our men to be make the Barcelona Olympics. Like World Cup soccer, a large number of qualify matches have to be played and these are near completion.

Only 12 teams reach the Olympics and South Africa would have to qualify through Africa, the Inter-Continental and World Cups. In the latter, SA would have to finish in the top five. This could mean about 20 games.

Nevertheless, Alan Corrigan, president of the SA Men's Hockey Association would welcome a return to the Olympics in 1996. Qualification starts in 1993.

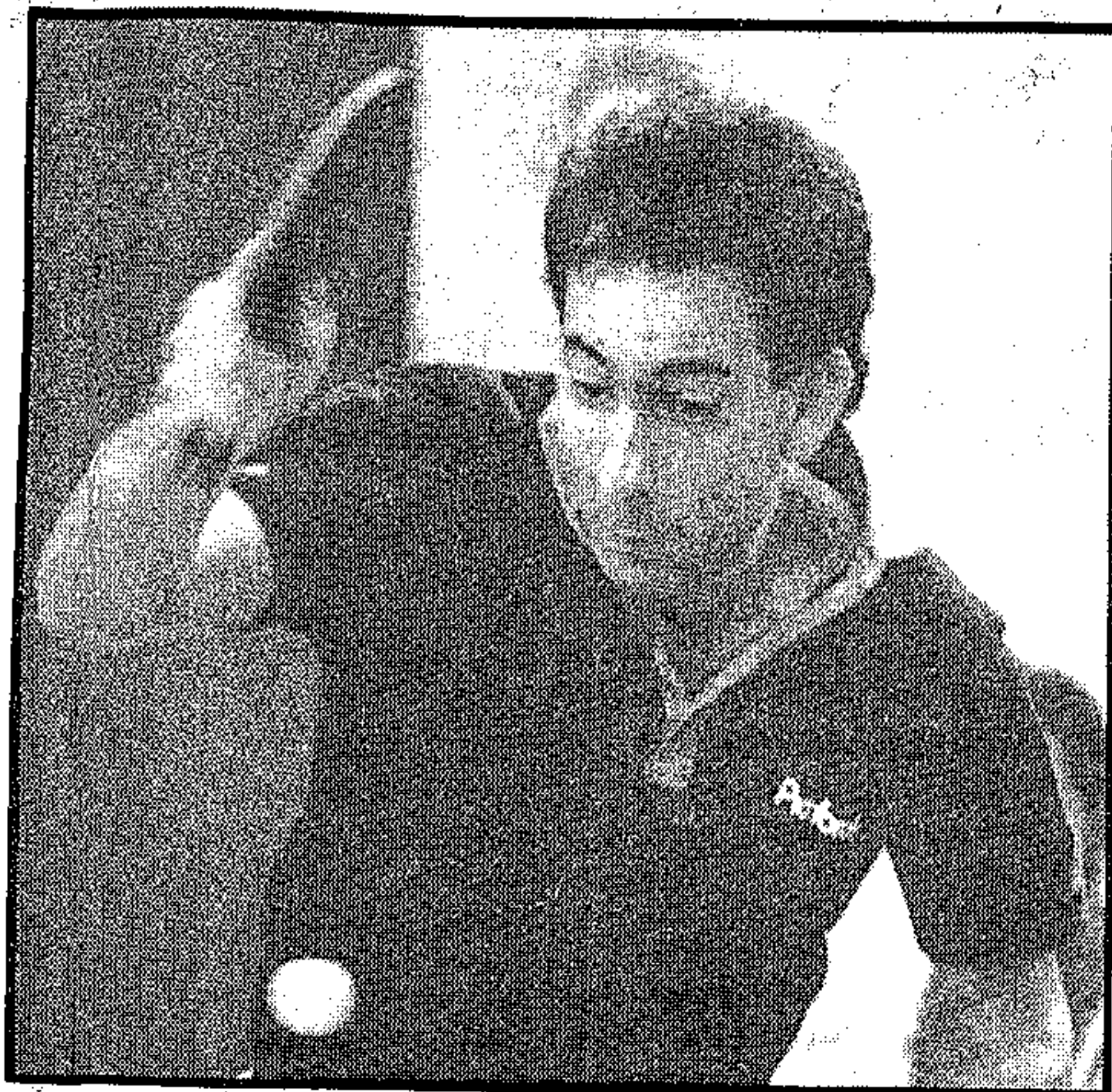
"It would be a hard road since we have not had international competition for many years. We would need 20 Tests to harden our players," he said. "But we won't be caught with our pants down. Last year we started a five-year plan incorporating national camps, internal tours, expanded coaching within provinces and player/profile research at Rhodes University."

ROWING

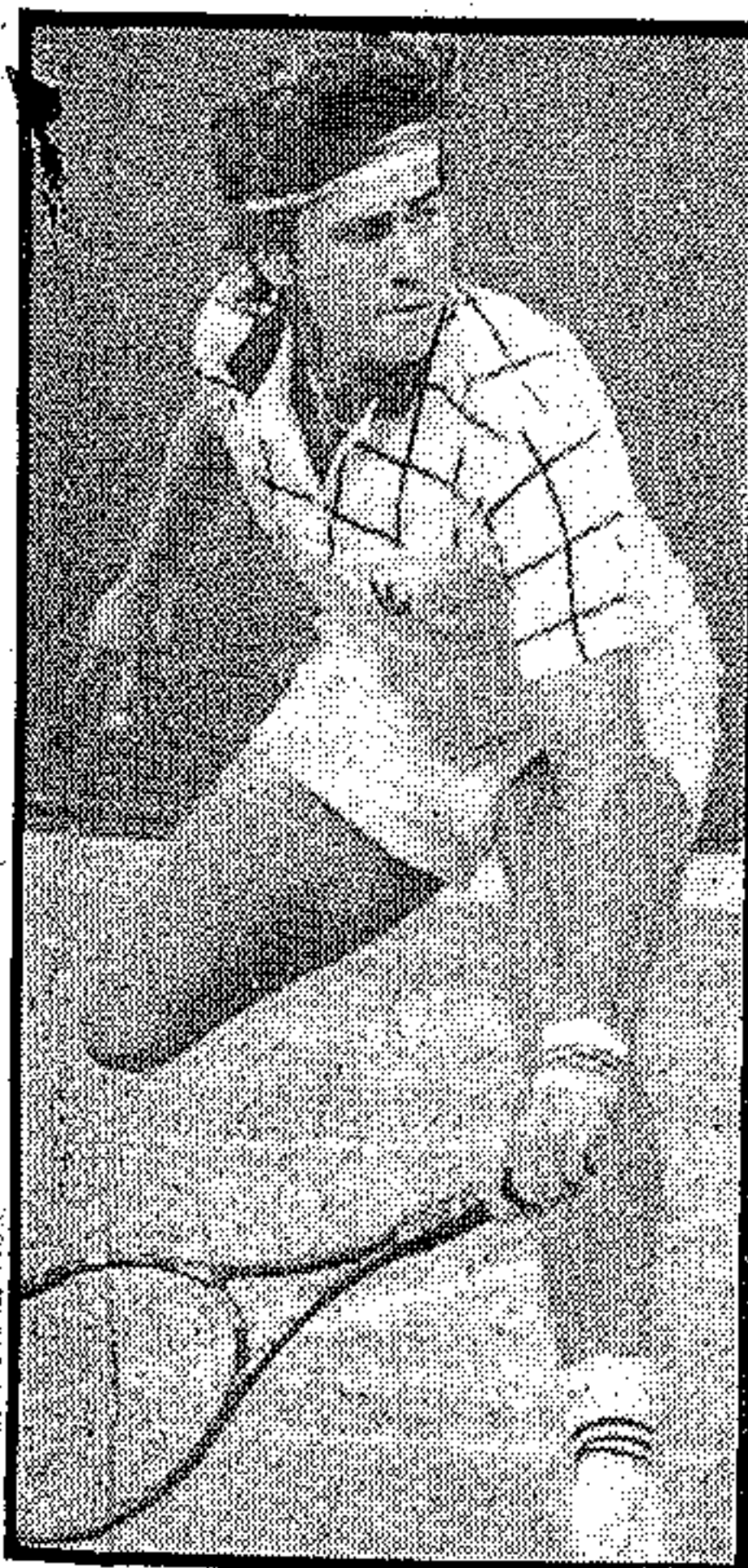
At this year's world rowing championships, the winning time in the women's eights event over 2 000m was faster than the South African men's record.

Despite this, South African Amateur Rowing Union secretary Mr Adrian van Dongen believes SA oarsmen would do well if they were given the opportunity to race in the 1992 Olympic Games.

ready are we?



Springbok table tennis captain Alan Chiat ... an outside chance.



Danie Visser and Peter Aldrich among the top seeds in doubles.

"We have quality oarsmen who, by 1992, could be in line for medal status. The capability is there but we have not had the competition or the coaching."

SOCCKER

Tony Wilcocks, president of FASA, said that it would be "quite a battle" to get together a team. "The three national bodies involved in unity talks all select their national teams after their respective inter-provincial tournaments, so we could select a final squad from them," he said.

"But our standard may have suffered because we have not kept up with the technical developments of the game. Still, I think if given international opportunities, it would be the motivation to get the players to improve their standard. To reach the top will take some time."

Vince Baartjes, president of the Western Province Football Board, said amateur soccer was unprepared for international football in 1992.

"We are moving towards unity but we will not be ready for the big one in 1992, perhaps we will be in with a chance for 1996."

TABLE TENNIS

The SATTU, the first SA sport to be excluded back in

1952, are thrilled at the chance to be back as a member of the International Table Tennis Federation.

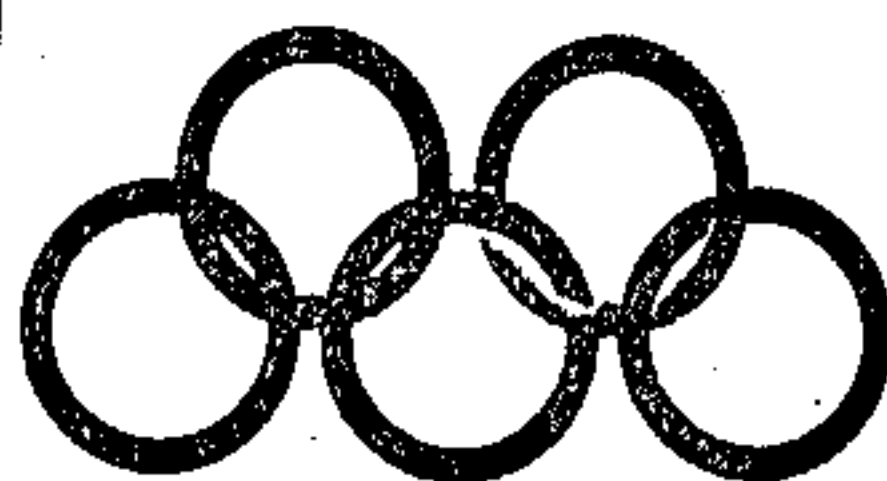
SA president Arthur Williams said, however, that the first thing to be settled was unity and opening talks with the SA Table Tennis Board (who are members of SACOS) — who have never taken active participation although they are affiliated to the world body — would be held in Port Elizabeth on September 29.

"We want unity, we want to regain international exposure for players and I really believe that if the door was opened for us in 1992 we would be in Barcelona."

He emphasised that pre-qualifying through Africa would be in South Africa's favour. "Zambia, Tanzania and other African national have played at the world championships without success and our standard is much higher. With the correct incentives we could certainly reach the Olympic preliminaries."

SWIMMING

We would make "quite a splash". That's the opinion of Izzy Kramer, president of the SA Amateur Swimming Union. "We would like to go,



but first we would have to put our house in order. We would need a united body in this country, something we have been trying to achieve since 1972. If that came about, I would give an emphatic 'yes' to Barcelona."

Mr Kramer was optimistic about SA's chances in the enormous whirlpool of swimming. "We have an excellent crop of juniors coming on, particularly in the Border area. Two years would be sufficient to train them up physically."

"If we gave the youngsters something like the Olympics to aim for, not so many of them would be lost to the sport. Between the ages of 16 and 18 we find they are drifting away from us."

TENNIS

Professionals were allowed to compete in Seoul two years ago. No local officials were available for comment but it is safe to say that South Africa would stand a reasonable chance of success, at least in the doubles. Steffi Graf and Stefan Edberg took the singles gold medals in South Korea.

South Africa was suspended by the IOC in 1970 but individual athletes were still allowed to compete up until 1976, when the door was finally slammed shut.

YACHTING

South African yachting standards are high but do not place any money on Springbok sailors bringing home too many medals if they were allowed to compete in the 1992 Barcelona Olympics, said top Cape yachtsman Geoff Meek.

He cited lack of international competition, unfamiliarity with Olympic-class boats and lack of money and preparation time as factors counting heavily against success.

Meek, multiple winner of the Rothmans Week keelboat races, said late last year South African yachtsmen could win the America's Cup if given the chance.

"The major problem is that any international dinghy races we have been able to stage here have not been in Olympic-class yachts," said Meek.

The Olympic divisions are Soling, Star, Flying Dutchman (FD), Tornado, Finn, 470 (men and women) and sailboarding.

"We have Finn and FD classes here as well as the sailboarding classes but the FDs are hopelessly out of date. The other two classes have been terribly starved of international competition," he said.

Yachting was a sport which required a lot of mental toughening and the best, if not only, way to get it to bring yachtsmen up to Olympic standards was to race internationally.

Sports boycott to be eased

From IAN HOEBBS

STOCKHOLM. — The sports boycott is to be eased to allow massive international aid to be poured into South Africa to narrow the gap between white and black sport.

Formal proposals for foreign aid for non-racial sports bodies, likely to cost many millions of rands in the long term, will be specified today at the conclusion of the fourth International Conference on Apartheid Sport in Stockholm.

Mr. Muleki George, president of the National Sports Congress (NSC), told the conference and a press briefing that non-

racial sport had immediately to work towards closing the vast gap with white sport to prepare for the day when apartheid ended and SA took its place in world sport.

He said the rigid boycott should be carefully eased to allow deprived black sport to receive a huge input of sports aid, with immediate priority for training coaches, referees and sports administrators abroad and inside SA.

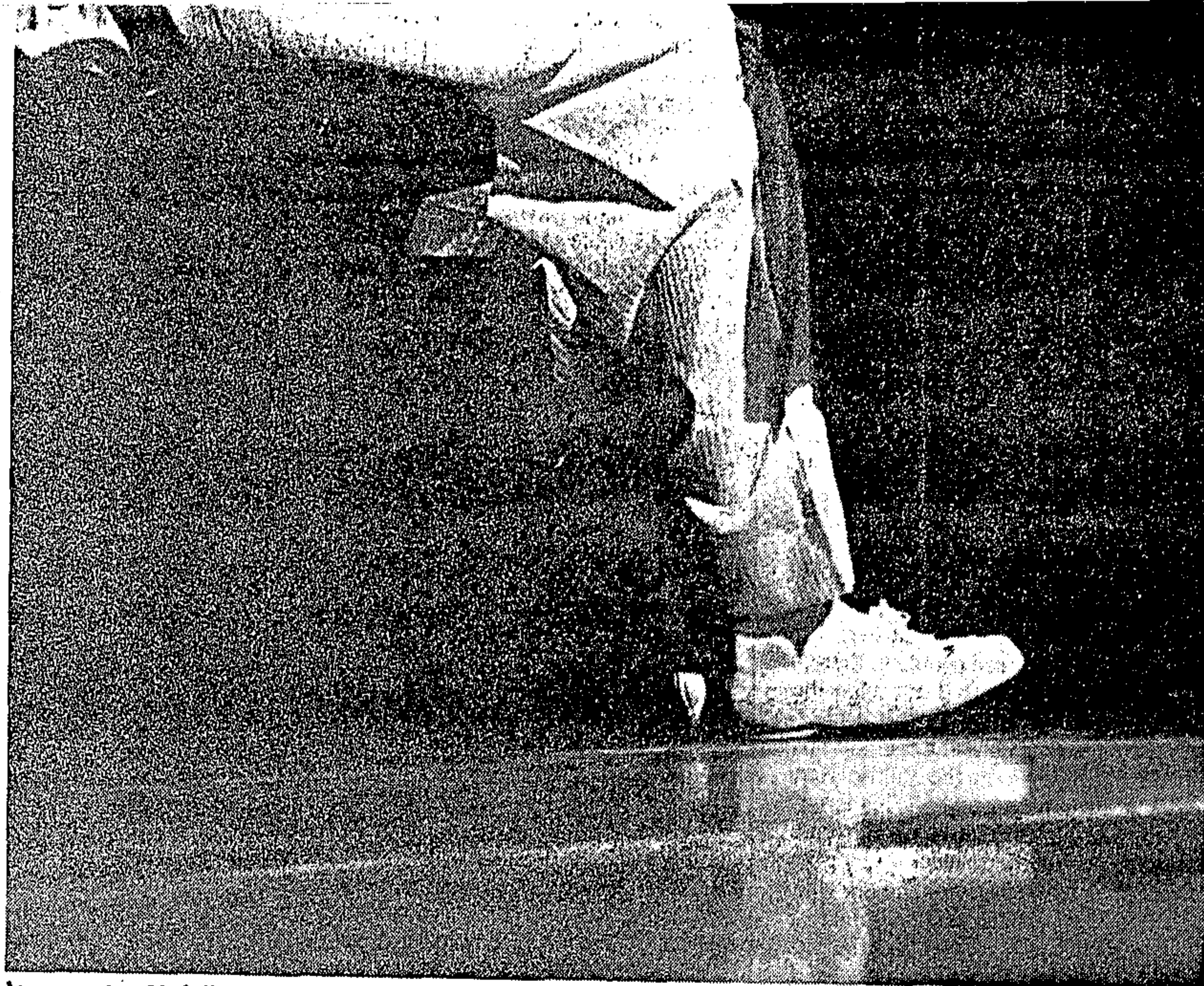
He said facilities for non-racial sport were bad to non-existent, particularly compared to those available to "establishment" sport.

But he stressed that the easing of the

sports boycott to allow coaching and administrative contact with and from abroad would have to be carefully monitored.

He said it was essential that sports sanctions be maintained and fully enforced until the majority South Africans judged that the time had come to end isolation.

Meanwhile Africa's senior sports administrator, Dr Lamine Diack of Senegal, who is also senior African representative on the International Olympic Committee (IOC) and a vice-president, said that although for nearly 20 years the IOC had balked at sending a delegation to SA he now felt the time was ripe for a visit.



In concert ... Abdullah Ibrahim comes home to a grand piano on the stage of the Wits Great Hall for his Wednesday night concert — a highlight of the Weekly Mail Film Festival

Pictures: KEVIN CARTER

Hugh Masekela slips in for a short stint

CELEBRATED musical exiles are trickling back to South Africa, but not as "returnees" — not yet, anyway. They, like others still watching home from abroad, have many personal and professional matters to take into consideration.

The jazz pianist and composer Abdullah Ibrahim — still known here as Dollar Brand, the name he gave up abroad when he became a devout Muslim — flew into Johannesburg on Monday: seven months and one day after FW de Klerk's speech that made exiles consider returning home.

Abdullah was last in South Africa 14 years ago on a visit; and his current trip is also brief, at the invitation of *The Weekly Mail* Film Festival. But this trip is also an exploration of what was once home — and he intends to make it home again for himself, his wife and their two children born in exile. The four will arrive in December for what could be a replanting of roots in Cape Town for Abdullah and Satima; but with their teenaged children returning to New York to complete their education.

The separation will not be total, though, since the musician parents will still be commuting around the world giving concerts.

Two mornings after Abdullah's arrival another musical celebrity landed at Jan Smuts Airport: jazz trumpeter and composer Hugh Masekela, who had never set foot in South Africa during his 31 years in exile. There was a time, though, when he could see the beloved

A second jazz celebrity slipped into Johannesburg this week — Hugh Masekela, after 31 years in exile. **ARTHUR MAIMANE** reports on the first moments he and Dollar Brand shared

country from his home in Gaborone. He abandoned that home-near-home after one of the SADF's cross-border raids in which innocent people were murdered in a house close to his own.

Abdullah's arrival was a high-profile occasion because of his connection with the film festival. By the time we met at the Braamfontein Hotel in the early evening — our first get-together on home soil in more than three decades — he was still, he said, "traumatised" by the day's events. But he loosened up over a celebratory dinner — his strictly vegetarian — at a Melville restaurant, perhaps because the tall, quiet and self-effacing man was not recognised by other patrons, or they were too cool to stare and ask for autographs.

After dinner he rushed off to Klipfontein for a reunion with more of his family — the people who will most help him to feel at home when he returns in December.

(There will be a flood of black and white exiles in December, coming back briefly to celebrate Christmas under clear-blue skies and away from the frozen murk of Europe and North America).

On the evening of Hugh's low-profile arrival for a fortnight's visit from his home in New York, he did not show any symptoms of trauma. There was a small party for him at the home of playwright and composer Mbongeni Ngema, with whom he collaborated on the hit musical *Sarafina!*

The house is near a golf course in Bryanston, a far-northern, and thus very secluded, suburb; but the atmosphere was "strictly location" — as we would've said when Hugh and I were last together in Jo'burg back in the Fifties. In those days we would've been arrested in such posh surroundings, where domestic servants were the only black people to be welcomed.

Unlike the lanky Ibrahim, Masekela is a chunkily-built extrovert. He talked a blue streak in four languages, three of which — Tswana, Zulu and *die tsotsitaal* — we none of us had much opportunity to use abroad. But he's totally fluent because he has the advantage over me of a South African wife, Jabu, and her family in New York.

Whether he plans to become a "returnee" rather than a visitor, only time will tell. But if he does decide to commute to gigs around the world from Johannesburg while Abdullah does the same from Cape Town, they are bound to have an influence at home. Not so much as gurus for later generations of jazz musicians but — and more importantly — in breaking down the present power structures in the industry which exploit black musicians.

Jazz master Ibrahim lets his fingers do the talking

By ARTHUR MAINANE

AT his homecoming concert this week, exiled jazz pianist Abdullah Ibrahim let his fingers do all the talking.

He was appearing for *The Weekly Mail* Film Festival in the Wits University Great Hall. To the disappointment of some admirers he didn't say a word during the 85 minutes he was on stage except when he sang a composition which expresses his yearnings for home during his years in exile.

The first line goes: "When it's over and we return"; and the last, "Tender reunion on that Southern African shore".

There was a thunderous standing ovation when the taciturn man in flowing, white Muslim robes rose from the seat he had not left during the concert.

Then, after blowing a ditty on a flute, Ibrahim beckoned on to the stage the bubbly Hugh Masekela who did speak — though not with his trumpet, to the further disappointment of fans who hoped that the jazzmen, who last played together in South Africa more than three decades ago in *The Jazz Epistles*, would jam on the otherwise empty stage.

Masekela's first word was "Amandla", and the audience roared back the response. He had been mobbed by photographers, friends and fans in the lobby of the Great Hall after the showing of the West African film *Tilak* (after all, this was part of the film festival) while Ibrahim, who composed the film's mood music, waited in the dressing room.

Touts tried to sell the R20 tickets for the concert for more than R100; how successful they were is uncertain since the word went round that the festival or-



Exiles triumphant ... Hugh Masekela (left) joined Abdullah Ibrahim on stage during Ibrahim's concert at the Weekly Mail Film Festival this week

ganisers would allow those without tickets in to stand during the concert: one ruinor that proved correct.

Masekela sat in the front stalls with his sister Barbara (also recently returned from exile) nearby, and was introduced by Sipho "Hotstix" Mabuse. The audience gave him a standing ovation.

Then, on to the vast emptiness of the stage — occupied only by a grand piano

and three television cameramen — stepped Ibrahim in his flowing robes.

There was another standing ovation and in his modest manner Ibrahim returned the applause.

Without a word he sat down to play seamless jazz, all his own compositions, for 80 minutes. The spell he cast was broken only by applause when he started playing tunes familiar to his fans.

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Picture: KEVIN CARTER

On second thoughts, Ibrahim did speak: at the beginning of his recital when cameras clicked in the front stalls. He pointed a finger at his head, indicating that the shutterbugs were *mad* (mad), before telling them in the Cape accent he hasn't lost abroad: "Can you hold it while I play some music?" And he played — and he played; but not another word was spoken by him.



Abdulla Ibrahim...his first concert in SA since the mid-'70s.

When time stood still ^{Some fan 29/9/90} (292)

By ISMAIL
LAGARDIEN

TIME stood still on Wednesday night for a brief moment when more than a thousand South Africans gave an ovation to Abdullah Ibrahim after an hour long piano concerto by the maestro.

Playing his first concert in South Africa since the mid-'70s, Ibrahim played at Wits University's Great Hall as a guest of the *Weekly Mail Film Festival*.

Ibrahim wrote the music score for an African film, *Tilai*, set in Burkina Fasso which was screened on Wednesday night, just before the recital, both of which formed part of the Festival.

Walking onto the stage, dressed in a white Muslim prayer robe, Ibrahim appeared almost saintly - it was as if he came floating towards the slick black grand piano.

Melody

For an hour he guided the transfixed audience through a paragon of melody and harmony. Then, as one they rose to applaud, South Africans lauded a son of Africa.

Unashamedly proud and as one, the people in the room agreed: Yes we are a great people, and there on the stage was living proof.

It was one of the rarest moments in South African history, a beady-eyed dilettante said after the show.

She didn't even know Abdulla Ibrahim before then, and jazz was what a handful of disparate musicians did on a different plane with different instruments to different beats at the same time...

Someone was disappointed that Ibrahim didn't say anything. It didn't take much to convince him that no word could describe what Ibrahim felt and his talent defied description.

LAST week it seemed that alliances between the African National Congress and the democratic cultural organisations which they have sponsored within the country might be sundered forever.

But after a series of reportedly often heated meetings last week and during the early part of this week, the crisis appears to have been averted. The internal Mass Democratic Movement-based organisations have backed down from confrontation with the parent movement and agreed to defer to the ANC's cultural desk as final administrator of the cultural boycott.

While no formal decisions have been taken as yet, sources close to the centre of cultural politics have confirmed that the controversial United Democratic Front/MDM cultural desk will be dissolved at a meeting — scheduled to held next month — where a National Cultural Congress will be set up.

As "People's Poet" Mzwakhe Mbuli, one of the driving forces in earlier challenges to the ANC's authority, put it:

"We are like a family in culture and we acknowledge that the ANC's Department of Arts and Culture is our senior. The DAC is the parent which bore our people's organisations and now that it has established itself inside this country, we look to it for leadership."

Mbuli also invoked the family metaphor in terms of last week's dispute itself: "It was a family matter and it was resolved within the home. We were happy to find that our differences were not irreconcilable."

Long-simmering differences between the two groups came to a head last week with an outright clash between the South African Musicians Alliance and the National Interim Cultural Desk and the ANC's Department of Arts and Culture over the proposed appearance of exiled musician Abdullah Ibrahim (Dollar Brand) at the *Weekly Mail* Film Festival. Ibrahim held the first of a series of scheduled concerts at the Wits University Great Hall on Wednesday this week.

Whereas the ANC had given support to the appearance of the long exiled pianist under the auspices of the festival, Sama, backed by the Cultural Desk — in effect shrunken again from being a body with pretensions to national representivity to being merely the Transvaal Interim Cultural Desk — were vehemently opposed to what it described at the time as Ibrahim's breaking of the cultural boycott against South Africa.

A similar clash had come about in June this year when DAC head Barbara Masekela was advised by the Cultural Desk to boycott the Grahamstown Arts Festival after she had accepted an invitation to deliver a lecture — largely on the

Cultural politics and the return of the ANC

Differences between internal cultural structures and the returning ANC Department of Arts and Culture have been resolved with the DAC resuming its position as head of its cultural family. **IVOR POWELL** reports

Sama, it emerged, was planning a concert of its own, at which exiled musicians, among them Ibrahim, were scheduled to appear. Conceived as an event which would require at least R2-million in funding, the concert was to be a big bang celebration of the return of South Africa's eminent musical exiles — as well as marking the lifting of the cultural boycott.

Quite simply, Sama felt that, as the relevant musicians' alliance in relation to matters affecting the cultural boycott and the return of exiles, its thunder was being stolen by having the famous musician appear under *The Weekly Mail's* banner.

If Ibrahim was to return it should be under the auspices of Sama. As the body mandated by last year's DAC policy document in which the parent organisation handed over the administration of the cultural boycott to relevant discipline-based organisations inside the country, Sama was technically well within its rights — whatever

er one might think of its motivations and modus operandi.

In the end, however, it was the DAC — now semi-formally established as a local organisation with the return of its head Barbara Masekela to this country — which won the day.

"We still feel that Dollar Brand deserved something bigger, something which would create more of a splash," one Sama representative confided. "But we understand that now decisions need to be made on a more centralised basis."

Masekela has made it clear in recent statements that the cultural boycott no longer binds South Africans. It is only applicable to foreigners wanting to perform in the country. However, in this, as in many other matters related to culture, policy decisions seem to be increasingly ad hoc, and, in the view of many local cultural organisers, increasingly difficult to keep up with.

While it is acknowledged that the return of the DAC entails that cultural policy decisions within the broad alliance will now be made by its principals, it is only the series of meetings held last week which have specifically aimed to centralise the question. No formal decisions have been taken, nor any debates entered into.

But greater clarity is unlikely to be forthcoming before the constitutive Cultural Workers Congress meeting, scheduled to be held next month. At an earlier meeting in May, a National Interim Cultural Co-ordinating Committee was elected, comprising members from seven South African regions. From this committee ANC Transvaal regional officer Ronnie Mabe-na has emerged as the key representative.

It is expected that at the CWC meeting, the Interim Cultural Desk will be formally disbanded and a National Cultural Committee set up in its place.

It is also possible that the cultural boycott will be officially lifted.

Official ANC cultural policy is to maintain MDM cultural structures as more-or-less autonomous organisations, and not to transform them into ANC structures. However, it is expected that they will owe "accountability" to the parent organisation.

Meanwhile, Cultural Desk frontman Mbuli says he will be pursuing his career as a performer and moving gradually out of the cut and thrust of cultural bureaucracy.

Mbuli said: "I am first and foremost a performer. Now that the DAC is back in place, I am at liberty to pursue my career. Soon people will be talking about the Singing Poet Mbuli."

advice of Grahamstown-based cultural organisations. In this instance, however, the threatened crisis was defused relatively quickly and a semblance of unanimity restored.

In relation to the Dollar Brand issue it became clear on examination of the facts that there was more to the issue than met the eye. The difficulty was not, as it first seemed, one rooted in outdated interpretations of the cultural boycott, but one related to invitation protocol.

Time-table for return to international sport

AK645-7/9/90 292

A strict condition is 'the irreversible end of apartheid'

THE fourth International Conference Against Apartheid in Sport has effectively set the time-table for South Africa's return from sporting isolation.

The first to benefit will be those sports groups who have suffered most from apartheid.

ISOLATION

The conference declaration, adopted by the nearly 200 delegates from 39 countries, eased more than 20 years of sanctions by allowing coaches, funds, equipment and help in developing facilities to be sent to South Africa's "disadvantaged" sports bodies.

The statement, issued during yesterday's final session of the three-day conference here, urged "those of good

will" to consider ways of assisting non-racial sports groups to "redress the structural inequalities" created by apartheid.

This certainly marks a shift from the United Nations-enforced sanctions against South African sport, but the conference felt it was "consistent with maintaining the isolation campaign".

"We envisage assistance in such areas as training courses for coaches, the provision of equipment, help in developing physical sports facilities and financial assistance."

No figure was put on the amount of money that was needed, but delegates of South Africa's National Olympic and Sports Congress (NSC) here have made it clear they require substantial assistance.

CHRIS WHITEFIELD of The Argus Foreign Service reports from Stockholm

Also of comfort to the NSC and other anti-apartheid sports groupings was the decision to allow the "genuine representatives of the people of South Africa" to judge when the process of transition is "both profound and irreversible".

sports bodies that they only deal with single federations from member countries".

The declaration urged sports bodies to "speedily overcome all remaining difficulties".

The other condition is the irreversible end of apartheid.

'No distinction'

Until those conditions are met, the conference decided, there should be "no question of sports tours to or from South Africa."

"Although none of us wish the boycott to continue for a day longer than is absolutely necessary, we are convinced that no distinction can be made between the struggle against apartheid sport and

the struggle against apartheid itself."

There has been considerable speculation around the corridors of the conference centre that tours might be arranged for certain sports before apartheid has been abolished, but the declaration was unequivocal: "Nor can there be any possibility of a sport-by-sport lifting of the international campaign," it said.

It added that any suggestion of "rewards for the apartheid regime" was an affront to the oppressed majority and beneath contempt.

The conference also rejected the possibility of "ad-hoc fact-finding missions" to South Africa without the agreement of the "genuine

representatives" of South African sport.

There had been a proposal that the International Olympic Committee (IOC) should send such a mission.

There was considerable talk about "losing the race within sight of the finish line", and the declaration stressed that the campaign to isolate South African sport must be vigorously maintained: "We are convinced that no distinction can be made between the struggle against apartheid sport and the struggle against apartheid itself."

It added that the advances in South Africa "remain insufficient to warrant at this stage any consideration of the lifting of the prohibitions against sporting contacts." Relaxing the sports campaign at this stage would seriously prejudice the objec-

tive of successful negotiations towards the goal of an apartheid-free South Africa".

If anything, the boycott should be tightened even further, urged the conference.

Mr Sam Ramsamy, executive chairman of the South African Non-Racial Olympic Committee, said later the conference had achieved its desired objectives. Certain elements of the declaration had been left loosely defined to allow for further discussion.

Much of the impetus of the conference appeared to be directed at ironing out hitches before November 3, when the Association of National Olympic Committees of Africa (Anoca) meet in Harare.

It is there that South African sport will probably be given the clearest indication of its immediate future.

-Triumph for SA jazz maestro

Emotional welcome in city for Dollar Brand

By TYRONE SEALE
Staff Reporter

JAZZ maestro Abdullah Ibrahim's first performance in his hometown after 13 years in self-exile came like a flood after a drought, jerking tears on both sides of his Steinway Grand and knocking the culture-shocked audience back in their seats.

Ibrahim's appearance at the Luxurama Theatre in Wynberg last night, convened by the Weekly Mail Film Festival, has fanned hopes for the imminent mass return of exiled artists and other activists.

The 56-year-old performer who left Cape Town when he was still known as Dollar Brand, before embracing Islam, has become a figurehead for the exile community and symbol of South Africa's cultural richness.

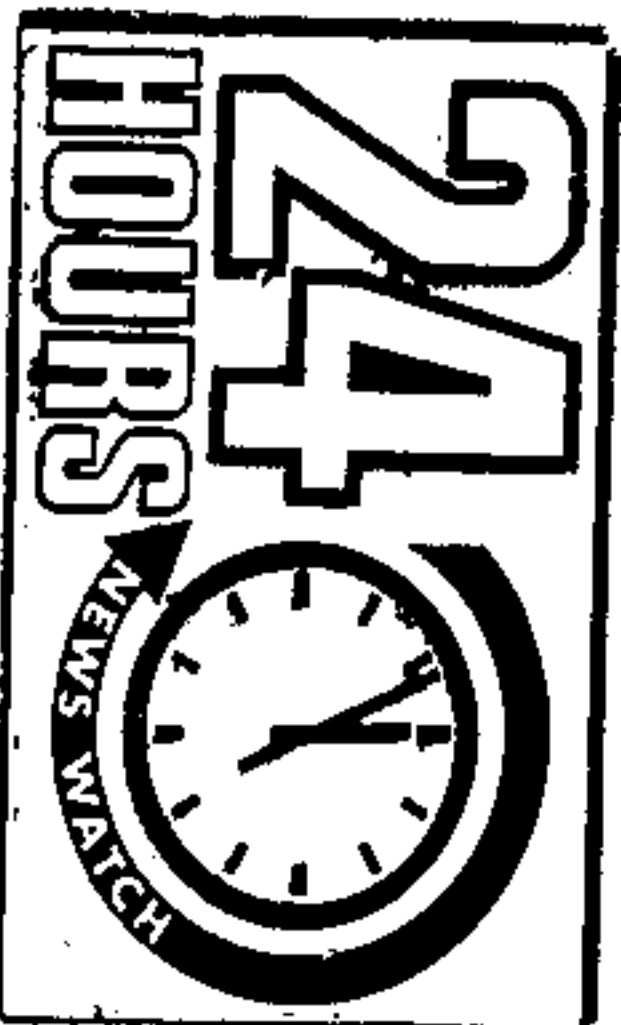
He is expected to return for good in December.

Last night he shared the programme with the screening of Burkina Fassan director Idrissa Ouedraogo's film, *Tiata*, for which he wrote the music. The film won the Grand Jury Prize at this year's Cannes film festival.

Ibrahim flew into Cape Town yesterday afternoon for a highly emotional reunion with relatives, friends and supporters he had not seen for more than a decade.

At a Press conference in the VIP lounge at DF Malan Airport he spoke eloquently and at length about the sacrifices South African and foreign artists had made to turn the cultural boycott into a powerful, political strategy.

But it was with great difficulty that he tried to say what it was like to be back in Cape Town after all these years.



"If you want to know that, come to the show tonight," he said.

At the "Lux" Cape Town welcomed Ibrahim with a standing ovation as he settled behind the keyboard in white shoes, a white kaffian-style suit and a turquoise neckerchief.

Humbly bowing and clapping his hands together, he tried bravely to match the collective smile in the audience before starting the first of two non-stop sets of jazz virtuosity unequalled here since he left the country.

Solo jazz piano is a format seldom seen in South Africa, and Abdullah Ibrahim delivered two hours of the intense, eclectic yet earthy and entertaining music that has made him world-class and a world leader.

His performances with the Duke Ellington orchestra, showings at the Montreux jazz festival, repeated confirmation as the world's best jazz pianist in the Downbeat Readers' Poll and other accomplishments have proved the point.

And last night Cape Town had it on a plate.

A perfectionist, creative genius, globetrotter and shrewd businessman, Ibrahim combines hypnotic and vibrant township rhythms and melodies, Oriental phrasings, Islamic chants and Gospel arrangements in his compositions.

At the heart of his gut-bound sounds there's something to exhilarate the music intellectual as well as the average party animal.

Ibrahim did not say a word except through his music, which said in one song:

"When it's over, and we all return/fall, summer harvest/ let the midnight fires burn."

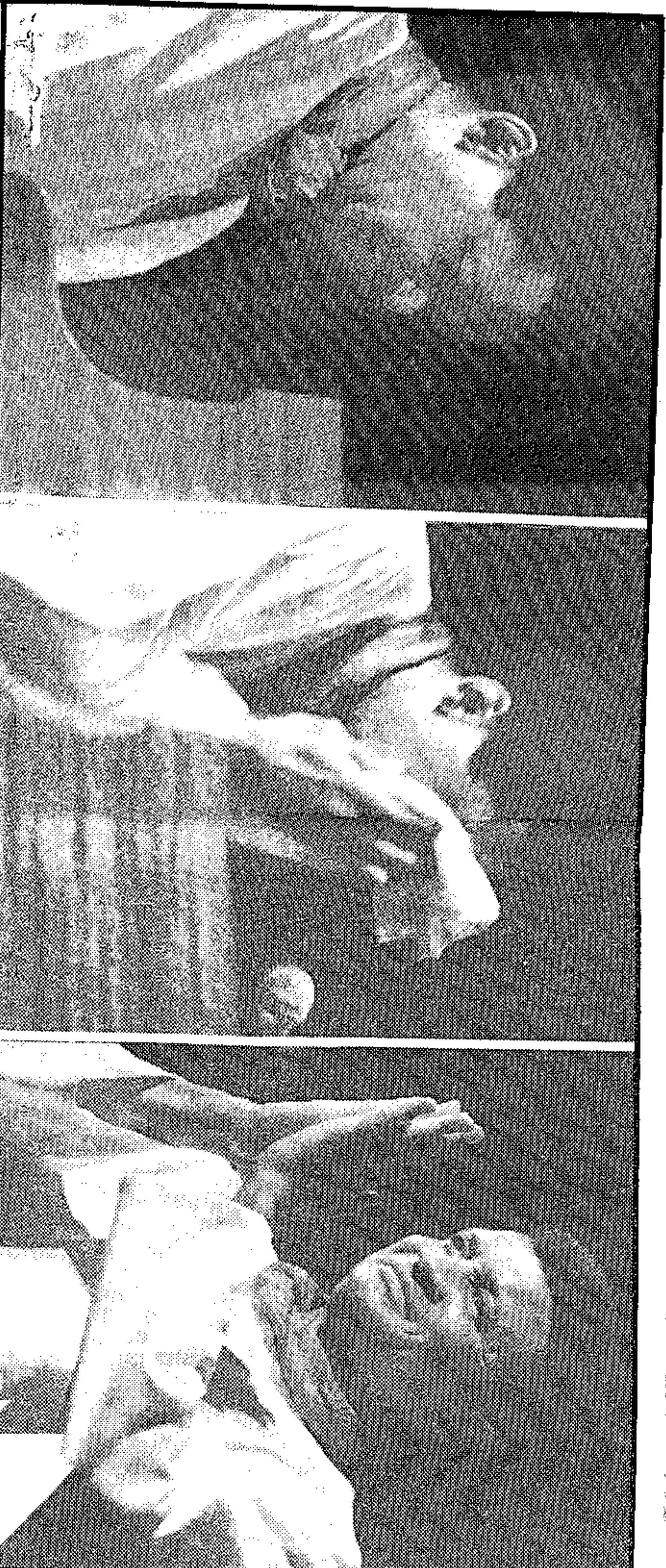
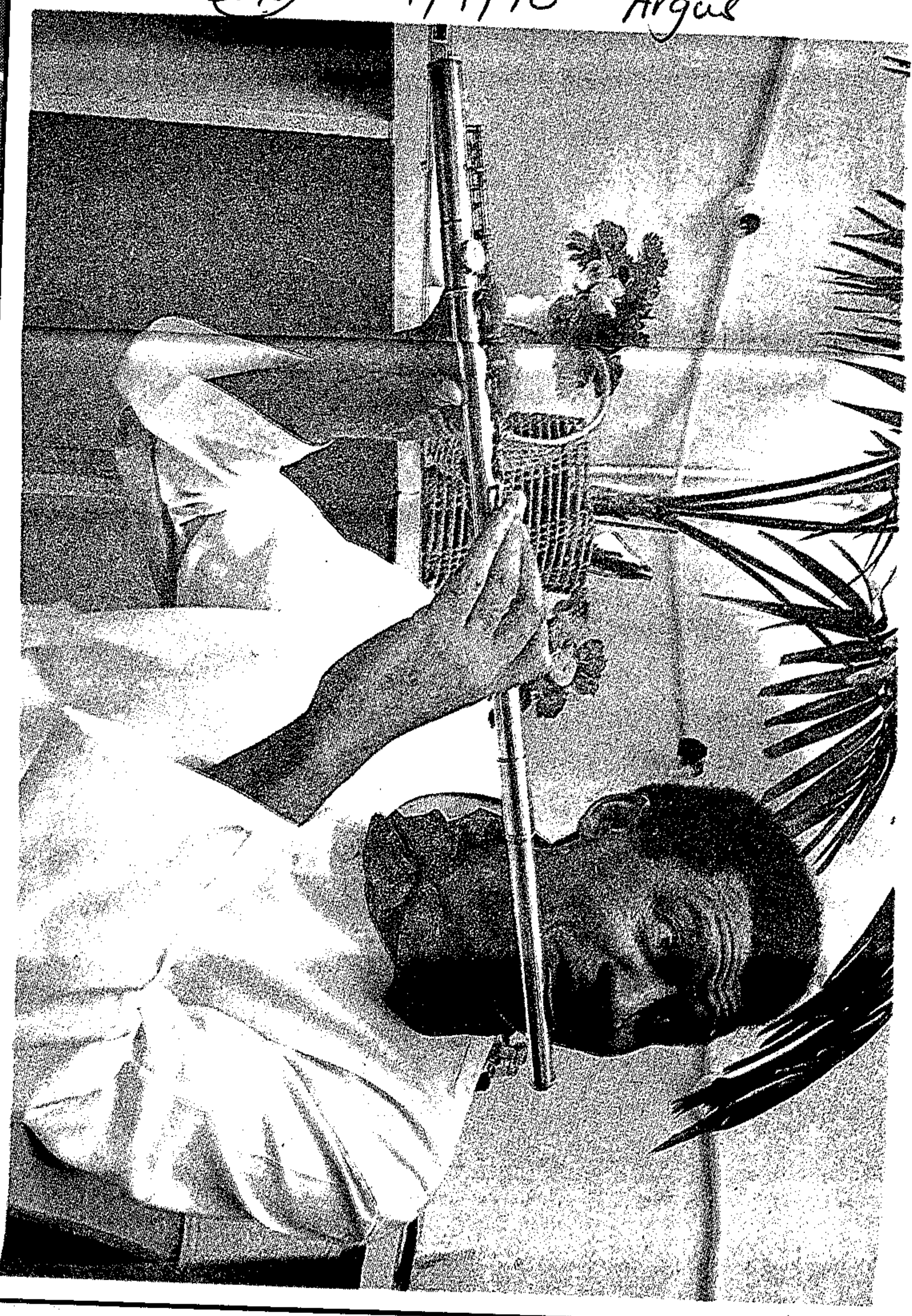
"When it's over, and the struggle is through — deep inner healing and a peace we never knew."

"Love has been our strength and altar/ and hope our guiding star
"Oh, if we sometimes falter, accept us as we are/ thank you for caring."

The normally spontaneous Cape Town crowd confined their appreciation to brief, irregular applause at most of Ibrahim's Cape Town-favored tunes.

His intensity at the keyboard, his no-breaks-between-tunes presentation and unpredictable programme left the crowd stunned.

At the end, he bowed again, stuck his palms together, smiled and strode off, triumphant and exhausted.



Pictures: DOUG PITNEY, The Argus
South African jazz maestro Abdullah Ebrahim (earlier known as Dollar Brand) scored a great triumph at the Luxurama Theatre, Wynberg, last night in his first performance in his hometown after 13 years in self-exile.

ABOVE: Ebrahim demonstrates his versatility in the dressing room.

LEFT: The moods of a maestro. At the keyboard during his stunning performance and acknowledging the standing ovation of the capacity crowd.

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NEWS

'Dollar' leads the way for return of 'cultural' exiles

By TYRONE SEALE
Weekend Argus Reporter

THIS is it. Abdullah Ibrahim, the former Dollar Brand, is home for good, but it will take some time before he finally settles into the Athlone home he left for exile and before professional and schooling arrangements are completed for his wife Sathima Bea Benjamin and their children.

The jazz maestro yesterday cleared up confusion about his resettlement plans at a Press conference at the Mount Nelson Hotel.

Asked when he would officially come back for good, he said: "This is it — I'm back, but there are things we have to sort out."

He said his coming to South Africa was part of the first phase of the mass return

Jazz maestro says: This is it — I'm back in SA for good

of South African performers in exile, signalling the "resolution" of the cultural boycott.

The second phase would entail visits to South Africa by foreign artists, but that, Ibrahim said, was a political question which depended on "the overall political situation".

"I'm not a politician," he said.

Relaxed and jovial after countless encounters with old friends and acquaintances and after his emotion-charged solo jazz piano concert in Wynberg on Thurs-

day, Ibrahim discussed his religion, music, physical fitness, the return of exiles and his ambitions for music in South Africa.

Spiritual awareness

On his method of composition, he said: "It comes through the grace of God in various forms — dream states, observance, through all the senses."

He said his conversion and adherence to the Islamic faith had inspired his work through greater mental and spiritual awareness and inner resources.

At 56, Ibrahim keeps ahead of his demanding performance and social schedule through martial arts and a vegetarian diet.

Music and all other creative endeavours played an important role in the healing of a society like South Africa, he said.

His return would be devoted to the development of local talent and the creation of national orchestras combining Eurocentric, traditional South African and modern musical influences.

"We need string orchestras, marching bands, school bands and jazz orchestras again," he said.

"And younger musicians will have access to us through performances, summer schools and other means. It's important, if we are talking about a national identity."



Abdullah Ibrahim

JAZZ EXILES COME HOME



SWEET SOUNDS OF HARMONY ... jazzmen Hugh Masekela and Abdullah Ibrahim face the music of a home crowd's applause
Picture: JOE SEFELE

Music greats bring back food of love

By PNINA FENSTER

ON his return to South Africa after 15 years in exile, jazz musician Abdullah Ibrahim was asked whether performing in Johannesburg was any different to New York or Frankfurt.

He replied with a question: "If you travel, where is your best meal?"

"I've eaten at some of the world's most fantastic restaurants, but the best food is always at home."

And as far as the exiles were concerned, this has been a week where music — the food of love — has finally been on the menu at home.

On Wednesday and Thursday nights Ibrahim (once known as Dollar Brand) opened the Weekly Mail Film Festival after years of living in New York and performing to international acclaim.

Venues in Johannesburg and Cape Town were packed with everyone from Soweto tycoons to ANC representatives, from children to old men. Those who couldn't get tickets stood outside listening.

Feelings

Ibrahim left South Africa in what he describes as "a mood of despair" but returned home to see "stunning social changes".

"I know there are a lot of negative things happening. But the new social perspective is amazing and the mood of the people is very hopeful."

And whatever feelings he "couldn't crystallise into words" were expressed on his piano.

The most remarkable moment at the Wednesday night concert came when he invited fellow jazz exile Hugh Masekela on to the stage.

The two embraced amid thunderous applause and Masekela greeted the crowd with the cry "Amandla".

Masekela, another international talent, first learned to play the trumpet with the help of his school chaplain, Father Trevor Huddleston. And it was with Huddleston's help that he was given a trumpet by jazz giant Louis Armstrong.

Masekela left South Africa after the Sharpeville shootings in 1960 and has been in exile ever since. He refused to come home even when he was as close as Lesotho, Botswana and Zimbabwe.

And he proved his belief that the fight against apartheid shouldn't be seen merely as a fashionable cause when he refused to perform at the recent Wembley Stadium Mandela Concert.

Mammoth

At the time he said he looked forward to playing for Mandela and his colleagues — but only "at home under the right conditions in a free country".

In the light of that, his arrival in South Africa two days after Ibrahim — even if he didn't play a single note on stage — was significant.

But the return of Ibrahim and Masekela will be a relatively small event if proposals for a mammoth concert of South African exiles on November 10 succeed.

The line-up should include Letta Mbuli, Miriam Makeba and Calphus Semanya.

US collector promises to return war relics

AN American collector accused of plundering one of Natal's famous battlefields has agreed to return irreplaceable war relics to South Africa.

Gregory Marcinek, 40, of Dallas, Texas, this week denied looting the Nkambule battlefield, where British troops and Zulu fought in 1879 and which is now a national monument.

He told the Sunday Times that most of what he took was "junk" but that it would be returned.

Lost

Andrew Hall, Natal regional representative for the National Monuments Council, welcomed Mr Marcinek's undertaking to return the remnants of guns, uniforms and other equipment.

"Unfortunately, some of their significance would be lost due to the method used to dig them up."

"And there is another American in Natal who is

By MEGAN POWER and PATRICIA CHENEY

doing a similar thing but we haven't been able to trace him yet."

Mr Marcinek said he had visited Nkambule in 1988 and 1989 and had collected artefacts there with the permission of farmer Maurice Taylor, on whose land the battlefield lies.

Mr Taylor has denied the claim.

NMC archaeologist Jannette Deacon said Mr Marcinek did not have permission to excavate the site or export the artefacts, which were later offered for sale to fellow collectors in a catalogue published by the Texan.

"What he did was illegal and the matter is now in the hands of our legal advisers," she said.

The NMC was first alerted to Marcinek's actions in July by a military historian in Britain who sent extracts from Mr Marcinek's catalogue to the council.

"Among other things, he was selling a remnant of an Enfield musket for R450 and four general service buttons for R625," said Dr Deacon.

"He also asked people to join him on tours and invited them to dig for artefacts," she added.

Garbage

Mr Marcinek told the Sunday Times that while walking around the Nkambule battlefield in 1988 he was offered a bag of old cartridge shells by a local Zulu woman.

"She asked for R15 but I said I would give her R200," he said.

"She took me to an old British army garbage dump

that the Zulus had dug up. Most of what I took was junk."

"It would have been a different matter if the stuff was lying on the ground where its location might indicate something of historical significance."

But Mr Hall said it made no difference whether it was a dump.

"The main thing on an archaeological site is that the artefacts remain in their context," he said.

Dr Deacon said that she had faxed a letter to Mr Marcinek on July 25 asking him to stop moving any material from South Africa's battlefields.

She sent a second fax to Mr Marcinek last month asking him to return the material but has not received a reply. A further letter was sent this week demanding a reply.

SA at world sport finishing line

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SOUTH AFRICA is on the brink of being re-admitted to international sport.

The ANC, and Nelson Mandela personally, want young South Africans to be free to resume international sport at home and abroad as soon as possible — and want to kick off by welcoming a world-class soccer team to South Africa, it was revealed by very reliable sources.

The ball was set in motion in Stockholm this week during the fourth — and last — International Conference Against Apartheid Sport, attended by delegates repre-

By IAN HOBBS: Stockholm

senting more than 40 countries. Sam Ramsamy, executive chairman of Sanroc, which has skilfully walked a minefield of political traps to co-ordinate the complex task of setting up the Harare talks, said he had never been more optimistic.

Mr Ramsamy said: "The finishing line is in front of our noses. This really is the last lap and the whole world wants us to succeed. But ev-

erything is still at stake and we must not take any chances or forget that unification and the end of sports isolation cannot be divorced from the end of apartheid.

"We must not relax or take any chances until we break the tape. That is why sanctions must stay in place during this last period of transformation from an apartheid society.

"The guidelines have been

clearly established here in Stockholm. If we follow them, we cannot lose."

And Mr Ramsamy is confident that an historic unification agreement is now certain when all South Africa's representative sports bodies meet in Harare on November 3, at the invitation of the Association of African National Olympic Committees (ANOCA).

A new controlling body, likely to be called the National Olympic Sports Congress of South Africa (NOSCSA), will quickly pave the way for individual sports that accept reformation and unification to be re-admitted to the controlling bodies of world sports.

Confident

"The big sports breakthrough is now within the grasp of all South Africans in just seven weeks," said Muleki George, president of the non-racial National Olympic Sports Congress (NOSC).

"If the Government and all sports people respect the opportunity, then we all win."

Mr Ramsamy agrees. "As far as our sports bodies on all fronts are concerned, there has probably never been a more important meeting than the one we will have in Harare."

"I think the whole world is behind us — all South African sports bodies."

"Without unification and the support of Africa we will be back to square one."

Mr Ramsamy seems confident that the existing white-controlled sports bodies that fall under the South African National Olympic Committee and its president Johan du Plessis will be supportive.

Split

Now, with the backing of the Africans and world sport, the main players to meet in Harare are determined to bury the racial and political rivalries that still plague some areas of South African sport, to allow the almost immediate formation of a single controlling body.

Indications are that any organisation that attempts to delay or upset the unification drive will find itself cast out — and this applies particularly to the increasingly marginalised non-racial South African Council on Sport (SACOS), which has split bitterly with the NOSC, claiming it is too dominated by the ANC.



TEAM SPIRIT... Sacu managing director Ali Bacher, convenor Steve Tshwete and SACB president Krish Mackerdhui

Picture: JIMMY HUTTON

By TERRY van der WALT

MOVES towards a single cricket body in the country were made in a historic meeting in Durban yesterday.

Convened by ANC mediator Steve Tshwete, the meeting of the SA Cricket Board and the rival SA Cricket Union is seen as a forerunner to the lifting of the International Cricket Conference ban.

Heads of the two controlling bodies met in a friendly atmosphere before going into a closed one-day meeting to thrash out the future of cricket in South Africa and the formation of a single body.

Sacu's delegation was led by managing director Ali Bacher and president Geoff Dakin, and the SACB's team by president Krish Mackerdhui and vice-president Percy Sonn.

Mr Tshwete told the Sunday Times before the talks: "I believe that, even in this first encounter, the results will be positive."

"The emergence of one controlling body in each code (of sport) in the country is what we are aiming for."

"In the present situation we have different bodies which are segregated, and we feel that, with the emergence of this strong non-racial move in sport, there should be discus-

SA cricket rivals go in to CHAT!

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sions to integrate sports bodies and moves to encourage that process."

Addressing the delegates before closing the meeting to the press, Mr Tshwete said the "historic" meeting was taking place at an exciting stage in the country's development, and sports personalities should see the unity moves in sport as linked to the sweeping changes taking place in the country as a whole.

He pointed out that the ANC was not interested in controlling sport in the country, but considered the establishment of a single administrative body for each sport as part of the fight against apartheid.

The name of the game is isolation

CITY PRESS Sports Editor VIVIAN REDDIAR
reports from Stockholm in Sweden

THE sports boycott against South Africa will continue, the International Conference Against Apartheid decided this week.

The decision was taken in response to reports which suggested the boycott be lifted partially as a reward for the South African government's political reforms.

However, the National Olympic and Sports Congress of South Africa (Nosc), among others, favours the idea of a selective boycott to allow "united" South African sports bodies access to limited international competition.

The conference ruled out the possibility of "a sport-by-sport lifting of the international campaign" because this would confuse the boycott issue and could create division in the ranks of those who have stood together against apartheid for so long.

The general feeling is also that a selective boycott will cause far too many practical problems in the complex world of international sport and will reduce the effectiveness of the boycott as an instrument for change.

This means - contrary to widespread expectations in South Africa before the conference - the blanket boycott will only be lifted when a political settlement is reached.

Some observers believe the conference's decision could well be reviewed if SA sports bodies agree to unite before the end of apartheid. This issue was not debated at the conference.

Nosc, Sacos, the ANC and the PAC were parties to the declaration.

The declaration says the boycott will continue "until the genuine representatives of the people of South Africa decide the process of transition is both profound and irreversible". Thereafter the conference will "call on the international community to lift sanctions".

There is unmistakable excitement in the boycott movement at the prospect of South Africa being admitted to world sport soon and expectations are high that this may happen next year.



National Olympic and Sports Congress of South Africa president Muleki Goge told the conference ideological differences were becoming less important in sport.

The conference cautioned that "a satisfactory political outcome is by no means assured and there remains a glaring gap between hope and achievement".

International Olympic Committee (IOC) president Juan Antonio Samaranch said: "Hope must be realistic and not mixed with illusion."

As far as the 1992 Olympic Games are concerned, boycott campaigners have been cautious and have spoken of SA participation in 1996.

But most observers feel participation in the

South Africa, as far as is possible, is the overriding concern.

African sports leaders in particular have now placed enormous pressure on Nosc and Sacos to settle their differences.

It appears Sacos in particular stands to lose favour internationally if it does not decide to enter into sports negotiations.

Both organisations are expected to announce some progress when they and other SA sports leaders meet a delegation of African officials in Zimbabwe in November.

Although they were careful not to make an issue of it, the African officials were not interested in the ideological differences of South African sports bodies and the conference declaration made a passing reference to it.

While they are not impressed with the Sacos "no-talk" stand, they are also a little concerned about the implications of Nosc's alignment with the ANC.

One delegate privately referred to Nosc as "the ANC with a tracksuit on".

There is, however, every reason to believe there may soon be a solution to these problems and the prospects of unity in SA sport are looking a little brighter.

Firstly, the Sacos delegation referred to talks with Nosc in its speech to the conference.

Secondly, Sacos and Nosc officials met briefly and informally, doing much to remove some of the hostility between them.

Thirdly, there have been definite moves to "separate" the ANC from Nosc.

Nosc president Muleki Goge told the conference ideological differences were becoming less important in SA sport.

The ANC delegate indicated he had deliberately kept a low profile at the conference to avoid the impression that a political ideology was being imposed on sport.

George said he was optimistic a new Olympic body - the National Olympic Committee of South Africa - could be formed next year.

As expected, the conference also decided to set in motion plans for an ambitious development programme linked to the southern African zone of the Olympic movement for disadvantaged black sport.

THE self-styled arbiters of non-racialism are at it again.

Not unlike the cynical censor with his shredding shears, they have sharpened their debating skills, ready to pass judgment on the use of certain venues by us mere mortals. And for good measure, to decide who are "principled nonracialists" as opposed to "multinational opportunists".

No, we ordinary beings are not capable of objectively deciding whether we should attend a gumba in the Muizenberg Civic Centre or whether our seven-year-olds can run on the tartan track at the South African Transport Services' (Sats) athletic track at Philippi.

That right of informed decisionmaking has been arrogated to the Western Cape region of the South African Council on Sport (Sacos).

Lest we are prepared to fall foul of the dreaded double standards resolution (DSR)!

While major attempts are being pursued to bridge the sporting divide in the country, Sacos still view it as important to place the use of venues at the top of their agenda.

The use of the Goodwood Showgrounds for a national tournament by the Amateur Volleyball Association of South Africa "is being investigated" while the Western Province Primary Schools' Sports Board have been re-

Comment

Meaningless debate highlights Sacos' bankruptcy

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different to Sasa. Is it because they have chosen to align themselves to Sacos or are they more "nonracial" than Sasa?

Sacos will need to explain to thousands of schoolchildren why one of the best table tennis players within the ranks of the South African Senior Schools Sports Association had been summarily removed from the national schools' side without a single school, parent or student being consulted. What has happened to their claim of accountability? Answers are also needed to the kid-glove treatment meted out to Simon Meyer after he was declared a defector in line with their DSR. Is it because of fear that he could have chosen to be branded a "double defector". Or is it simply a case of he having chosen the "right side" as Sanfa have presumably done?

Sacos, who are increasingly becoming marginalised because of the dogged self-righteous "non-racialists" within their ranks, owe those who have not yet deserted them some straightforward answers.

It is not good enough to blandly argue that the DSR "differentiates between opportunists and principled nonracial sportspersons", as Sacos executive member Abe Adams has stated.

Unless of course, only Sacos members are nonracialists.

— GRAHAM ABRAHAMS

I and millions of others had no fight with that.

But implying that organisations are racist on the basis of their rejection of the DSR or on their choice of venues is, to say the least, preposterous.

How do I explain to my five-year-old son that he cannot watch stockcar racing at Goodwood or that he cannot play soccer under the South African Soccer Association (Sasa).

What makes the South African National Football Association (Sanfa) any

questioned to supply more information on the propagation of the ideals of non-racial sport?

Let there be no doubt; the DSR was a necessary measure to counter the multinational sport policy introduced by one Piet Koorhof in 1977. It provided Sacos sportspersons (and others who voluntarily ascribed to it) with an unambiguous guide as to who collaborated with the system of apartheid. Or for that matter, the DSR spelt out where blacks were treated as "honourary whites" in the application of the permit-system.

This pre-occupation of Sacos with such meaningless debates highlights their bankruptcy of ideas in the promotion of nonracialism, of which they claim to be the guardians.

How else can one describe their viewpoint that the DSR is fundamental to the

Honour for Ibrahim

ONE of the most emotional stops in Abdullah Ibrahim's itinerary has been a half-built building in Manenberg.

The people of Manenberg — a name Ibrahim made famous internationally with his acclaimed composition — have requested his services in developing the Manenberg People's Centre (MPC).

At the first meeting with members of the centre this week, a portrait of Ibrahim by Manenberg artist, Fuad Adams, was unveiled.

Ibrahim, visibly moved by the gesture, said: "This is for all musicians".

Ibrahim and his marketing

By HEATHER ROBERTSON

company Ekapa are offering their expertise in marketing and promoting the centre.

"The most important role we can play is to use the skills we have to market our own resources."

He commented on the sense of inferiority which local people still have and need to overcome.

"Our biggest assets in this country are our human resources. We are the gold and the diamonds and we must be used."

Mr Kevin Govias, a spokesperson for the MPC

said that the organisation had requested Ibrahim's assistance with fundraising for the project. 292

Suggestions were made to sell postcard copies of the portrait for fundraising purposes.

"You can even use prints of it on babies nappies. I don't mind," said Ibrahim.

Ibrahim would possibly be meeting the group in February next year for further consultations.

Before travelling to Durban, he will be meeting with other Cape Town cultural organisations such as the Cultural Workers Congress and The Congress of South African Writers.

Sports sanctions have to stay, says Olympic body

TOKYO — International sports sanctions against SA must remain until apartheid is dismantled, the International Olympic Committee (IOC) said yesterday.

Speaking after the opening day of a four-day IOC executive board meeting, information director Michele Verdier told a news conference:

"It is not yet time to alleviate sanctions. But the IOC may feel that the time is right to open the door if significant changes take place."

IOC president Juan Antonio Samaranch said earlier this month that political changes which had already taken place in SA indicated that the republic would probably be re-admitted to the Olympics in time for the 1996 games.

SA was expelled from the Olympic movement 20 years ago because of apartheid.

Verdier stressed that efforts to restore international sporting relations with SA should cover all sports and not just those on the Olympic programme.

The IOC has consistently said that other African countries should set the timetable

for the resumption of sporting relations with SA.

A key meeting is to be held in Harare from November 3-4 at which African sports leaders will meet representatives of all the sports governing bodies of SA.

A report of this meeting will be submitted to the IOC's apartheid commission before being forwarded to an executive board meeting in Lillehammer, Norway in December.

The apartheid commission met yesterday and emphasised the importance of unified action among the various international sports federations. Guidelines are to be drawn up to ensure that the federations act in harmony in their dealings with SA.

The International Amateur Athletic Federation has proposed a meeting in Dakar next month between the African Amateur Athletic Confederation and SA track and field officials.

But the commission is eager that this and any similar meetings should be postponed until after an overall strategy has been mapped out at the Harare talks. —
Reuter.



Benjy Francis



This is the sixteenth article in our series, The Creative Act, which appears in Sowetan every Tuesday. It discusses the methods, problems and issues in the making of theatre.

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PLAYING THE PART

Sowetan 18/9/90

Up to now we have discussed the various skills and elements that go into the making and performance of a play. We have looked at the body as a creative instrument and its capacity to communicate through physical movement, voice and gesture. We linked human behaviour, whether in thought or action, to the need to satisfy or express inner and outer desires or wants. The behaviour of people, it has been emphasised, needs to be understood within a specific historical and cultural context. In transferring human experience onto the stage the actor uses a wide range of skills, from improvisation to movement, characterisation to games, textual analysis to research. (See earlier instalments) Today we will explore some elements of the actor's preparation for the actual performance when all the skills and elements of play-making must be brought together in a credible, whole performance.

How does the actor go about this task? We have seen the kind of encounter that the actor has with the text or story. From the research and analysis of a text the actor is able to extract certain basic characteristics of the role that is to be performed, for example, nervousness, uncertainty, depression and a negative attitude towards life. As the character is composed a certain physical image starts to emerge. The actor might be able to find some tangible associations with people in the actor's own experience or from history itself. Slowly there grows a more detailed physical image towards which the actor works. The greatest struggle facing the actor at this stage is the ability to cross the bridge or walk away from one's self towards the character's reality. Two things must be mentioned in this regard: firstly, this process involves much more than simply 'putting on' another person's clothing or manner of walking or speech rhythms. Whatever developments occur need to be consistent with the clues suggested in the text or improvisation about the character being composed. Nothing must be simply imposed from the outside, actors need to be wary of being judgmental by imposing their own values upon the character. A common problem is when an actor is too lazy to follow the challenges thrown up by the text and assumes that he knows it all when he bypasses the signposts in the text. Secondly, the process is not a weaning away of one's own life but the ability to draw on one's own experiences to complement and enrich the character.

The skill required to physicalise a character



demands that an actor has a receptive and malleable creative instrument. The actor's body must be able to readily receive and transmit stimuli, for instance, an actor who is secure in life having to cope with the character's condition of nervousness. These demands necessitate that the actor develops the body's full potential of elasticity so that it is able to transform to whatever situations that are required for successful characterisation. The actor's transformation is the result of a carefully prepared programme of physical and mental exercises that an actor needs to work at throughout life. These exercises range from simple gymnastic type movements to complex psycho-dynamic movements where the actor explores the range of human sensory and emotional capacity.

Unlike the dancer who works at keeping the body warm and supple, actors have a tendency to neglect their bodies. Once the training period is over many actors devote little time and attention to exercise and the general well-being of their bodies. We are not trying to create actors who are

'purists', meaning those who go over the top about the body and start to see it as an end in itself. Such actors move away from seeing the body as a creative instrument. On the contrary, they reduce the body to a 'show-piece sex-symbol' type instrument that they hope would elicit oohs and aahs from adulatory audiences and media fanatics.

Everyone of us accumulates blockages as we go through life. Our blockages come in many forms and are defined by the social, cultural and political conventions of our time. Conventions may be necessary to structure the social organisation of society but they are also capable of limiting society. If we look at the nervous condition of the character mentioned earlier we can grasp the condition as being the result of a psychological and a social problem or a physical illness. The condition itself is a blockage in that it can impair the character's ability to trust others and, hence, to socialise freely. We only need to reflect on our own lives to realise and recognise that most human activity or desire is governed by one convention or



Bheki Peterson

another. For instance, a male may not express sadness with tears as it is seen as a weakness. The actor in particular limits performance because of a lack of awareness of personal blockages.

In contrast children, especially in the first five years of their lives, reveal a remarkable freeness in how they encounter the world and the things around them, and, in how they express themselves. Observe a child taking its first tentative steps, delicately balanced between what lies ahead of it and the fear of falling. Crucial in this activity is the child's sensory sharpness as it feels the space and its movement forward. The child takes the risk by moving into the unknown and if it falls, it challenges itself to do it all over again until the act is complete. This child-like ability to read the world through sensing is a precious skill that the actor needs to rediscover. Often this task of rediscovery forms the basis of the actor's journey. When we look at the accumulation of blockages that all of us acquire as we go through life we have but a small glimpse of how far we have moved away from the essential freeness of the our bodies.

How to work through the series

Each week we will provide you with a copy of the Creative Act. Each week you should read this periodical, your workshop and evaluate its content. Suggestions and feedback on the Creative Act will be published in the Creative Act. Box 205, Fordsburg 2033. You can also call us at (011) 838 4034.

BUZZ Z Z Z WORDS

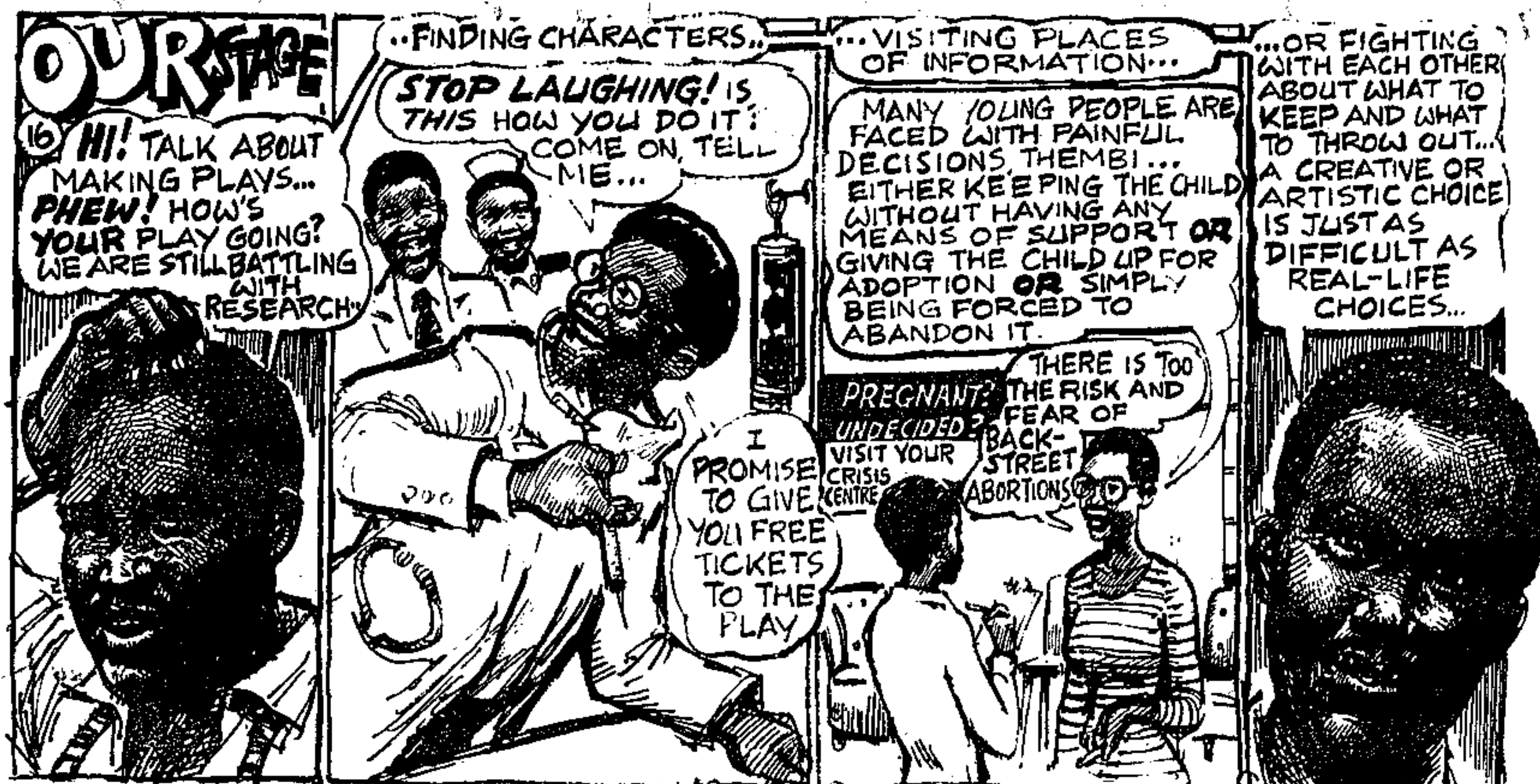
In the Buzz Words space we will give explanations of difficult or new words used in our series. You may know some of the words but we will be using them in new ways. This week's buzz words are:

stimuli: things that arouse activity or energy
weaning: a disengagement
malleable: adaptable and pliable
adulatory: to shower uncritical praise and flattery

Tasks

Discover working actors by observation and discussion. Replicate their actions physically and ideologically. You can develop a whole sequence of exercises working from one action to the next, such as chopping a tree and then carrying it to a truck and so on. Always execute an action with a clear image of what you are doing, for example, what kind of a tree are you chopping? You need to be specific.

The aim of the exercise is to excite your senses, imagination and sense of physical rhythm. Relate these discoveries to your observation of the child-like quality discussed above. Is there a difference between being child-like and childish?



next week



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Harry Belafonte slips into SA on secret visit

The Argus Correspondent

JOHANNESBURG. — American entertainer and anti-apartheid activist Harry Belafonte is in South Africa on a secret visit.

The African National Congress office here confirmed Belafonte's visit but could not give his itinerary.

"All we can say is that he had dinner with Walter and Albertina Sisulu yesterday."

A receptionist at a hotel in Johannesburg said he had left his room for an appointment in town.

Belafonte was spotted at the Market Theatre last Friday night.

He has been one of the driving forces behind the cultural boycott of South Africa and his visit has come as a surprise.

The Mass Democratic Movement's cultural desk was unaware of his visit. Spokesman



Harry Belafonte

Mr Mzwakhe Mbuli said: "We are not aware of his visit but have no problem with his being in the country."

It is believed that he is here to discuss a film he is making on the life of Mr Nelson Mandela.

Masekela: SA worse than 30 years ago

4/6/85 19/9/90 292
The Argus Correspondent

JOHANNESBURG. — Hugh Masekela, self-exiled South African trumpeter, leaves for New York tomorrow after a two-week visit.

He has spent more than 30 years overseas.

Speaking at his first Press briefing yesterday in Soweto, the 51-year-old musician said he would return in November. He and other exiled musicians hoped to stage a charity concert.

"I left immediately after the Sharpeville shootings and came back and found the situation worse than before. I hope people will start living as human beings for the sake of the future generation," Masekela said.

He regarded himself as a revolutionary and had been involved in fundraising concerts with the civil rights movement in the United States.

He said it was because of the South African people that he and others like Miriam Makeba, Abdullah Ibrahim and Letta Mbulu were internationally recognised musicians to-



Hugh Masekela

day. They would soon impart the skills and technology they had learnt overseas to their soul brothers and sisters here.

There was a lot of untapped talent in the country which needed to be exposed and it was pity that many musicians had to leave for greener pastures overseas.

Masekela urged the youth to educate themselves before becoming full-time musicians and said if the trend of illiteracy continued the future would be bleak.

Call to amend cultural boycott

From MONO BADELA
SOWETO. — Acclaimed
South African musician
Hugh Masekela has
called for the cultural
boycott to be amended to
the advantage of the black
community. (292)

Masekela is among several
overseas-based South Afri-
can musicians expected to
appear in concerts here later
in the year to welcome re-
turning exiles. ^{South} 2019-2020

"I think it is important that
artists be allowed to come
here to generate funds for
the Arts Fund."

Masekela, who returned
home for a short visit re-
cently after 30 years in ex-
ile, said artists returning to
South Africa should provide
expertise and technical
knowledge in the field of
music and start a special Arts
Fund that would encourage
developing talents at differ-
ent levels.

JOHANNESBURG. — Mrs Evelena de Bruin, the Uppington mother of 10 who spent a harrowing year on Death Row, will be featured in a movie being made by American entertainer and anti-apartheid activist Mr Harry Belafonte. ~~South~~ 20/19-26/19/90

Belafonte visited South Africa for the first time this week to complete the script on the documentary mini-series on South Africa.

Film on Death Row mum

By MONO BADELA

Besides focusing on ANC deputy president Mr Nelson Mandela, the film will cover the experiences of migrant workers and people like De Bruin.

De Bruin, 64, and her pensioner husband, Mr Gideon Mandlongwane, were among 14 residents from Paballelo town-

ship sentenced to death in May last year for the 1985 murder of a municipal policeman.

Belafonte, who left South Africa on Wednesday, came here to familiarise himself with the country.

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TURN TO PAGE THREE



Harry Belafonte

Belafonte movie

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Soul 2019-26/9/90

FROM PAGE ONE

He spent most of his time visiting Soweto and Alexandra.

Work on the script, already in progress for several months, is being carried out by professional scriptwriters inside the country. The shooting will take place in South Africa.

Belafonte has been at the forefront of the anti-apartheid struggle in the United States and has been one of the driving forces behind the cultural boycott of South Africa.

He is well known for the role he played in helping exiled singers like Miriam Makeba, Hugh Masekela, Jonas Gwangwa, Letta Mbuli and Caiphus Semenya to international stardom.

MASEKELA



The music you missed

WE Mail 21/9-27/9/90

(292)

There were no rumours that he would perform. So when Hugh Masekela blew his trumpet on home soil after an absence of 31 years, he raised the roof at Kippie's.

ARTHUR MAIMANE was there

THE roof of Kippie's, Johannesburg's premier jazz joint, was raised several centimetres — not quite a metre — last weekend when Hugh Masekela at last blew his trumpet on home soil after an absence of 31 years.

There had been rumours the previous week that he'd make a surprise appearance with Abdullah Ibrahim at The Weekly Mail Film Festival concert; but all he did was take a bow and receive a tumultuous welcome home.

There were no rumours on Friday night and his sur-

prise appearance at Kippie's was known to only a few in advance. But for the jazz enthusiasts packed into the too-small venue — as they are every weekend — the first surprise was the husky-voiced American singer-actor-producer Harry Belafonte slipping in during an intermission. He tried to keep out of the limelight, standing in a dark corner at the back of the joint. But he was spotted, the word spread quickly and he was mobbed.

Belafonte didn't stay long — his fans didn't give him a chance to appreciate the music — and shortly after his

● To PAGE 2

P.T.O.

'Fragile' Sama's internal struggle

W/E Mail 21/9 - 23/9/90

THE South African Musicians' Alliance appears to be floundering, having come under fire for its opposition to the Abdullah Ibrahim concert, for the way in which it handled the recent Miriam Makeba visit, for mismanagement, undemocratic practices and a lack of ideological impartiality.

Many of those concerned with the role of such organisations would like to see Sama free itself of the confusion that has hampered its ability to deal with issues such as the exploitation of black musicians.

Sama executive member Jennifer Ferguson said this week that "It is a time for general housecleaning within organisations. No organisation is invulnerable to the very basic flaws that exist within human beings."

Ferguson spoke of her concern for the survival of the "fragile" organisation. She described the conditions of extreme difficulty under which it is being run.

Funds are in very short supply, the Sama office is understaffed, executive members are frequently unavailable for consultation — touring, overseas, or in the studio. Founder member and prime mover Johnny Clégg has been almost constantly on tour overseas since the organisation's founding in 1988. Communication between members and people in executive positions is very bad, and misinformation and lack of consultation abound.

The Ellis Park concert to welcome the release of Nelson Mandela was a commercial failure, and the record industry had to bail Sama out to the tune of more than R10 000. Sama was supposed to gain funds from worldwide TV coverage of the event, but it was superseded by London's Wembley concert for Mandela, which received more international media attention than the local event.

Sama is also hamstrung by the confusion and political manoeuvring that is endemic in the wake of the unbanning and return of the African National Congress. Conflicts surrounding "internal" and "external" wings of progressive organisations have complicated Sama's political position, and ideological issues seem to have been placed above issues originally intended to be part of Sama's agenda: the exploitation of black musicians, for instance.

The dubious position of the National Interim Cultural Desk and its former head, poet Mzwakhe Mbuli, has also complicated Sama's position. Mbuli has, in the past, acted as a spokesman for Sama, although he was not an elected member of the executive.

Jabu Ngwenya, Sama's chief representative, is not an elected executive member either, but was appointed to help with administration. The chaotic state of Sama's affairs, however, has left him in a position of power without efficient accountability to Sama members. There have been many accusations — directed at the Desk and at Sama — of Stalinism and petty despotism.

"Our biggest battle," said Ferguson, "besides the apartheid structures, is the enlightenment of ourselves. We can't have enlightened organisa-

The South African Musicians' Alliance is facing internal dissent and possibly collapse, amid accusations of undemocratic practices and Stalinist behaviour. **SHAUN DE WAAL** reports

tions until people have embarked on journeys of enlightenment within themselves."

Sama called for a boycott of the Abdullah Ibrahim concert which opened the *Weekly Mail* Film Festival, saying that this action threatened the orderly return of exiled musicians. Sama is planning a concert for exiles to be held next year, and would like to see the impact of such a concert undiminished by individual performances. Disagreement with the ANC's Department of Arts and Culture over this issue was settled amicably, according to Ngwenya.

Confusion also surrounded the return of Miriam Makeba, with abortive plans that she was to sing at a supermarket. Describing the affair, a musician said that "a certain Sama executive member showed a total lack of respect in the way in which he colonised her time".

Within the last few weeks, Sama executive member Victor Ntoni held a meeting in which the idea of a breakaway from Sama was discussed, demonstrating the deep divisions in the organisation. After an executive meeting, however, Ntoni recanted. On Wednesday, Ngwenya denied that any attempted breakaway had taken place. An eyewitness, however, described a heated meeting in the Market Theatre complex in which musicians voiced angry criticism of the current administration.

Sama was instrumental in the cancellation of The Commodores' planned concerts at Sun City, but gave its tacit approval to the appearance of Sama members Mara Louw and Abigail Kubeka there.

Sama has been widely praised for its confrontation of the SABC over issues of censorship and insufficient support of local music. The discussions between Sama and SABC are still underway.

Despite the criticisms levelled at Sama, it is felt very strongly by many, both members and observers, that the organisation should not be allowed to collapse. "We must sit it out," said Ferguson. "It will make us stronger."

If Sama can free itself of political entanglements and petty jockeying for position, it could fulfil a role desperately needed in the South African music scene. It could become a genuine union for musicians, one devoted to their defence from the sort of exploitation that has long been endemic. As one musician put it, "Too many of our great musicians have died penniless."

Sama this week refused to rebut allegations of undemocratic practices. Ngwenya insists that *The Weekly Mail* only concentrates on "negative aspects" of the organisation, accusing the *Mail* of having embarked on a vendetta against Sama.

HEALTH CLUBS FIM 21/9/90

TO THE POINT 292

The Health & Racquet Club group (H&RC) and Ovland (Cape) are negotiating the takeover of The Point, Cape Town's financially troubled, upmarket health and fitness club.

This was confirmed this week by H&RC co-MD Rod Mitchell and Ovland MD Brent Sender. The two companies are negotiating with The Point's two major creditors, First National Bank and Ovcon, and liquidator Ralph Millman. Negotiations are also under way with the council for a revised lease on the Greenpoint Common land on which the club was built.

The Point was placed under provisional liquidation in July after an application by

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FIM 21/9/90 292
FNB which claimed it was owed about R6m. An application was also made for the sequestration of the estate of The Point's founder and former MD Harry Fuchs by building contractors Ovcon which claimed to be owed R892 800 plus interest (*Business* August 3). The application was withdrawn earlier this month.

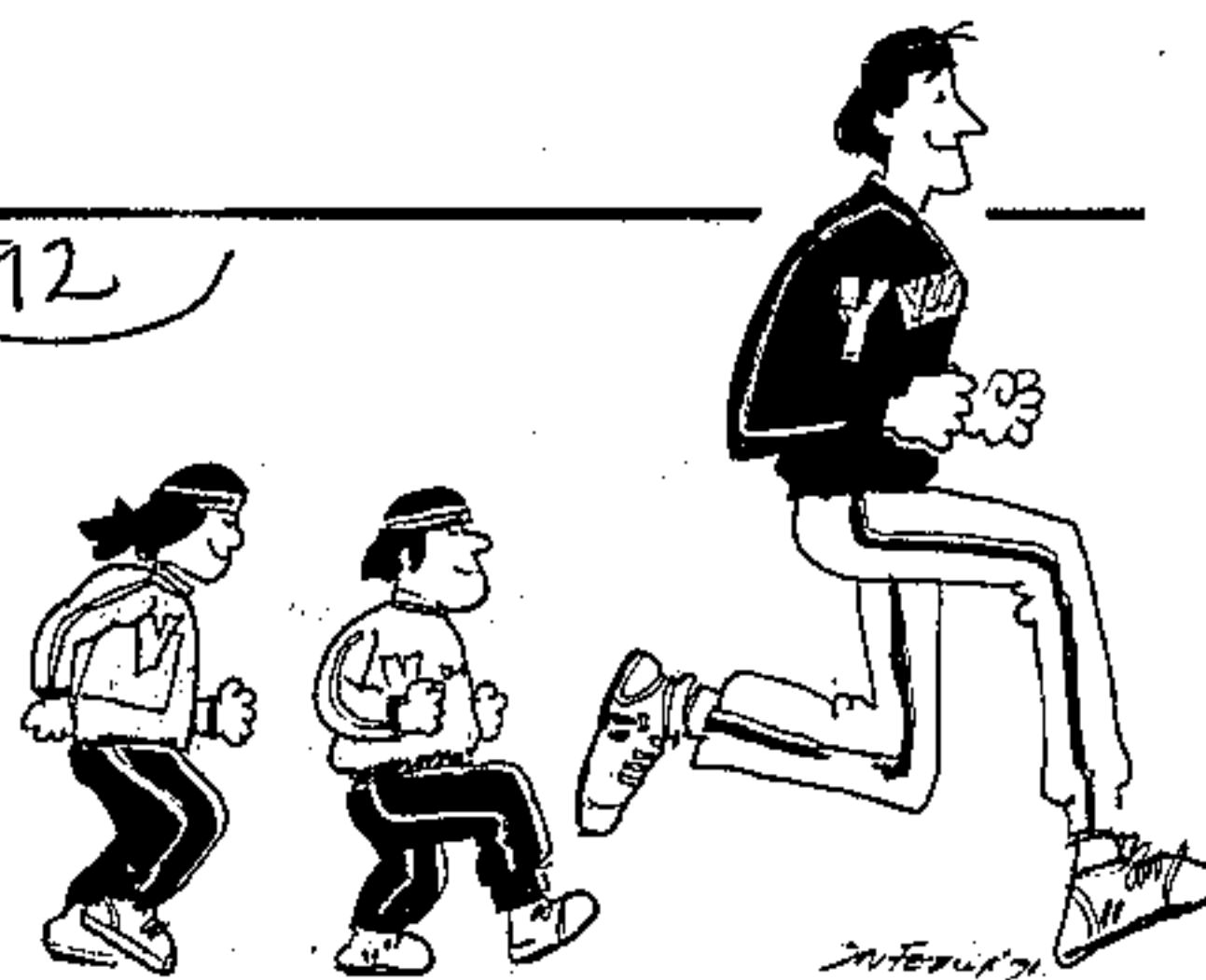
The Point was built at a cost of R7,5m. It opened last year and now has about 1 800 members, most of whom bought unsecured debentures which were used to finance the development.

Mitchell says if H&RC and Ovland are successful, The Point will be temporarily closed and refurbished at a cost of about R1,5m. Existing debenture holders will not lose financially. They will become members of a fully fledged new Health & Racquet Club with similar facilities and reciprocity with the group's other clubs.

He says the possible takeover presents a "tremendous opportunity" to secure the Cape market by expanding the number of H&RC clubs in the Cape Town area to five.

While The Point previously aimed at an upmarket, yuppie membership, H&RC's niche is in family orientated clubs. The Point will be redirected accordingly if the deal goes through, says Mitchell.

It will also increase H&RC's capital investment in health clubs to around R63m and increase the potential membership to about 50 000. The group now has clubs in Cape Town, Constantia, Bellville and Sand-



ton and is busy with construction or has plans for new clubs in Tableview, near Cape Town, La Lucia, Pretoria and Bedfordview. ■

Demos aim to stop Sun City golf bonanza

ANTI-APARTHEID sports activists yesterday threatened to move against the showpiece of South Africa's golf calendar, the Million Dollar Challenge at Sun City.

The National Olympic and Sports Congress, an ally of the African National Congress, announced in a statement it would launch a "diplomatic offensive" internationally against the tournament and would prepare for mass protest actions in Bophuthatswana.

The statement also threatened action against an international boxing tournament scheduled for the casino resort complex on October 20, but this has already been cancelled.

The Million Dollar, scheduled to be played over the Gary Player Country Club golf course at Sun City from December 6-9, has attracted virtually all the biggest names in world golf since it was first staged in 1981.

In recent years the names of the players in the 10-man invited field have been kept under wraps until they have been in the air on their way to South Africa. This followed the withdrawal of a number of top players one year under pressure from anti-apartheid groups.

Revived

However, Spanish superstar Jose Maria Olazabal has already announced he will be playing in this year's event, as has defending champion David Frost, a South African who plays most of his golf on the US Tour. Both are playing this week in the BMW Open at Munich in West Germany.

Yesterday's statement, issued by Moss Mashishi, Transvaal publicity secretary of the NOSC, said the Anti-Bop Tour Committee, which recently campaigned against plans for a Lithuanian soccer tour of Bophuthatswana, had been revived.

It had stopped the soccer tour, it said, and would now campaign in Bophuthatswana against all sports activities that undermined the sports moratorium.

Anti-apartheid activists have called for a moratorium on all international sports contacts until South Africa is accepted back into world sport.

Mr Mashishi's statement also called for action against the international boxing tournament at Sun City, but Sun International group promotions manager Russell Macmillan said plans for the tournament, which was to have featured South African heavyweights Pierre Coetzer, Johnny du Plooy and Corrie Sanders against overseas opponents, were shelved last week.

"The date was never more than tentative," he said, "and was eventually cancelled when we could not find a suitable opponent for Coetzer in the main fight of the evening."

There was no immediate comment from the group on the threat of action against the Million Dollar. — Sapa.

Savings plan holds hope for consumer

AFTER years of high prices and high inflation the battered consumer can at last start looking forward to a new deal.

292

Scene set for an end to isolation in sport

International Olympics officials last week voted to hold the 1996 Games in Atlanta, Georgia — and, with the door to world sport once more opening to the Springboks, there is every prospect of the South African flag being hoisted there. **MICHAEL SHAFTO** reports.



It has been so long that most of us — the ordinary men and women in the street who never personally savoured those heady delights — have forgotten what it was like.

Athletes have broken new barriers, bowlers and batsmen have rewritten the record books and a generation of giants has come and gone in the firmaments of tennis and soccer, rugby, swimming, amateur golf and various other competitive sports.

Yet countless South Africans have attained their majority without knowing the excitement, the pride in achievement and the dull ache of defeat that go with watching one's country compete in international sport.

Yet now, in what is proving a momentous year for South Africa — in the sporting as well as the political arena — the renewal of international sporting ties has never been so close. Indeed, it might be described as "just around the corner".

Who, even the most optimistic, would have believed, as yet another year of isolation began just nine months ago, that South African sport would be on the brink of a breakthrough.

It seems fitting that in the present drive to put wrongs to right, it should be cricket that is leading the march back to international acceptance.

In 1968, Prime Minister B.J. Vorster's insistence that the inclusion of South African-born coloured player Basil d'Oliveira in the MCC team to tour this country was a ploy to embarrass South Africa, brought down the wrath of the international community on our collective sporting heads.

It was the beginning of the big squeeze. Even our firm friends of the rugby field turned their backs on us.

South Africa has not competed in the Olympics since the 1960 Games in Rome, and it was the country's athletics chiefs who first saw the light and heeded it.

For many years now athletics has been in the forefront of multiracial competition and now, at last, the country's

major team sports, with cricket leading the way and rugby in close attendance, have begun to make decisive moves.

In very recent times cricket and rugby have put themselves firmly on the road to forming single controlling bodies. The merger between cricket's two rival bodies, the SA Cricket Union and the SA Cricket Board — once mortal enemies — could be as close as January next year.

Earlier, Ebrahim Patel's SA Rugby Union decided to press ahead with negotiations, which means the stage is set to hammer out a constitution acceptable to SARU and Dr Danie Craven's SA Rugby Board.

Influential voices are starting to rally to South Africa's side. The Times, Britain's most influential up-market newspaper, has urged that the time has come for full-blown renewal of cricket contacts between England and this country. In a leading article it said:

"The cricket authorities should prepare for an official tour of South Africa. The Test and County Cricket Board has waved the stick, now it should offer the carrot. It should state as early as possible that the first post-apartheid cricket tour of South Africa is being scheduled for the winter of 1991."

This support came after a four-day meeting in Stockholm last month of the International Conference Against Apartheid, during which there was encouraging recognition of the changing situation in South African sport.

The International Olympic Committee chairman, Juan Antonio Samaranch, went as far as to say, "... the finishing line in the fight against apartheid in sport is very, very near".

Samaranch startled a press conference when he said South Africa could get a last-minute invitation to the 1992 Barcelona Games, if the political situation were resolved in time and the sports bodies were united.

That may be a little over-optimistic, but it is encouraging, to say the least, that a man like Samaranch should think it fitting to make such a remark.

CULTURAL BOYCOTT FM 28/9/90

BACK TO REALITY (292)

The cultural boycott is tearing apart as exiled artists return home. Jazz musician Dollar Brand is planning a series of concerts late this year that will deliberately ignore the local "cultural desk" which has refused exiled artists permission to perform here.

There still appears to be no consistent line between the ANC's external cultural desk (that says exiles may perform here) and the local UDF-rooted cultural desk, which is refusing permission. Some angry exiled artists allege that local performers want to keep the music and arts community closed for their personal gain. One well-known "praise poet," Mzwakhe Mbuli, threatened to picket the recent concerts of Dollar Brand (Abdul-



lah Ibrahim) here — but cancelled his protest when he accepted an invitation to perform abroad.

It is this hypocrisy that is infuriating exiles and fuelling the belief that it is time to do away with the cultural boycott.

Brand is displaying his contempt for the local "desk" by going ahead with plans for a national concert in December with his wife, jazz singer Fatima Benjamin (also an exile), and their American bands (10 musicians in all). Brand is also finalising plans to perform at the Nico Malan theatre with a strings section from Capab, and possibly with the National Symphony Orchestra in Johannesburg. He is planning to settle here and "make a contribution" to local music.

Miriam Makeba did little to conceal her

CURRENT AFFAIRS FM 28/9/90

(292) irritation with the local cultural desk and the SA Musicians' Alliance (Sama) during her recent visit. She was not allowed to perform publicly at all during her visit.

Brand (who stayed only in five-star hotels and gave exacting demands to startled local activists about his dressing-room requirements) refused to put up with similar treatment, offering a surprise concert at the University of the Western Cape. He refused to have dealings with local cultural desk bureaucrat and Sama member Jabu Ngwenya, whom he dismissed as "a politician, he doesn't even play a musical instrument."

Charlene Smith

Experts needed to mine the rich seam of talent

SOUTH African soccer enters the 1990s rich in possibilities but fraught with problems. At this stage of play, the scoreline has us just ahead, but the game is delicately balanced. Another goal conceded, especially an own goal, could swing the game decisively the other way.

But let's look first at what puts us in front. First is the unity talks themselves and the fact that three soccer organisations, each with their entrenched interests however small, have managed to look beyond the halfway line and recognise that the game is the biggest thing. The process hasn't always been easy, for that reason alone nobody will lightly put the new order at risk.

A second plus is that the soccer fraternity here knows all too well what it means to fight. The big sponsorships, the television coverage, the razzmatazz on cup final day — that is all very recent stuff. The fact is, soccer — the township game at least — has always been near the back of the queue when facilities and money have been handed out.

The relative affluence of the National Soccer League has been hard earned — lots of cajoling and banging on corporate doors, plus some judicious wielding of the cut-throat. The South African Soccer Federation by contrast, have mastered the art of doing something with nothing. Starved of sponsorship, they have run national competitions on community commitment alone.

That same spirit has long been evident

in townships and villages all over the country, no matter what league people play under, where people who are poor still manage to scrape up the raddles for whitewash, some poles and a set of jerseys. The new soccer body must draw deep on that strength.

Third, South Africa has the same natural advantage as Brazil, Cameroon and countless other underdeveloped countries. In England commentators frequently mourn the death of the street game and the kind of lessons players used to learn from guiding a tennis ball down a potholed street. This country is rich in the breathtaking skills that are best learned playing soccer in its most basic form. And it is blessed by the fact that millions of South Africans love the game.

Finally, no national team will play with the fire of the first ever South African XI, and scores more will play their hearts out just to make the squad. Generations of great players — Percy Moloi, Patrick Ntsoelengoe, Jomo Sono — have been and gone without ever playing for their country.

Those luckier than they were will know just what this chance is worth. And while some of the goals of unity may from time to time get lost in the cut-and-thrust of club soccer, the prospect of international victory or worse, defeat, should give our game a common purpose that can only lift standards.

So much to look forward to, then ... but there are pitfalls too. The first is the hor-

rendous backlog in facilities and no clear indication of who is going to resolve it and how. Housing and healthcare will compete fiercely for whatever resources are going in the future. Already, soccer fields in Soweto have been commandeered for house-building. Of course townships need both, but soccer will not progress with nowhere to play.

A second problem is an undeniable decline in playing standards at all levels, particularly in the professional game. The fact that fans are voting with their feet is one clear indication of this.

But there are also clear signs on the pitch. Levels of concentration and teamwork are generally low — just look at how often players under no pressure at all give the ball away. The number of shots on target in a game can usually be counted on one hand. And the quality of crosses — both the position players get into to centre and the delivery of the ball — is invariably poor. The less said about set pieces, particularly corners, the better.

This situation is made worse by a third weakness — there has been little willingness to recognise and address this problem. A 24 team first division may have been politically necessary, but it is going to be disastrous for standards. There is no national coach at the professional level and no regional equivalents for amateurs and juniors. South African soccer has no national plan.

When it gets one — and that should be high on the priority list — there will be,

pressures to concentrate on extending the game. But it is equally crucial that South African soccer commits itself to excellence too, and develops programmes that both tend to the roots and reap the very best of the crop.

To get that right will require administration of the highest order and the prospects are not promising. Soccer has become a comfortable way of life for many officials. Big games out of town are always turned into holidays for officials and their families and friends. The new body simply can't waste money like that, especially with more officials coming on board.

Worse still, a number of senior officials were sent to Italy during the World Cup. Not one of them took the opportunity to meet with the scores of soccer people from around the world and particularly Africa who were readily available, the people they will be dealing with directly in the not too distant future.

South African soccer has a poor record of separating out the business side of the game and its technical needs.

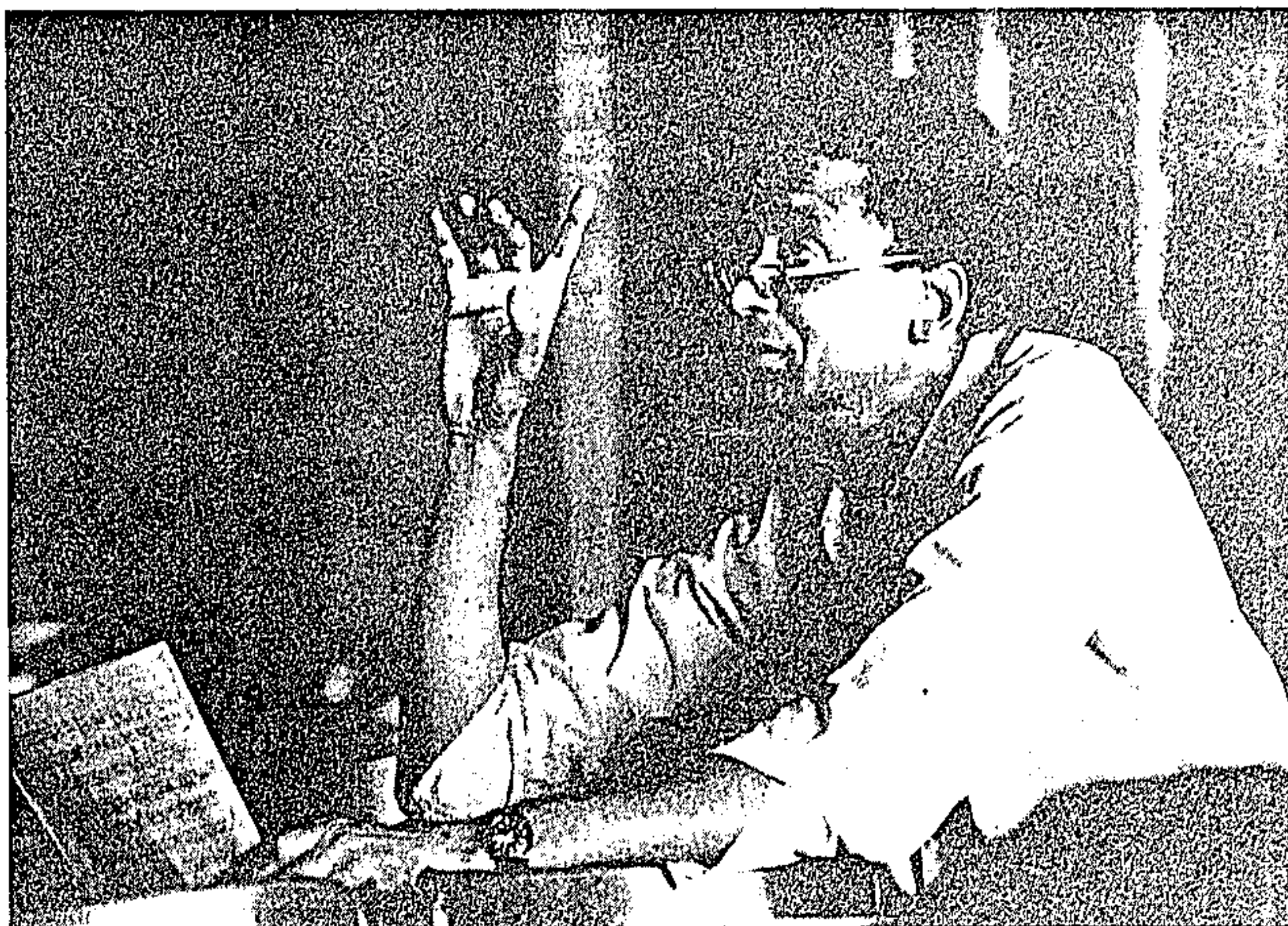
Both are important but coaches must be left to coach — something which even the top clubs have yet to learn.

Looking at the game as a whole, our soccer at this moment is in dire need of expertise.

Let those who can provide it take control. We are sitting on a rich seam of soccer gold. Those who don't know how to mine it will hopefully get the shaft.

Restless 'son of South Easter' returns

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South
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INSPIRED: Abdullah Ibrahim at rehearsals at his studio in New York

PIC: RASHID LOMBARD

THE most internationally-renowned musical son of the Cape, Abdullah Ibrahim (Dollar Brand), returns next week after 15 years.

A guest of the Weekly Mail Film Festival, Ibrahim will perform at the screening of "Tilal" at the

By HEATHER ROBERTSON
AND ABDURAGHIEM JOHNSTONE

Luxurama Cinema in Wynberg.

Born in Cape Town, Ibrahim grew up with the folk tunes of District Six and gospel influences of the American Methodist Episcopal Church (AME) in which his grandmother and mother were pianists.

His sister, Mrs Betty

Smith, who lives in Kensington, near Cape Town, recalls that their family was always exposed to devotional music.

"Our whole family sang in the church choir because our mother was choir mistress."

"My grandmother Margaret Brand used to have sing

songs with us in the evenings," she says.

Ibrahim acquired the nickname "Dollar" from sailors because he always carried dollars with him to buy the latest jazz albums they brought from foreign shores.

In the fifties Ibrahim formed the Jazz Epistles with alto saxophonist Kippie Mokoetsi, trumpeter Hugh Masekela, trombonist Jonas Gwangwa, bassist Johnny Gertze and drummer Makhaya Ntshoko.

Discussing the traumatic conditions faced by musicians at the time, Ibrahim says: "As performers and creators, our situation was much more abrasive because we had no means of earning a living. The creative field was not considered to be work."

"Like everyone else, we could play only in designated areas. Even when we did achieve some interna-

tional acclaim, we never received the same treatment as visiting artists.

"This and the accumulative impossibility of working consistently with our art made us leave South Africa," he says.

Mrs Betty Smith, recalls that he started touring internationally in 1959 but had always returned to Cape Town once a year so as not to miss the Nuwe Jaar celebrations.

He referred to it as the "blazing swamp fire of satin sound" in Blues for District Six.

Ibrahim's conversion to Islam and his name change from Adolphus Brand to Abdullah Ibrahim meant a new life and new allegiances. For Ibrahim Islam "brought a clarity of vision and understanding to everything".

"I try to the best of my ability to live by it and basically be of service to my

family and people, speak for the voiceless, speak up against injustice and create around us an atmosphere of love."

His music and attitude to life are inseparable. According to him music is a healing force.

Ibrahim views the contemporary funk sounds of younger South African artists like Brenda Fassie and Sipho Hotsticks Mabusas as "functional pop".

He believes Basil "Manenberg" Coetzee exemplifies the emerging scene — as have the late Johnny Dymal and Dudu Pukwana.

"The pop artists come and go, but this music and its musicians are enduring in the tradition. You'll find that our greatest joy is to be in close relationship with God and people."

"We are not politicians, activists or elitists. Our duty is to offer help to those who

activists or elitists. Our duty is to offer help to those who ask — regardless of race or religion. We do so best through our music."

Ibrahim and his wife-Sathima Bea Benjamin run their own recording studio, Ekapa, in New York. He explains that they record on their label so that they can maintain complete artistic control and integrity.

"We produced, promoted and marketed the Royal Festival concerts ourselves. This is the kind of initiative we hope to inspire in young musicians and performers."

Ibrahim is an ANC member and has been active in its Department of Arts and Culture.

Honoured

"The ANC is the only organisation which has ever asked me to play a role in our country's future. I feel deeply honoured and like a fully fledged member of a community," he says.

Ibrahim's family and past associates are eagerly awaiting his arrival.

Rashied Vallie who promoted Ibrahim in the past and now runs Sun Music Company says "He is one of the true great exports that South Africa has outside. He's a genius in his field of music. We should encourage him to play more concerts and record them."

"Dollar Brand has still got lots to offer South Africa and the world at large. He is one of the jazz greats."

Sabenza saxophonist Basil Coetzee, who accompanied Ibrahim on his Manenberg LP, is enthusiastic about his mentor's return home.

"It's great that Dollar is coming back home. He has taught me a lot about music. He is a great muso and lots of young musicians are keen to meet him and to know what he is all about," he says.

Ibrahim's sister Mrs Jenny Appels from Bellville South says she and her family are thrilled because the last time they saw him her children were still young. "Ek is al nou 'n ouma," she said.

STUDENT ADMISSIONS, 1991

Applications are invited for undergraduate and postgraduate studies for the 1991 academic year.

Courses of Study

The University of the Western Cape offers wide-ranging general and career-orientated undergraduate and postgraduate programmes in the following Faculties:

Arts; Natural Science; Economics and Management Sciences; Education; Law; Theology; Community and Health Sciences; and Dentistry.

Closing Dates for Applications

Music	15 September 1990
B Ch D II (Dentistry) and B Pharm II (Pharmacy)	15 September 1990
Social Work; Human Ecology; Occupational Therapy; Physiotherapy and Nursing	15 October 1990
All other undergraduate studies	31 October 1990
Honours in Afrikaans	31 October 1990
Postgraduate studies (Honours, Higher Diploma)	30 November 1990
Honours Psychology	15 November 1990
B Ed	15 November 1990
M Ed	15 November 1990
D Ed	15 November 1990
LL B	15 January 1991
Other Masters and Doctoral Studies	28 February 1991

All application forms must be accompanied by an application fee of R20,00.

Accommodation

Hostel accommodation is limited. There is however private accommodation available and a list of private individuals offering boarding is obtainable from the University on request.

Note: Acceptance as a student does not imply acceptance for hostel accommodation.

Financial Assistance

Owing to limited University funds being available for bursaries, applicants who are unable to meet the full costs of studying at the University are advised to apply for financial assistance from as many sources as possible before entering the University. State Bursaries/Loans are available for teaching training and in a limited number of other fields.

Application forms and further information are obtainable from the Assistant Registrar (Student Affairs), University of the Western Cape, Private Bag X17, Bellville 7530. Telephone: (021) 959-2115, 959-2537, 959-2897, 959-3112 and 959-3113.



University of the Western Cape

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MASTER'S DEGREE IN EDUCATIONAL PSYCHOLOGY

Department of Educational Psychology

This coursework and minithesis degree has been designed for persons interested in current issues in educational psychology, wishing to expand their theoretical and practical expertise in school counselling or special education, and developing research skills. Postgraduate qualifications in the disciplines concerned are required and relevant professional experience will be advantageous.

MASTER'S DEGREE IN EDUCATION & DEMOCRACY

Department of Philosophy of Education

Persons interested in the study of education and democracy in the disciplines of history and philosophy of education are invited to apply for entry to this coursework and minithesis degree. Although it is not a requirement, formal qualifications in any of the social sciences, especially History or Philosophy, will be regarded as advantages.

The formal entry qualification for these degrees is either a BEd or an appropriate honours degree.

Applications for entry in 1991 are due by Monday, 17 September 1990. Application forms are available from: The Faculty Officer, Faculty of Education, UWC, Private Bag X17, Bellville 7535. Tel: (021) 959-2430.



University of the Western Cape

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no Major Barbara', y's ANC cultural chief



Masekela, ANC cultural chief. PIC: RASHID LOMBARD

SISTER to independent-minded controversial trumpeter Hugh, Barbara Masekela is quick to correct an impression that she is a "commis-sar".

People have created this impression, says the former school teacher and a mother of two sons.

She is constantly flooded with requests from the press and various cultural organisations for comment on the cultural boycott and the ANC's position on censorship in the arts.

"The ANC is not a censorship board," she asserts.

Masekela says her department has been established to promote the arts and there is still an ongoing battle for recognition of the arts in the ANC and the broader South African society.

"Unless we are organised properly, culture will always be in an office at the back, asked to respond to difficult questions."

"We need the various artistic disciplines to be organised and national artists unions to be formed."

Vacuum

She says the DAC serves as a facilitator for artists' organisations which are operating "in a legal vacuum without appropriate" understanding of laws of copyright and production.

"It's for this reason that the ANC has been involved in setting up structures which mobilise artists," she explains.

"Once we have state and regional government structures set up properly, then we won't need to play this kind of role."

Several controversies have arisen over ANC aligned Sama's handling of exiled musicians returning to South Africa. Musicians like "Dollar Brand" and Miriam Makeba have been accused of transgressing the cultural boycott by the South African Musicians Alliance, leading to the DAC and the "culture desk" being labelled censorship boards.

"We have to take into account the circumstances of repression,

She is tough as nails.

Barbara Masekela has been branded the ANC's commissar of culture, a firebrand responsible for policing artists who defy the cultural boycott. Assertive, sometimes schoolmarmish in her firm handling of issues and impatient with constant demands on her as head of the movement's Department of Arts and Culture (DAC), there is no "beating about the bush" with Masekela, writes HEATHER ROBERTSON:

danger, lack of freedom of assembly which led to things like the cultural desk being formed," explains Masekela.

"The people who were in positions of leadership were working at great risk to themselves. But now we cannot continue to organise in the same secretive

way. We need to discuss initiatives openly," she says.

"Our primary task is to democratise and work towards a national cultural organisation."

"If I were a writer, wouldn't like to be in a position where some politician always looks over my shoulder."

She says the DAC needs to shift from policing the cultural boycott to developing training and educational structures for the disadvantaged.

"We need to harness the skills of professionals to promote the development of those who need skills," she says.

She argues that the need for cultural facilities like libraries in the townships is an issue which must be tackled by civic organ-

isations. "The problem with progressives is that we want to re-invent the wheel."

"People in local organisations need to start demanding their basic public rights from local municipalities," she says.

According to Masekela, the role of the intellectuals is to highlight

issues like the right of access to mass media and public radio which is available in the Western world.

"Even the average white person on the platteland does not know about the need for public radio. Do they know that they have the right to decide what they would like to hear on the radio?"

The problem is that people expect political leaders to pay minute attention to all these details," she says.

"It's our task as cultural workers to inform political organisations of our demands so that we can help to form relevant policy," she says.

The major task of exiled members of the DAC is "to integrate ourselves into our community," she says.

'We need to harness the skills of professionals to promote the development of those who need skills'



Barbara Masekela and an ANC member on their arrival at DF Malan airport in Cape Town

Give us a buzz on Mondays from 10am to 5pm at 462 2012 and we'll make sure your beat hits the street.

WHAT'S THE BUZZ



The Groove, Athlone Industria

Thurs: New hip cover versions from Horizon featuring Robbie Jansen.

Fri: Ear-smashing

feet-crashing disco with Georgie and Georgie who are willing to play anything even your heart strings.

Sat: Jazzy covers and originals for you to smooch to with Horizon.

New Sportsman, Newlands Sun

Powerhouse of sound and light, Berlin 11, currently touring South Africa will be playing on Mon to Sat from 8pm until late. The group hots up mid-winter temperatures with their own polished versions of Top 40 hits.

Red Parrot, St James Hotel

X-talk duo Tuesdays to Saturdays 8pm to 12am. Rock Pop Duo.

Hard Rock, Sea Point

The Wallstreet rock trio will be cocking it to you as you slurp your steak on Wed, Fri and Sat from 9pm to midnight.

Club Med, Glen Country Club

Mainstream laid-back pop/jazz band will lighten up your Sat afternoon from 2pm to 6pm.

Josephine's, Claremont

Tulan, a brave new solo entertainer, will be here from 8.30pm to 12.30am.

Baron Hotel, Bellville

Solo artist Dave Paul plays here Tues to Sat from 7.30pm to 11.30pm.

Inn on the Square

Featuring friendly piano vocalist Leon Sack. Mon to Fri from 5.30pm to 9.30pm.

Lord Charles Hotel, Somerset West

Dinner dance band Jigsaw play here Fri and Sat nights from 8pm to midnight.

The Base, Shortmarket St

Featuring Cape Town's best known reggae group Smoking Brass. They will be jamming at The Base on Fri, October 5 and Sat, October 6.

On Sun, October 7: Ezra and Duke Ngukana will be performing some of their original hits. They will be backed by Workforce.

The Visual Arts Group

The Visual Arts Group, an organisation of progressive visual artists is officially launching on Saturday, October 6, with a meeting from 2 - 5pm at 46 Canterbury St, (off Roeland St), Cape Town. If you are a visual artist and want to join the organisation you are invited to the launch and to bring a piece of your work.

Eat, drink, music and poetry will start from 7pm. Artist, Lionel Davis will be opening the event.



Telefriend is a Christian counselling telephone service which offers solutions, based on the bible, to the pressures of life. Crisis calls are also handled. Tel 557-4177

Reach Out-Anonymous group for depression sufferers meets once a month. For information write to Reach Out, PO Box 16578, Vlaeberg 8018.

Worldwide Tape Talk. If you are interested in corresponding with people all over the world on cassette tape, write to PO Box 23470, Claremont 7735 or Tel 762-2468.

Play ball plea to gangsters

By REHANA ROSSOUW

THE National Sport and Olympic Committee has agreed to draw former Elsies River gangsters into their sports codes as part of a campaign against crime.

Churches in the area are making their venues available for recreational activities.

Community, church, youth and sports organisations in the area want to get gangsters to stop the violence and become involved in sports and culture.

"A karate club in the area is also offering training for the community in self-defence," community leader Dan Braaf said.

The campaign against gangsterism in the area is being spearheaded by the Elsies River branch of the ANC.

The son of a leading anti-gang campaigner was brutally slain by gangsters last month.

Two gangsters have joined the athletics club administered by him and community leaders are talking to the leaders of the two major gangs in the area, the Corner Boys and the American Gigolos.

ANC denies lifting sports ban

CNA Times 4/10/90 Staff Reporter (292)

THE ANC's department of sport and culture yesterday rejected out of hand a London Daily Telegraph report that the ANC had signalled an intention to withdraw opposition to international rugby tours of South Africa next year.

The newspaper reported that ANC "delegates" had told the SA Rugby Board this.

An ANC spokesman emphasised that until all sporting codes had been unified under the SA National Olympic Committee there could be no "situation" in which the ANC would take a unilateral position "in terms of lifting the moratorium".

ANC may back rugby tour, says Craven

Business Day Reporter

SA RUGBY Board president Danie Craven said yesterday he had been assured by an unnamed "third person" that the ANC would not oppose an international rugby tour to SA next year providing the pace of political change did not slacken.

Craven was commenting on a Daily Telegraph report from London saying the ANC would approve international tours from 1991.

And ANC sources acknowledged yesterday that SA's possible participation in the next Africa Cup soccer tournament was being informally discussed between the

organisation and soccer administrators. Craven and Northern Transvaal president Louis Luyt had, the report said, been negotiating with the ANC while observing the moratorium on international tours.

Daily Telegraph rugby correspondent John Reason reported that the Springboks were now favourites to host rugby's World Cup in 1995.

ANC spokesmen in Johannesburg and London yesterday firmly denied that any decision had been taken on SA's readmis-

sion to world rugby.

ANC NEC member Steve Tshwete said the organisation was concerned that the Telegraph's article could jeopardise unity negotiations between the SA Rugby Board and the SA Rugby Union.

However, he said, the ANC would discuss each sport's international participation once unity and non-racialism had been achieved within a particular code.

The ANC, Tshwete said, wanted to reward those sports which had achieved unity and non-racialism.

● See Back Page

Ban on rugby tours stays - ANC

Political Staff

The ANC's position on the international sports moratorium against South Africa had not changed and the organisation would therefore not back South Africa's return to world rugby next year, ANC national executive committee member Steve Tshwete said yesterday.

He was responding to reports in British newspapers quoting South

African Rugby Board (SARB) president Danie Craven as saying he had received assurances from ANC leaders that they were prepared, given the recent political changes in the country, to support South Africa's return to international rugby.

"That is not true," Mr Tshwete said. "We have never held a meeting with the SARB. Our position on the sports mora-

torium against South Africa remains the same."

He said the country could not return to international rugby so long as there were two rugby bodies, the SARB and the South African Rugby Union. It was for this reason that the ANC backed the merger talks between the two groups.

Once the merger occurred, the situation would be reviewed.

but there is a long way to go before the demand is met

SPORT in this country might be looking forward to the new South Africa but what it is going to have to deal with is the real South Africa.

In the real South Africa, South Africans will not only have to correct the effects of a system that has deprived 80 percent of the population of their rightful position, but also cater on a just basis for future growth.

Sports organisations, like all others, will have to critically evaluate their outdated roles and define new functions for themselves. And in doing so they will have to find ways of resolving the fact that sport in the 1990s will be pulling in two very different directions.

On one hand there is sport as "spectacle", with its emphasis on media exposure, results, professionalisation and an elitist approach to participation and use of resources. On the other hand there is sport as social responsibility, the need to extend leisure and recreation to as many people as possible.

This balancing act will have to be carried out against the background of profound population shifts which could impact on the organisation of sport in a host of unexpected ways.

By the year 2000, South Africa's population will have grown to around 47-million. The white population is currently ageing and will continue to do so — only 20 percent will be under 15 at the turn of the century. The African population, by contrast, is very young.

and will stay that way — by the year 2000, 39 percent will be under 15.

The number of primary and secondary school pupils will increase to more than 11-million, 83 percent of them African.

What that implies for sport amongst whites is less need for facilities for young people and an increased need for sport types like bowls, tennis, golf, squash and jogging.

For Africans, optimal sport provision at the school level is going to be a high priority need. The fact that the South African junior athletics championships currently involve almost exclusively whites indicates just how serious the current situation is.

The Human Sciences Research Council in 1984 found that of all school sports facilities, whites owned 73 percent of all athletics tracks, 83 percent of the swimming pools and 82 percent of all rugby fields.

The total number of non-school sport participants in South Africa will increase from 7,65-million currently to 9,98-million in the year 2000. Four geographical regions — the Eastern Cape, the Western Cape, Natal and the PWV

A couple of sports facilities take shape — just 29 000 more to go

W/E Mail 5/10-11/10/90

292

ing as part of a national plan.

On the establishment side there are 120 sports bodies. On the non-establishment side there are 22 codes of sport, some of them split between the South African Council on Sport and the National Olympic and Sports Congress.

At schools level there are 17 different education departments. In future we could see the same kind of collapse in the sports structure as we are now seeing in education. At the moment, sport is being artificially propped up by the corporate capital put into the bigger sports.

The international sporting world will, in the next few months, clearly spell out the requirements for South African sport's admittance into the international fold.

Social responsibility requirements will be high on the priority list. But positive world opinion seems to be increasing faster than the rate at which these issues are being addressed and non-establishment drawn in to participate in a meaningful restructuring.

I don't believe it is in the long-term interests of the country to remove the barriers too quickly and unconditionally. If we get back into world sport now, everybody will start doing their own thing and we will stay where we are.

If South African sport gets back before a solid start has been made on redressing the imbalances, a golden opportunity for real changes may well have been lost.

for expected growth.

In four regions — Northern Transvaal, the Orange Free State, Eastern Transvaal and Western Transvaal — existing needs by far exceed the need to cater for growing demand. That indicates just how badly those particular areas have been neglected.

All of this is going to cost R1 870-million. That money will have to be found in competition with the priorities of housing, education and health care in a recession-hit economy. As it is at present, state spending on culture and recreation is just one percent of budget.

Given the existing disparity in the availability of facilities and participation opportunities, South African sport is faced with a problem that could take a lifetime to redress. It is a problem that must be considered at least as important as the return to international competition.

The biggest obstacle to that at present is that our sport is currently fragmented and lacking in a national strategy. Administrators have not even begun to quantify the size of the problem and there is no sports body which is operational.

Finding the funds to redress the imbalance in South African sport is not going to be easy. **WILLIE BASSON** of the Congress of South African Sport addresses the issue

— will account for 80 percent of this increase.

The sports that will experience the greatest increase in numbers of participants are, in order, tennis (+339 000), soccer (319 000), squash (180 000), road running (168 000), swimming (120 000), netball (115 000), golf (106 000) and aerobics (105 000).

What does this mean in terms of facilities? Sports requiring fields will have to cater for a 28 percent increase in participation, those played in halls for a 25 percent rise and those requiring specialised facilities — like swimming pools — for an increase in users of 38 percent.

Looked at overall, this means a total of 29 350 facilities will have to be established to satisfy demand — 18 670 to meet existing needs and 10 680 to cater

SPORT: Community groups and the Sacu combine to upgrade township facilities ...

Sticky wicket ... Billy Mabena surrounded by refuse and sewage at the Alexandra cricket nets

Pictures: STEVE HILTON-BARBER

Cricket enthusiasts in Alexandra will soon be reaping the benefits of greater co-operation between the community and sports administrators.

JOHN PERLMAN reports

YOU can't expect a fast bowler to work up decent pace if he can't even run up to the wicket. Walter Masemola is fast all right. Those who have coached the young man from Alexandra township — he will be 15 this month — believe he could play for Transvaal before he is 20 and perhaps even open the attack for South Africa.

Masemola, and other youngsters who were switched on to cricket three years ago by the South African Cricket Union's township programme, used to practice in six nets that were put up in the middle of Alexandra. They could bowl and bat as often as they liked — the nets, after all, were just a boundary throw away from the flats where Masemola lives.

But from 1988, squatters, forced into shacks by the township's overwhelming housing shortage, began setting up shanties just over the fence from the cricket nets. Living without any services, they simply dumped all their rubbish over the side. Nobody ever bothered to clean it up.

It wasn't just that the stench became overwhelming. The run-up to each net was turned into an obstacle course of sewage and trash.

"We used to practice every day here, but then this rubbish became too much," says Billy Mabena, Masemola's cousin and a hard-hitting batsman who was picked for the Transvaal primary schools B team. "We can't really play here now."

From Monday, though, that is all going to change. The rubbish is going to be removed and the nets, like the derelict tennis and netball courts nearby, will be repaired. The dusty soccer field adjacent will soon be covered in "instant grass", the whole complex will be enclosed by a solid wall and there are plans to build a clubhouse, change-rooms and a groundsman's office.

For Masemola, Mabena and others

From rubbish to resources in Alexandra

W/E Hall 5/10-11/10/90 (292)



Rubbish dump ... cricket practice is hazardous in Alex

this will signal more than just an improvement in their sports facilities. It also represents the loosening of a knot that always had the potential to choke off their desire and opportunity to play cricket.

The upgrading project, which will cost R265 000, was announced as a joint effort by the Alexandra Civic Organisation and other community groups on the one hand, and the Sacu on the other. Not so long ago, these two parties were firmly ranged on opposite sides over the tour to South Africa by Mike Gatting's English rebels.

When the tour was announced, Alexandra community leader and former treason trialist Moses Mayekiso was one of the first to speak out against it. "In Alexandra, the Sacu claims to have done some things, but they have worked through the Department of Education and Training and some teachers," he said. "They have never ap-

proached community organisations and youth groups. We are not saying people can't do anything in Alex; but there are things that they can't do, like rebel tours. We will do all in our power to dismiss the rebels."

When the English XI came to Johannesburg for the first test, police measures to keep demonstrators away from the Wanderers led to fierce clashes in the streets of Alexandra. There was not going to be much cricket in the township for the rest of that summer.

Before there could be any talk of joint upgrading projects — a major corporation had offered the money some time ago — that particular hatchet had to be buried.

Sacu managing director, Ali Bacher, said publicly that the tour had been "ill-timed and ill-advised" and apologised to the community for the "grief and physical pain" the tour had caused. "We are not here to take revenge for the mis-

takes of the past, but to build for the future," said Alexandra Sports Congress chairman, Kappie Nkwana.

"As far as we are concerned, our disagreement over the tour has been solved," said Paul Tshabalala, a member of ACO and charged with Mayekiso in the Alexandra treason trial. "Now the task of the civic organisation is to put resources at the disposal of the community."

Tshabalala said major developments of cricket facilities in the township would have to wait on the outcome of unity talks between the Sacu and the South African Cricket Board.

"We cannot work with two bodies serving one interest," he said.

But the Alexandra community groups had secured a further R550 000 for the building of a sports centre in the East Bank area of the township. Soccer is probably the sport most in need — at present more than 100 township teams share five fields, only one of them grassed. "But a cricket pitch should also be part of that," Tshabalala said.

In the meanwhile, Tshabalala said, youngsters like Masemola and Mabena should continue with their weekly coaching sessions at the Wanderers. "We do not object to that," he said. "How can we object when we have no facilities in Alexandra? They must keep on playing so they can upgrade their skills. And one day they will be able to teach others how to play."

It seems the kids of Alexandra have already been doing that. Masemola and Mabena have been the brightest stars to emerge from Dark City so far, but just behind is Daniel Khumalo (13) who looks set to follow them into the Transvaal primary schools team.

Last Sunday, Khumalo was getting ready to take part in the Treadwell cricket week for Johannesburg primary schools. "I played in the week last year, but I didn't take so many wickets. But this year I am going to do much better," he said. On the first day's play, Khumalo, who bowls medium pace, took three wickets for 23. The next day, he cleaned up with six for 13.

"We have done well playing in other places," says Mabena. "But we have never played a game here in Alex. When we do, I know people are going to come out and watch. It's going to be great."

MUSICAL POLITICS: First there were three conflicting 'exiles return' concerts ... now there are only two

The saga of the three concerts for exiles

Confusion has reigned over the various concerts planned to welcome returning exiles — three concerts in all were planned.

IVOR POWELL reports

ANYONE watching the press for details of the proposed concert celebrating the return of South Africa's musical exiles can be forgiven a certain bemusement.

Over the past few weeks, since the idea of a big-bang "Exiles Return" musical extravaganza was first publicised, no fewer than three versions of the same unique, once in a lifetime, exiles return in triumph to the country of their birth concert have been mooted — all with the same enthusiasm and the same sense of definitiveness.

Such bemused readers may now take heart. The field has been narrowed down to two.

Antagonisms which have been building up in recent weeks between the South African Musicians' Alliance and the Hugh Masekela/Abdullah Ibrahim factions seem to be in the process of being put aside in the interests of unity. And according to Sama representative Charles Nkosi, his organisation will be working with a range of other interest groups in order to mount an Exiles Return-spectacular.

This development reportedly followed a letter sent by trumpeter Masekela to, among others, Sun Music, which was involved in the organisation of its version of the concert. The letter pleads for unities to be forged.

In each of the three original versions, although in different permutations, the big name headline acts have been the same: Ibrahim, Masekela, Miriam Makeba, Letta Mbuli, Caiphas Semenya.

First there was the R2,5-million concert which was to have been organised and hosted by Sama. It was scheduled to take place sometime around the end of this year.

In the interests of this concert's success, Sama tried to prevent Ibrahim performing last month under the auspices of the *Weekly Mail* Film Festival — an injunction which Ibrahim duly ignored.

In a move largely born out of a sense of dissatisfaction with the other two alternatives, Masekela and Ibrahim announced that they were planning to organise their own concert in conjunction with a local recording company, Sun Music.

Most recently local impresario Morris Roda announced at a press conference on Friday that, in conjunction with footballer Jomo Sono, he was organising yet another version of the concert. He claimed to have contracted, amongst others, Makeba, Jonas Gwangwa, Mbuli, Semenya and Julian Bahula to appear on his bill.

Though basically a commercial venture ("We make no bones about the fact that we are businessmen, though we are businessmen with a conscience," Roda says), the Roda version of the concert was made public as having the full support of the African National Congress.

In part it was planned as a benefit for



Coming home soon ... these stars will play at one or other of the 'Exiles Return' concerts — Hugh Masekela (top left), Abdullah Ibrahim (top right), Jonas Gwangwa (bottom left) and Miriam Makeba (bottom right)

the ANC's Department of Social Welfare, headed by Winnie Mandela. An unspecified percentage of takings would go to the ANC's exile repatriation programme.

This version of the Exiles Return concert is actually the oldest of the three, having first been mooted in April and seriously organised since June. It was scheduled to kick off on December 1.

Despite Masekela's unity call, Roda confirmed on Wednesday that his concert would be going ahead as planned.

"If there are other people organising their own concerts, good luck to them," he said. "We are definitely going ahead with our concert. Anybody who has another idea is welcome to pursue it, but this is a concrete thing and it will happen."

Roda also confirmed that, despite a "misunderstanding" reported in *City Press* over the weekend to the effect that Makeba had not accepted the invitation, the first lady of South African music would in fact be appearing on his bill.

But Sama also confirmed on Wednesday that its version of the return of the exiles bonanza would be going ahead as scheduled — or not quite scheduled, the project having not yet gone beyond the planning stages.

Sama representative Nkosi said that during the course of Wednesday Sama had been involved in a series of consultations with its grassroots structures and that the consensus of the meeting was that the Sama concert would go ahead. Nkosi admitted, however, that the meeting had not been especially well attended and therefore any decisions taken could be reversed.

But, Nkosi said, the Sama concert would be going ahead in conjunction with the Ibrahim/Masekela version of the concert.

"Sama will not be the sole organiser of the event, but one amongst a group of participating organisations. We will contribute our skills and other groups and individuals will contribute theirs."

He refused to make any comment on the issue of the Roda concert, but Roda

said he had not been approached by Sama to throw in his lot with the others. He said he would not be prepared to consider the option in any case, since his concert had been organised well in advance and was already, so to speak, on the road.

He went on to say that he had approached both Sama and the ANC with his proposals in June, and no response had been received before "this became a concrete thing with the contracts already signed."

ANC media representative Gill Marcus said that the support lent by the ANC to the Roda version of the concert did not mean that the organisation was choosing sides.

"Our support was given to what we saw as a celebration of South African music, not to any particular faction. If there are tensions it is something which the ANC views as being unfortunate and we will look into ways of harmonising these tensions."

The ANC, Marcus said, did not want to see a series of concerts running in opposition to one another and thus

neutralising one another's impact.

But for all the ANC's desire to present a unified front, it seems unlikely that any accommodation can be reached between Roda and the rest. One of the central objections espoused by Masekela and Ibrahim to the original alternative versions of the concert was one regarding the destination of profits. The Sama alternative — which would have had moneys realised by the concert reverting to Sama itself — was as unacceptable as what was perceived as profiteering on the part of Roda and Sono.

What the two exiles and their associates were deeply committed to was the idea that the money raised by the concert should revert to a non-partisan arts fund and thus directly benefit the community in the area of culture. Such a fund had to remain independent of any political organisations, in their opinion.

Supporters of this view feel that the government should foot the bill for the return of exiles. Said one: "But artists have nobody to claim from. If money is not pumped into the development of culture very soon, can you see the new government making it a priority in 10 years' time?"

Barbara Masekela, head of the ANC's Department of Arts and Culture, reportedly supports this option. According to sources close to the DAC head, she had no knowledge of official ANC support of the Roda project until it was announced at the press conference.

Roda is adamant that (apart from himself and his associates) it is exiles who should benefit from a return of the ex-

ANC will oppose world rugby move

Sowetan 5/10/90 292

**SOWETAN
Correspondent**

THE African National Congress would oppose the move by South Africa to return to world rugby next year, ANC national executive committee member Mr Steve Tshwete said yesterday.



STEVE TSHWETE

reports in British newspapers quoting South African Rugby Board president Dr Danie Craven as saying he had received assurances from ANC leaders that they were prepared to support the

country's return to international rugby given the recent political changes in the country.

"That is not true," Tshwete said. "We have not held a meeting with the SARB. Our position on the sports moratorium against South Africa remains the same."

He said as long as there were two rugby bodies in the country, the SARB and the South African Rugby Union, the country would not return to international rugby.

It was for this reason that the ANC was backing the on-going merger talks between the two bodies

and hoped that one controlling non-racial body would be agreed upon soon.

Once the merger had occurred the ANC, in consultation with other organisations and sports bodies, would then review the rugby situation.

Asked if South Africans could be justifiably optimistic about the country's return to international rugby once the unity deal between the two rugby bodies had been clinched, Tshwete said:

"We are saying to the international community: boycott South African

apartheid sport."

"Frustrate it and support the non-racial democratic structure emerging in the country today by providing coaching and other kinds of help.

"Once there is a single controlling rugby board we will facilitate the union with the rest of the world."

Tshwete said the ANC discouraged wild speculation abroad about South Africa's early return to international sport "because this hardens attitudes on the ground".

He said: "Let them give us a chance to get our house in order first."

Civilised

SA athletics' false hopes

Legacy of apartheid will deny blacks Bok colours

THE athletics scene is aglow with excitement about the possibility of South Africa being allowed to compete in the 1996 Olympics.

This excitement is sparked off by a belief that President FW de Klerks' reform policy is on course.

The removal of the apartheid system and the formation of one non-racial athletics body are tickets for South Africa to return to international competition.

But even if the ticket becomes available it will benefit whites - as was the case before the country was barred from international sport 30 years ago.

One legacy of apartheid is that the country's black talent in the townships remains untapped, mainly in the track and field codes.

No facilities

There are still no sports facilities in black townships and there are less than five well-drilled black coaches around.

The South African Amateur Athletics Union (Saaau), which over the years moaned about how local talent was given a

By MOLEFI MIKA

raw deal by the international isolation, did nothing to help blacks.

One wonders why the South African Cricket Union, which earlier showed no interest in helping blacks acquire facilities and training, later changed its attitude and organised sponsorships worth millions of rands.

If South Africa was to be invited to compete in track and field competitions overseas, say next month, there would be about 23 whites and seven blacks in that team.

Of the eight blacks Marcel Winkler, the

promising 100m and 200m sprinter from Eersterus, would be the only woman.

And chances are that there will be fewer blacks in such a team in 1996.

This is because today's young white sprinters and field athletes will be tomorrow's Springboks thanks to the monopoly they enjoy of top-shelf training and proper facilities.

Convince

So, Saaau - a mother body to the South African Track and Field Association (Satfa), South African Road Running Association (Sarra) and the South African Cross Country Association (Sacca) - still has to convince some of us that it has rid itself of its racial bias.

Danie Malan, Satfa's chairman, says: "We have worked out a programme of holding clinics for athletes and officials in the townships. But we cannot start with that programme before we achieve unity with the Sacos' affiliates."

"We are committed to non-racial sport and we believe we can achieve this if we unite with the other body. But Sacos' people are not prepared to talk to us because of their 'no normal sports in an

abnormal society' policy."

Malan says if Sacos remains adamant about not talking to them, they will look upon the National Olympic Sports Council (NOSC) to help them organise activities in the township.

The apparently *verligte* Joe Stutzen, successor to retired *verkrampte* Professor Charles Nieuwoudt as Saaau's president, has also confirmed the alleged snub by Saaab.

But Saaab's president Harry Hendricks, said: "Gert Le Roux (Saaau's director) invited me telephonically to lunch the other day to talk about athletics."



Marcel Winkler ... top sprinter

"I then asked him to fax me what we would be talking about. Their fax message made it clear that

they wanted us to join them. There was nothing about unity in it. I then replied them that we are

not interested in joining a multi-national body.

"We are also aware of the state of black athletics and we are concerned about the lack of facilities which also affect us. As for unity talks, we believe this must go parallel with the political scenery. We cannot just join Saaau for the sake of international competitions."

Stutzen said that, although he was aware of the fact that blacks lacked dearly in track and field events, particularly the latter, he also pointed out that not many white clubs have track fields.

Acting

"We are going to start acting from now onward. It is my wish to see South Africa allowed back to compete overseas again. We are past the stage when race, religion and sex was considered in our competitions."

"I wish we could be allowed back to international competitions soon. It would really...



CHARLES NIEWOUTD

to have the Mathews Temanes (half-marathon), Zithulele Singes (marathon), Willie Motos (marathon), Tshakile Nzimandes (200m), Johan Rossouw (100m), David Hlabahlabas (800m) and Evette de Klerks (100m and 200m) competing with athletes from other countries," said Stutzen.

Getting a glimpse of life beyond apartheid

EACH time Abdullah Ibrahim sits down at the piano to play jazz, his South African audience gets a glimpse of life beyond apartheid.

The sight - familiar enough in the bars of New York - of the tall, willowy figure dressed in flowing white robes - has been denied them for many years.

Like many other South African musicians, writers and artists, Ibrahim, better known here as Dollar Brand, left the land of his birth to escape the apartheid laws which discriminated

against him because of the colour of his skin.

Now that apartheid is finally crumbling he is back, the first of a flood of returning musicians to perform at home.

"We discussed this among the musicians and everyone agreed it was the right time to come," he told a news conference last month, after returning to South Africa.

Even as he spoke, another of South Africa's famous sons, jazz trumpeter Hugh Masekela, arrived in Johannesburg.

Yet Ibrahim, who said he was here to pave the way for a mass concert of exiled musicians in November, has upset some anti-apartheid activists with his series of sell-out concerts.

Reforms

Despite reforms set in motion by President FW de Klerk, a cultural boycott against Pretoria is still in place and some people felt Ibrahim should have waited for the November event.

The ebullient Ibrahim, who has the blessing of the ANC, dismissed the controversy as a misunderstanding.

"He used to be known as Africa's best pianist," said ANC information chief Pallo Jordan, himself a former exile and a friend of Ibrahim.

"But he's more modest now," he added with a smile.

Ibrahim (56) admits going into exile was as much a career move as a political one.

"Apartheid made it virtually impossible to function as a creative artist. It was a career move - we had to leave the coun-

try because of apartheid," he said.

His band, the Jazz Epistles, formed with Hugh Masekela and saxophonist Kippie Moeketsi, had hit the top of the domestic market by the time the trio went abroad in 1962.

Sanctuary

They sought sanctuary in Switzerland from the turmoil which erupted at home after police killed 69 blacks in Sharpeville township in 1960.

At a concert in Zurich they got a crucial break. Duke Ellington was in the audience, and he liked them so much he sponsored their first American album - 'Duke Ellington Presents the Dollar Brand Trio'.

Ibrahim's original name was Adolphus Brand, but he picked up the nickname Dollar from the black American seamen who sold him jazz records when they docked in his native Cape Town.

At Ellington's urging, he went to the United States in 1965 where he involved himself with the free, or abstract, jazz scene, playing with musicians such as John Coltrane and Ornette Coleman.

Religious

Three years later, he converted to Islam, changing his name to Abdullah Ibrahim.

"I went through all of this stuff - yoga, Buddhism... For me it landed with Islam, especially because of its accessibility in the Cape," he said.

The seething Coloured ghettos of the southern-most province of Africa provided Ibrahim with



DOLLAR BRAND

musical as well as religious inspiration.

One of them, Manenberg, found fame as the title of one of his most popular albums. Ibrahim had barely played the opening notes at his homecoming concert when a cheer filled the hall.

Another gained a sadder notoriety. District Six was razed to the ground between the late 1960s and '70s to make way for a white suburb.

Point

"It was like a meeting point for so many different cultures: Xhosa, San, Malay, Arab and European," recalled Ibrahim.

Brand draws on this cultural heritage, incorporating African chants and carnival music in his compositions.

In the mid-1980s, he formed a seven-piece ensemble called Ekaya, which means home in several southern African languages. The group dedicated its work to the people of South Africa living under apartheid.

Ibrahim believes he can contribute to a new South Africa by passing on to black musicians the

marketing skills he has learnt abroad.

"The most important skills are networking skills, so that musicians can learn to sell their own songs," he said.

"In South Africa we have the possibility of contemporising traditional culture and incorporating all the other cultures."

Ibrahim did this in New York, developing township melodies into the sophisticated style that characterises his film, orchestral and piano scores today.

At first he found the city overwhelming, but adjusting was not too much of a problem. "If you come out of a South African township any other city in the world is like heaven."

But he realised how much he missed his home country when his daughter's pet hamster died and he could not find anywhere in the metropolis to bury it.

"Man, I walked the streets for hours just trying to find a piece of earth," he said. "At least in South Africa you have physical contact with the earth." Sapa-Reuter

Bahula back home for exiles' concert

Soweto 8/10/80

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By VICTOR
MEISOAMERE

JULIAN Bahula, who arrived in the country on Thursday, is the fourth exiled musician of international stature to come back to South Africa after more than two decades in exile.

He is the founder-member of the Malombo Afro music band.

Bahula is in the country to co-ordinate concerts

that will feature South African musicians who have been in exile.

"These will be historical events," said Bahula.

The concerts will be held in Johannesburg, Durban and Cape Town in December.

He was speaking at an

impromptu Press conference at the home of ANC deputy president Nelson Mandela in Soweto on Thursday, a few hours after he arrived in South Africa from London after over 25 years in exile.

He said proceeds from the concerts, promoted by Maurice Roda Promotions, Jomo Cosmos Football Club managing direc-

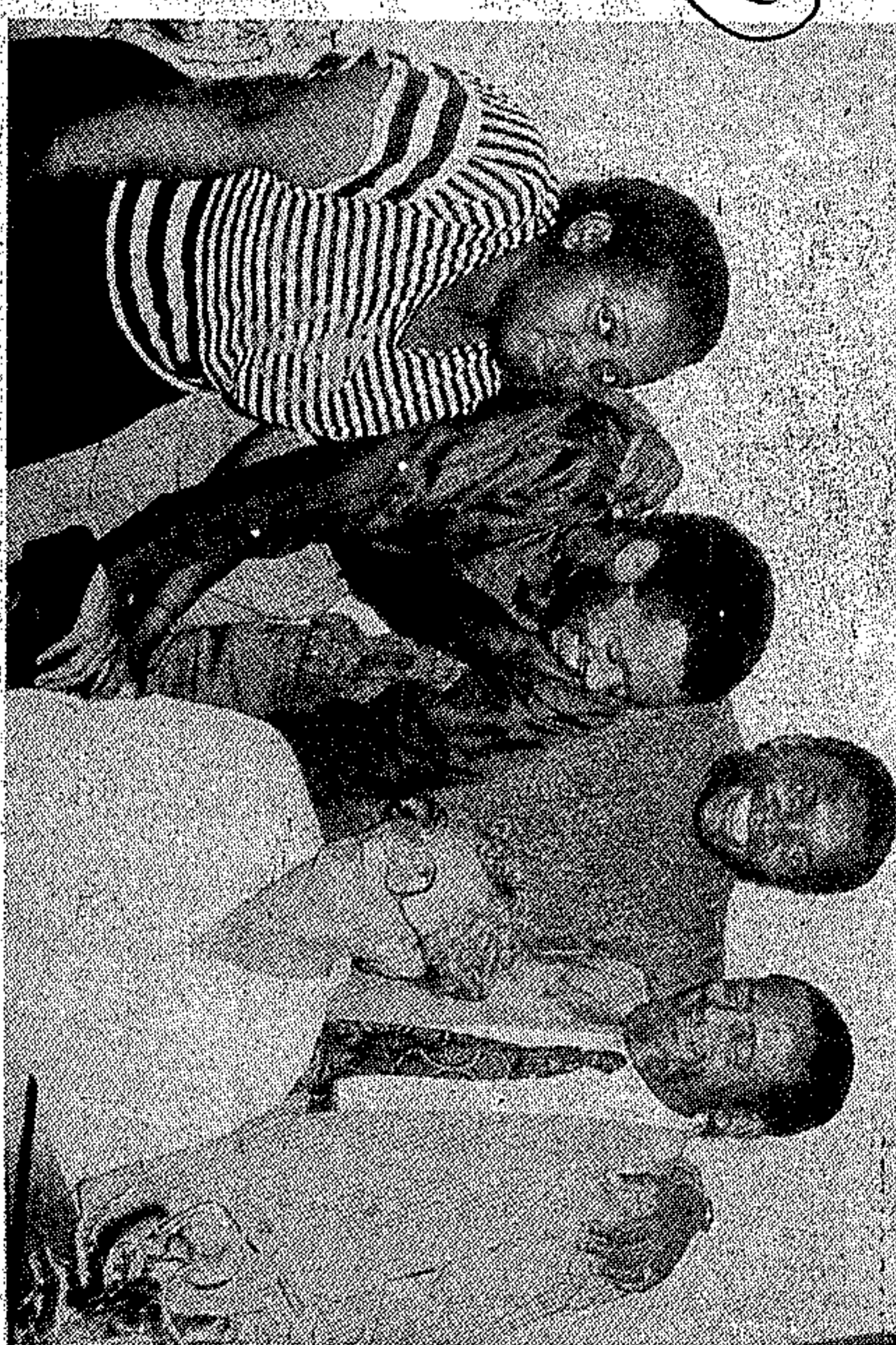
tor and player, Matsilele Sono, and himself, would go to the African National Congress' Department of Social Welfare.

Bahula said all the musicians billed for the show would be in South Africa before December 1.

He declined to mention names.

But some of the artists who have been announced to the media by Maurice Roda Promotions are Shikisha, Hugh Masekela, Caiphus Semenya, Letta Mbuli and Miriam Makeba.

Bahula said the cultural boycott should remain



From left: Nancy Bahula, Maurice Roda, Jomo Sono, Julian Bahula and his wife, Lisa, in front.

in effect until the establishment of a post-apartheid South Africa.

He said his reunion at the airport with his parents, Jack and Lena, was the most touching moment in his entire life.

"I would be happy to play during the concerts," he said.

He left South Africa with the band Hawk and later formed Jabula.



Talented teenagers will get free training, dance awards

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Sowetan 8/10/90

THE Schweppes Moving Into Dance Scholarships will be announced and awarded to talented teenagers at the Braamfontein Recreation Centre in Johannesburg on Sunday, October 14.

The presentation takes place from 4pm to 6pm.

The teenagers will study at the non-racial Moving Into Dance School. The function will include performances presented by the Schweppes Moving Into Dance Group and Mminotswelopele children.

The scholarships provide training for a year and include tuition costs, transport and dance clothing for the finalists.

Classes are given in Modern and Contemporary Dance, Creative Movement, Jazz, Ballet, African Dance and Communication and Performance Skills.

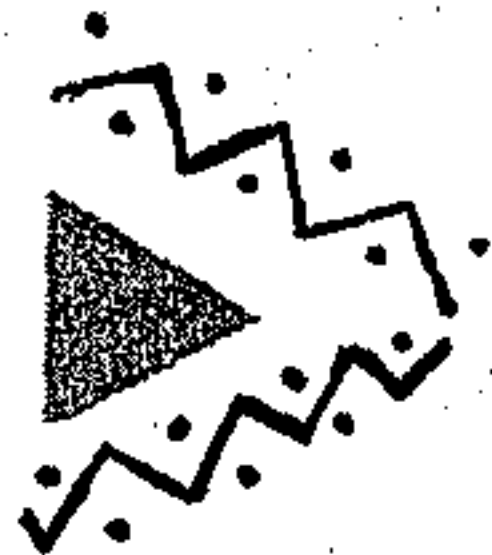
Twenty semi-finalists, chosen from a series of auditions, have taken part in the dance education programme since July 1990.

By ELLIOT MAKHAYA

The judges, Bev Elgie, Nadine Kinnear, Vaughn Girdlestone and Andrew Mnguni, have worked closely with the finalists.

Moving Into Dance was formed in 1978 by Sylvia Glasser as a non-racial dance company. The company which has performed at theatres, universities and art galleries throughout South Africa has provided a medium through which black and white students can work together for a common goal.

In 1987, the educational dance programme was started to provide training for talented disadvantaged students. Dance is taught as an integrated mind-body activity through which confidence is built and social skills acquired. Sponsorships from private companies has provided scholarships for students of all ages from the townships.



This is the nineteenth article in our series, *The Creative Act*, which appears in *Sowetan* every Tuesday. It discusses the methods, problems and issues in the making of theatre.



Benjy Francis



It is a tremendous sign of resilience (strength) that despite the socio-political limitations that theatre groups encounter in Africa, community theatre is flourishing in many countries. Theatre groups have responded in a number of creative ways to the lack of resources such as venues, transport and funds. Instead of bemoaning the lack of resources or being lured into city theatres, some creative teams have taken a critical look at the role and practice of theatre within the particular histories of their countries. This critical re-examination was linked to many struggles, not least of which is the search to define the essential form of theatre within the ambit of African performance traditions. One of the things discovered in the process is the need to distinguish between primary and secondary elements of theatre. In short, what are the absolute essentials in the making of performance. Is it necessary for the play to take place within a building specially designed for theatre? Is theatrical lighting important? Can these effects be achieved through other means? How far can we go in releasing the performance from the elements in modern theatre that mesmerise - stages that revolve, spectacular lighting designs and breath-taking sets that, many a time, side-line the actual performance.

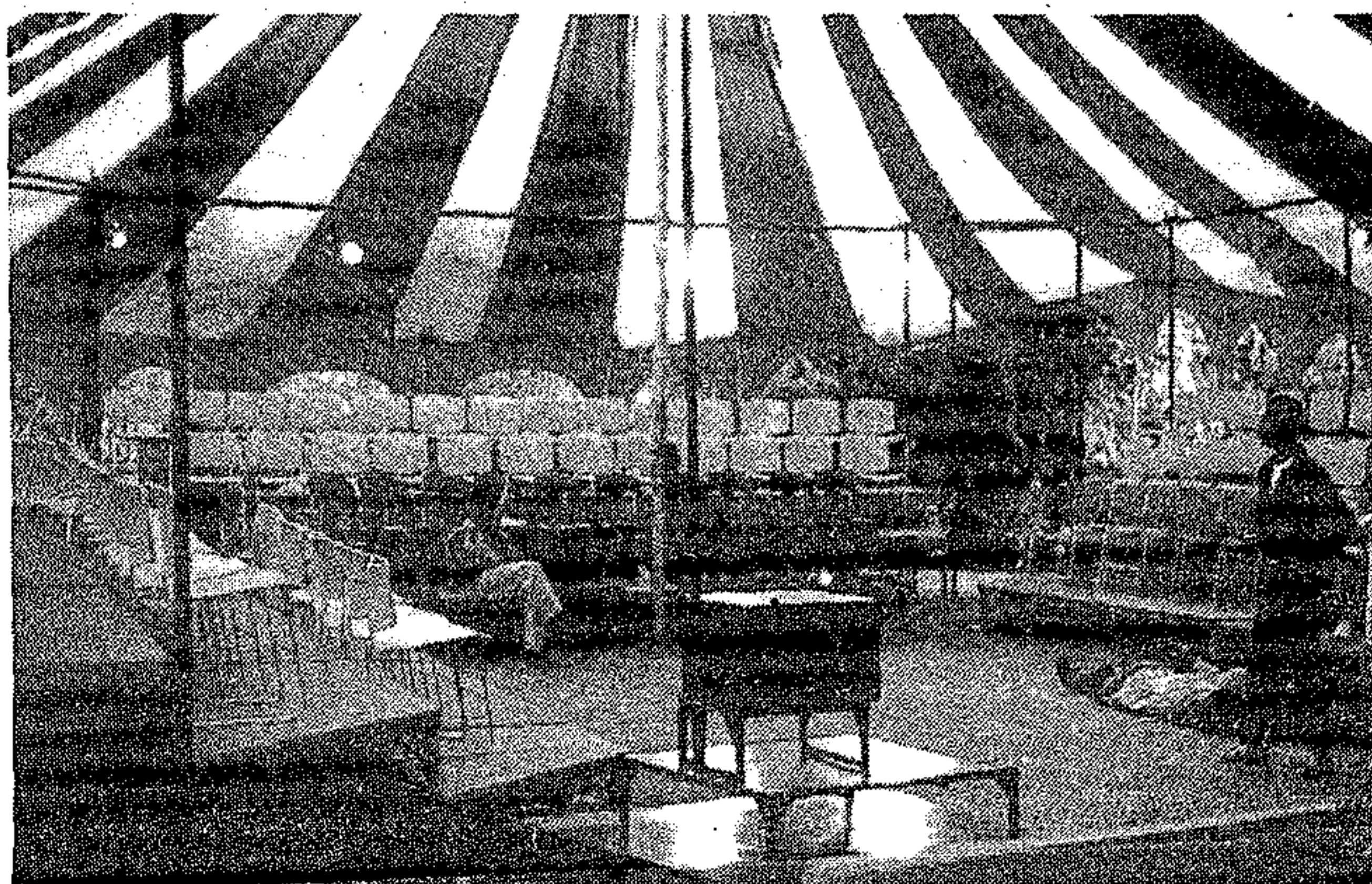
In trying to answer these questions imaginatively theatre groups realised that the primary element of theatre is the communication-link that is established between the performer and audience. The meaning of the space is defined by performer's actions and activities within it, while the audience constructs meaning through the clues presented by the performance. Performers create the shape of the space and endow it with a special meaning. It is possible then to create effective and entertaining theatre in almost any space with this barest minimum, without all the elements and trappings of modern theatre. Some of the creative uses of performance communication can be observed in scenes from everyday life. Take for instance, the blind musician strumming his guitar outside a departmental store or the roving tap-dancer followed by spectators from the one street corner to the next. Then there is the preacher on the train or bus who warns of Sodom and Gomorrah and the young hawk who creates a 'rap-performance' around his goods.

Independent African churches are also very instructive in the ways in which we have to

BUILDING AGAINST ODDS

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contend with the paucity of resources. Come the weekend we find many domestic and migrant workers employed in and around the city gathering in available open spaces. Usually these spaces lie on the fringes of the societies that they are servicing. The migratory nature of the worshipers lives, coupled with poverty and discriminatory legislation, has determined their need to create worship spaces that were not fixed or bound by structures. In an open veld or under trees the worshipers through chant and response accompanied by fiery sermons, rhythmic movement and spellbinding drumming create a total ritual performance that defines a new and dynamic space. An imaginary sense of architectural environment grows around the ritual and passersby are compelled to revere their act of worship. In all these examples we are able to build a sense of place, time and event without these elements being fed to us through theatrical means. The spectator too is not bound by convention and can appreciate the event through the use of imagination.

Some cultural groups have taken a lead from the preceding examples in looking at their own struggles of making theatre in restrictive societies. Of the many options there are two that stand out, firstly, doing one's performance in any space with minimal physical alteration of the space, and

secondly, creating a space in which the performance can live. Throughout all this we need to keep in mind that theatre cannot exist without an audience and that the space ought to be shaped by that essential relationship. There are many examples on the continent of cultural groups adapting and reshaping spaces for performance. We can only look briefly at the initiatives of the Kamirithu Education and Cultural Centre in Kenya and the Mobile Dhlomo Theatre Unit of the Afrika Cultural Centre in South Africa.

The Kamirithu experience teaches us of how in 1977 an entire community living under the poverty and repression of neo-colonialism is activated to design and build an open air theatre with a seating capacity of over two thousand. Members of the community started by making a miniature model of the theatre with match-sticks while others were rehearsing the play. Everyone then hewed the wood, carried it to the site and physically built the theatrical structure. The result was an open-air theatre complete with a raised stage, roofed dressing rooms and stores. The auditorium was a bowl-like semi-circle of raked benches, progressively rising towards the back to enable proper viewing from any angle. The Kamirithu theatre, we are informed by Ngugi wa Thiong'o in his book *Barrel of a Pen*, was built by "peasants, some of whom had never once been inside a theatre in their

Bheki Peterson

lives." The response of the Kenyan government was to ban the plays done by the Kamirithu Centre, detain Ngugi wa Thiong'o and physically destroy the theatre by fire in March 1982.

The Dhlomo experience represents two attempts at creating a performance space. From the second half of 1982 a collective of black artists converted a disused cold storage warehouse into an intimate, adaptable 150 seater theatre. The theatre was opened on 21 March 1983 and was named the Dhlomo Theatre in honour of the playwright H.I.E. Dhlomo. In a short lifespan of one year the theatre attracted the wrath of a repressive state. The collective was confronted by constant harassment, surveillance, infiltration and detention because of the provocative work performed at the Dhlomo Theatre. The theatre itself was finally shut down in 28 February 1984 on the pretext that it was a fire hazard. In the ensuing years attempts to reopen the theatre met with constant obstacles. In 1988 the collective resuscitated the Dhlomo Theatre as a mobile concept. The idea behind the theatre is to establish a mobile cultural facility to travel the country and offer various cultural programmes and performances. The mobile consists of a portable steel and timber structure that seats more than 200 persons. The mobile is adaptable to interior and exterior spaces. In approximately four hours it can be erected within community halls, shopping malls, parks or under a tent. The initiatives of the Kamirithu and Dhlomo Theatres illustrate that it is possible to make daring and innovative use of space no matter what obstacles prevail.

How to work through the series

Each week we will set posers and tasks for you to work through practically. To Act is to do! Each week you should take this page into your workspace and evaluate its content, suggestions and tasks. If you have comments, questions or want back-copies of *The Creative Act*, write to us at: The Creative Act, P.O. Box 42705, Fordsburg 2033. You can also call us at (011) 838-3034.

Buzz Words

In the Buzz Words space we will give explanations of difficult or new words used in our series. You may know some of the words but we will be using them in new ways. This week's buzz words are:

bemoaning: to complain constantly about something
mesmerise: to dazzle
adaptable: a theatre that can be converted into different forms or actor / audience relationships.

Tasks

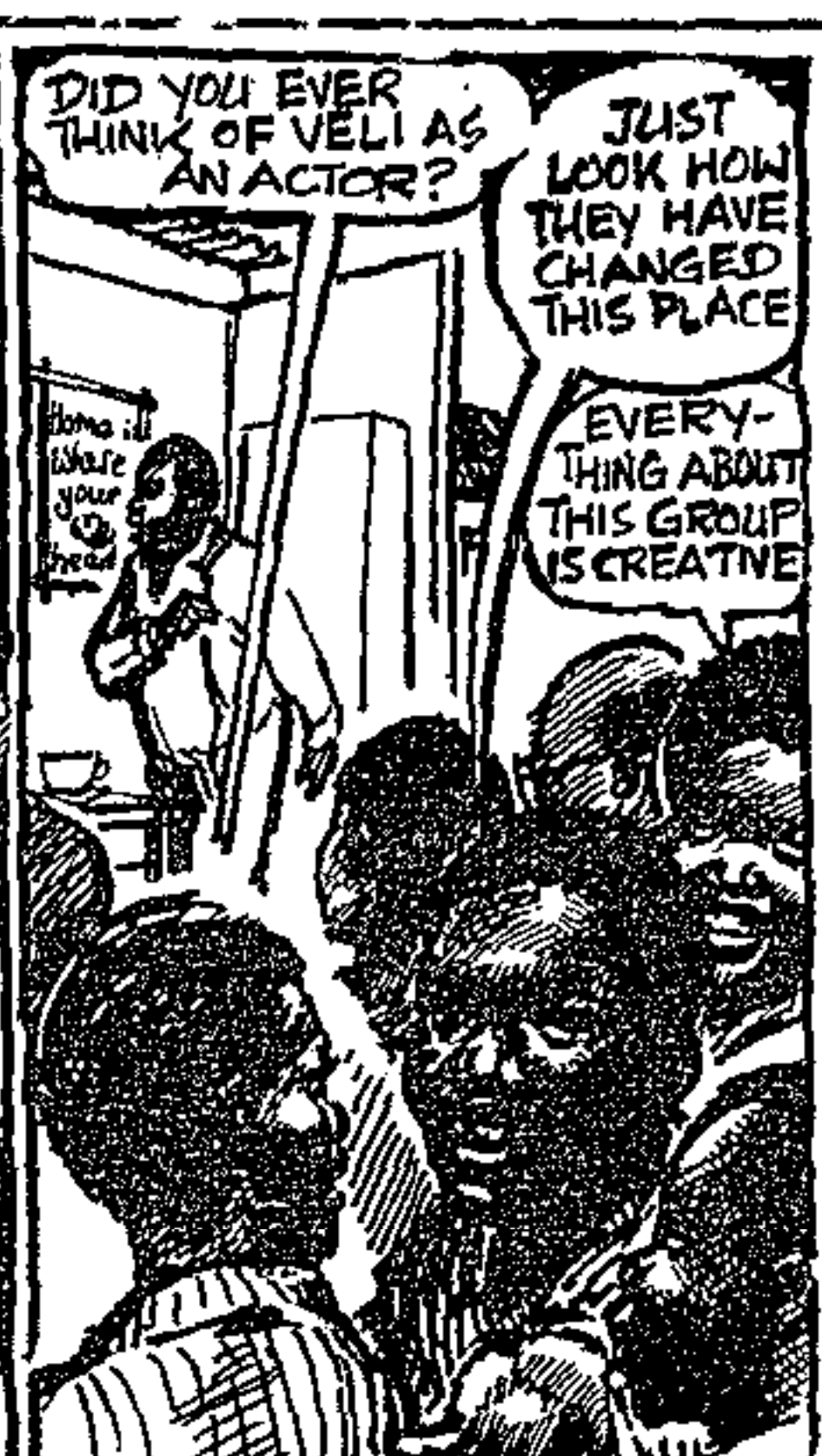
Prepare for an exciting one day workshop on community play making and performances. The workshop will take place at the Afrika Cultural Centre, 46 Mint Road, Fordsburg on the 20 October 1990 from 8 a.m. to 6 p.m. You are advised to book a place as soon as possible. Limited travel subsidies are available.



ART FOR DEVELOPMENT SEMINAR SERIES: 13 October 1990, 11 a.m. at the Afrika Cultural Centre

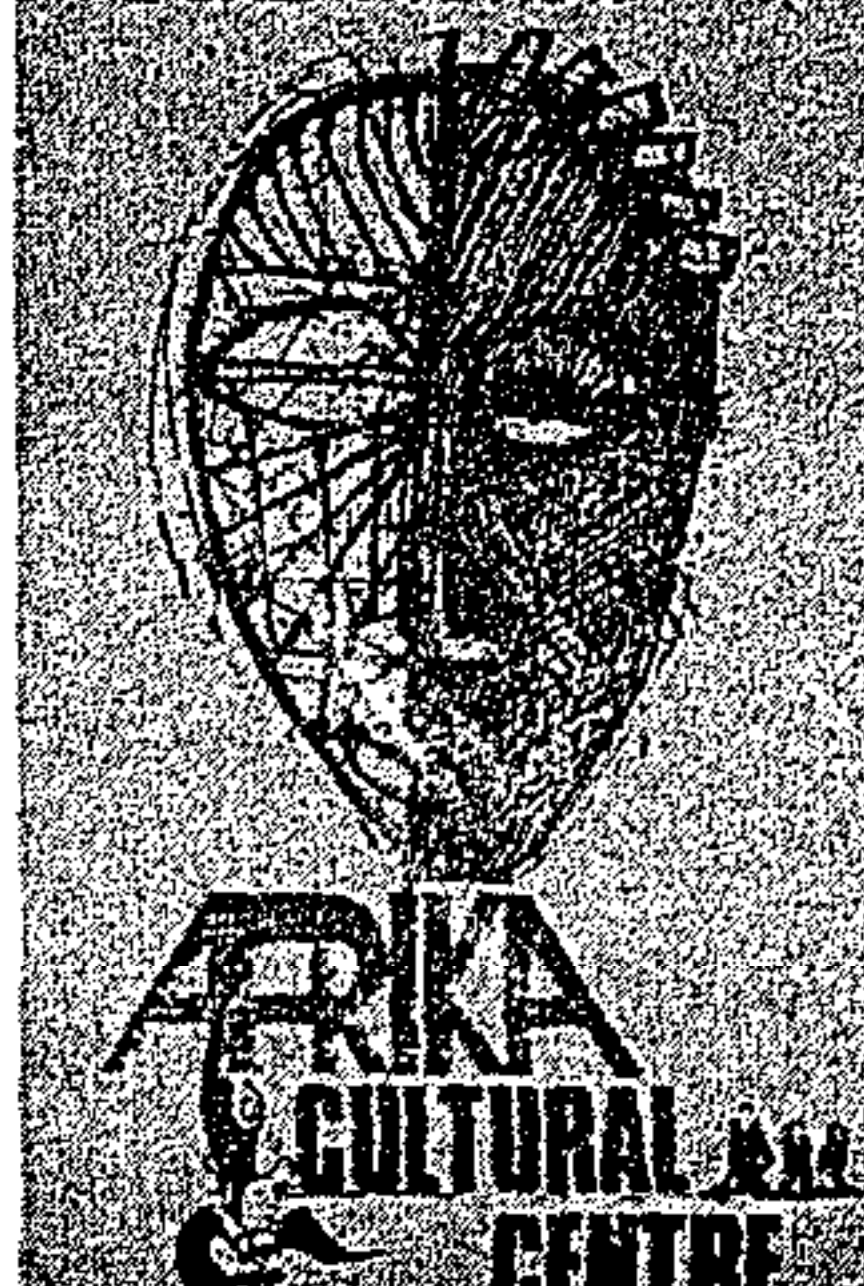
OUR STAGE

AND SO AFTER 19 WEEKS OF PREPARATION THE PLAY OPENS



next week

THE LAST INSTALLMENT OF THE CREATIVE ACT



Exile festival uproar

South 11/10 - 17/10/90
 EXILED musicians Hugh Masekela and Miriam Makeba will not be performing at the highly-publicised exiled musicians festival in December.

Masekela, who had been billed as the major drawcard for the event organised by promoter Morris Roda and Jomo Sono on behalf of the ANC Department of Welfare, revealed his decision to withdraw in a letter addressed to Roda. It was dated September 19.

However, Roda insists the festival will continue as planned.

At a press conference announcing the concert, he said Makeba, Masekela, Caiphus Semenya, Jonas Gwangwa, Shikisa and the band, District Six, were confirmed.

The aim of the concert was to raise funds to build a financial base for the newly-established Department of Social Welfare of the ANC and other related projects to smooth the process of reintegrating the 40 000 returnees.

Masekela refuted Roda's claims and indicated that he and Makeba would not appear in any of the concerts that Roda is organising because none of the requirements requested by the musicians were met.

He insinuated that Roda misled



Hugh Masekela

the public by announcing that musicians were confirmed without their consent.

"We were all deceived by your telling each of us that others (including Abdullah Ibrahim) had signed an agreement with you for said concerts," Masekela said in the letter.

Dissatisfaction with Roda has also arisen in musicians circles because structures such as the South African Musicians Alliance (Sama) were not consulted by Roda or the Department of Welfare about the concert.

The musicians also want the funds

from the concert to be used to establish an arts trust for musicians

Sama is planning its own concert for exiled musicians to welcome exiles..

"We are in the process of consulting with various organisations — including the PAC and Azapo — as they hope the concert will serve to bring all exiles together," a Sama spokesperson said.

According to ANC spokesperson Jill Marcus, the organisation is aware of the problems and the issue is being discussed with the Sama and exiled musicians.

Matches stopped to end tennis isolation

By HERMAN R GIBBS

THE South African Tennis Union (Safu) has cancelled two major tournaments and excluded foreign players from two more in a bid to break the country's sporting isolation.

The move is in line with efforts to unify tennis bodies in SA and comply with the sports moratorium called by the ANC-affiliated National Sports Congress (NSC). The two events to be scrapped are the Pro-Kennex International — the country's only top grasscourt event — and the popular Nashua Cup, which pitted SA's Junior Springboks against a team of overseas juniors. The two other events affected are the Altech SA Men's Open and the Standard Bank Challenger (scheduled for Cape Town in December), which will now exclude foreign players.

WP TROUNCE VAALIES AT FIRST MEETING

See BACK PAGE

"The decisions were taken in the interests of furthering unity between the various bodies administering tennis in SA," Safu president Mr Johann Barnard said last night. He said the Safu executive council had met at the weekend to discuss the moratorium and tennis unity in depth. Safu had already agreed in April this year not to arrange international tournaments for a three-month period from May 1 "as a gesture of goodwill" and to create a favourable climate in which to pursue unity talks. Rugby and cricket administrators have also called off international tours in a bid to unify sport and get back into the international arena.

*Surprise deal with sports
activists: We'll join with
you if you join with us*

Sun City joins the sports boycott

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W/Mail
12/10-18/10/90

By LINDA RULASHE

SUN CITY, South Africa's most successful boycott-buster, has agreed to accept the sports moratorium.

In terms of an agreement reached yesterday with the National Olympic and Sports Congress (NOSC), this year's Million Dollar Challenge will go ahead but it will be the last — at least until the boycott has been lifted.

While the compromise will allow the golf challenge to take place without opposition next month, it effectively rules out the staging of major international boxing tournaments which have been Sun City's mainstay.

Signed by Sun International, the Anti-Bophuthatswana Co-ordinating Committee (ABCC) and NOSC, the agreement is a breakthrough for the sports boycott. Sun City has used Bophuthatswana's claim to independence to become the major avenue for boycott busters in sport and music.

The agreement came one day after tennis administrators decided to accept the moratorium "in the interests of furthering unity" between tennis bodies.

At yesterday's meeting it was agreed that the golf event, including the West Coast Skins Tournament, be staged on condition that:

- Sun International observe the sports moratorium until it is lifted

- NOSC and ABCC continue discussions on Sun International's position

- The agreement is binding on all Sun International venues in the country but excludes Mauritius, Botswana, Lesotho and Swaziland.

Objections to the tournaments were voiced two weeks ago and Sun International subsequently initiated discussions, culminating in the agreement.

Asked why NOSC had eased off pressure on the hotel chain and allowed this year's tournaments to take place, Transvaal publicity secretary Moss Mashishi, said: "The tournaments were treated as an exception on the basis of the compromise reached. In view of Sun International agreeing to uplift the moratorium this year's tournaments may go ahead.

"As a result, Sun International has bound itself to desist from the agreement", ruling out all international engagements in the homeland, be they on a personal or team level, including international boxing matches.

Sun International president Ken Rosefield said the hotel chain would

look at redressing the distribution of funding in sport and would continue promoting local events.

NOSC Transvaal president George Mukhari said: "We were encouraged by Sun International's attitude," describing it as a victory for sports people and the promotion of non-racialism in sport.

It may seem NOSC has softened its stand but Mashishi said this was untrue, as it had never been dogmatic and the hard-core approach had only appeared so when the organisation had met resistance.

NOSC, together with Soweto community and United Democratic Front structures, was responsible for the scrapping of a rugby match that was to have taken place on Saturday at Orlando stadium.

Wednesday saw the cancellation of the match between Northern Transvaal, captained by Springbok flyhalf Naas Botha, and the South African Barbarians, captained by Springbok Jannie Breedt.

A joint statement said in view of being advised there was controversy surrounding the match — to have formed part of Soweto's Friendship Month — and not wishing to attract any opposition, it was felt the game had to be "postponed to a more appropriate time".

Finding it "apt that the two bodies had reached the decision", Mashishi how-



Naas Botha

ever said an appropriate time for the match could only be determined when requirements such as integrated sport, the improvement of facilities and the provision of coaches had been met. Wednesday also saw the South African Tennis Union cut back on international participation in local events by scrapping the Pro-Kennex International, Nashua Cup and relegating the Altech SA Men's Open to a local challenger.

This sees the Men's Open no longer giving players a chance to obtain Association of Tennis Players ranking points as in the Standard Bank Challenger.

Satu president Johann Barnard said: "The executive council met at the weekend to discuss the matters of the moratorium and tennis unity in depth, and these decisions were taken in the interests of furthering unity between the various bodies administering tennis in South Africa."

Mashishi commented: "It now seems that rebel tours have taken a back seat to unity with establishment bodies."

Sports deal saves Million Dollar golf

CAR 7/4P
12/10/80

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JOHANNESBURG. — The National Olympic and Sports Congress, which persuaded rugby and tennis to cancel international visits to South Africa, has given Sun City the go-ahead to invite foreign players to two major golf tournaments.

The golf events are the Million Dollar Challenge at Sun City and the Wild Coast Skins, both to be played in December.

A deal between Sun International and the NOSC was announced at a joint press conference yesterday.

Earlier this year the NOSC, which is closely aligned to the ANC, persuaded the SA Tennis Union and the SA Rugby Board to join a moratorium on international sports tours. This was done in an attempt to unify rival sports bodies and speed up South Africa's return to world competition.

Yesterday's deal by the NOSC is now seen by observers as a compromise on the congress's support for the international sporting boycott against South Africa.

NOSC publicity secretary Mr Moss Mashishi said it had struck the deal because of "the enlightened attitude of Sun International and

... the (political) changes which have been taking place".

For its part, Sun International has agreed to observe all other aspects of the sports boycott until further reform makes the boycott unnecessary.

Sun International also promised to sponsor local non-racial sport.

Mr Mashishi said: "Sun International has agreed to abide by the sporting moratorium in all other respects ... not to host or approve any other tours now or in the future and to fund some of our affiliates."

Sun International managing director Mr Ken Rosevear called the deal "very important" and said his company "has always had an interest in promoting non-racialism".

The golf tournament, held annually since 1981 at Sun City, is open to 10 players every year and has attracted some of the world's top competitors.

The winner receives \$1 million.

Past winners include Raymond Floyd and Johnny Miller of the United States, Spain's Seve Ballesteros — a two-time victor — and Wales's Ian Woosnam. — UPI

SA in world rugby soon?

Own Correspondent

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LONDON. — The International Rugby Board yesterday gave the strongest indication yet that the Springboks might soon be welcomed back on to the world's rugby fields.

Praising the SA Rugby Board's efforts to integrate the sport, the chairman of the IRB's tour's committee, Mr Ronnie Dawson, delivered an optimistic message.

He was confident South Africa would soon be back as full playing partners, he said.

Paying tribute to the SARB, he said he was satisfied they had done everything possible to make the sport non-racial and deserved recognition.

Mr Dawson said: "They have continued to ensure their rugby has been non-racial for the past 15 years and the question now depends largely on outside forces."

The Springboks are due to tour England and Wales in 1994.

● Report — Page 16

11/11/94

Is it curtains for The Market in the new SA?

81 Times 14/10/90

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THE Market Theatre celebrates its 14th birthday this month with a public image that was defined by Zach de Beer at a lavish fundraiser for Janet Suzman's production of *Othello*.

He called it "one of the few places in this country in which South Africans can meet and feel normal".

That normalisation raises the question of whether The Market has been upstaged by "the new South Africa".

Since it opened in October 1976 it has occupied a unique place in the South African artistic community, both as a working theatre and as a symbol.

Indeed, it became a crucial interlocutor in the revolutionary process, giving voice to the people who were banned, presenting those powerful images of lives and events the authorities strove to keep from the public view.

But now, in what the sages of The Market Theatre foyer call "the post-February era", it seems to



Barry Ronge reflects on the fate of Johannesburg's famous Market Theatre in the face of changing political times

have lost its impetus.

The goal for which it strived for so long has been achieved. The voiceless have become articulate, the banned and imprisoned are vying for headline coverage, appearing on the SABC and hiring PR consultants to discuss their image.

The news of Mannie Manim's resignation as managing trustee at the theatre he helped to create reinforced the sense of an old order going, taking with it the *raison d'être* for Mannie's job — and indeed for the theatre as a whole.

Expand

His decision, private and personal though it was, seemed to symbolise the bringing down of the curtain, but whether it merely falls on the first act or on the entire play is a moot point.

"That is your perception of how it was," says Mannie Manim, "which I cannot contradict; but seen from inside, what happened at The Market did not look like that. We were just trying to expand the range of South African theatre."

"We were not fighting a political battle. We just went along with what seemed to be the most exciting and worthwhile new theatre at the time."

The first Market productions — The Marat/Sade, Ayckbourn comedies and Tom Stoppard's *West End hits* — were certainly not part of the South African "struggle".

Potential donors who could sense the build-up in the sanctions and disinvestment campaign wanted something South African, with the right political ring to it, to support — and The Market had to supply it.

"It is impossible," says Manim, "to say with conviction whether we made it happen or whether it happened to us."

"We opened a doorway and through it came Woza Albert and John Kani with The Island and Athol Fugard looking for a home for his plays. In the spectrum of theatres available to them, The Market was the only option."

"We were looking for good South African plays, and they did all have a similar political stance, but we did not choose them on that basis."

Possibly not, but audiences did and, as our society polarised, The Market identity became increasingly politicised.

Black audiences went because it was virtually the only desegregated venue, it was on their side and "the people" were being given a voice.

Many whites saw going to The Market as a sort of protest, an act of conscience, a gesture of support that did not actually involve picketing or getting arrested.

A lot of brilliantly innovative, award-winning theatre was produced and, despite boycott complexities, The Market was the only South African theatre that exported shows to international venues — and won awards.

Grumbles

But if you eavesdropped in the The Market foyer you heard people grumbling about yet another rhetorical guilt trip.

Members of the board of trustees were heard to sigh out loud that they longed for just one old-fashioned, commercial hit; and audiences agreed that although their political hearts were in the right place, many of these plays were misshapen creations.

A lot of whites simply stopped going and productions were subsidised by a system of "bussing" township audiences to the plays.

There was also a growing awareness of the power wielded by radicals in these plays, which came to a head at the time of the first stayaway when all The Market venues were full.

That kind of stayaway

solidarity has serious financial implications for a theatre, and raises questions about artistic freedom.

Can the Market productions survive and will they find an audience?

Plays with strong racial themes, or what Manim calls "the John factor" — namely the presence of John Kani — draw large township audiences. But mainstream productions like *A Doll's House*, *The Heidi Chronicles* or *Double Thick Dreams* have a black audience of less than 20 percent.

Street violence, a feeling that protest theatre is passé and a sense that they have "done their bit" to normalise theatre has also reduced white attendance.

Audience perceptions and demands have clouded The Market's identity, and even the unified spirit of the group of artists who founded The Company seems to be affected. They have gone in many directions.

Someone is going to have to replace Mannie Manim and that person must write a new Market scenario which could be as exciting as the first 14 years have been, but who can guess what it might be?

All one has now is a palpable sense of loss.

The place that once provided a window on a world of theatrical creativity now offers a window on community theatre, and on the future of South Africa.

This is no bad thing, but it makes the window seem smaller than it was and, with the future now being decided in other places, the view is looking just a little bleak.

Hain eases stance on sports boycott

The Star Bureau (297)

LONDON — Veteran anti-apartheid campaigner Peter Hain has outlined a plan which could allow certain clubs or sports in South Africa to have foreign sports contact.

Such tours to and from South Africa could be organised earlier than previously thought provided British sports authorities obtained permission from anti-apartheid organisations.

Speaking at a meeting of the Neath Anti-Apartheid Group, he said changes within South African sport were proceeding rapidly.

"White sports officials have at last realised that the game is up for sports apartheid and they must join forces with the non-racial sports bodies under the umbrella of the South African National Olympic and Sports Congress," he said.

This organisation, with Sanroc and the British Anti-Apartheid Movement, must be consulted on all plans for future tours.

Mr Hain said: "If such consultation takes place, then there is every prospect of pilot tours being arranged."

But there must be no dishonest attempts to smuggle tours in and out of South Africa.

"Any attempt to do so would immediately set back the prospects for lifting the sports boycott," he said.

This selective, stage-by-stage approach could allow certain South African sports clubs or national sports which have fully integrated and banished racism from their structure to have foreign sports contact, even while the general boycott continues to apply.

Hain calls for resumption of selected tours

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CMA 11-15 15/10/90

From IAN HOBBS

LONDON — Sports boycott leader Mr Peter Hain last night called for "pilot" tours to and from South Africa — to mark the beginning of the end of two decades of isolation.

He said that in consultation with the British Anti-Apartheid Movement and the South African National Olympic and Sports Congress, the sports boycott could be selectively lifted — without delay.

Changes in South African sport had been rapid and "round-table talks should be held to allow contact with progressive games such as rugby, cricket and soccer".

He proposed that the Welsh champion rugby club Neath could get the ball rolling this season, by hosting a tour by a top South African team.

His dramatic call was made in an address to the radical Anti-Apartheid Group in Neath, where he will stand as Labour Party candidate in the next general election.

Mr Hain, who led the anti-tour campaigns that drove

Springbok sport into isolation 20 years ago, is by far the most senior and internationally respected activist leader to call for the consideration of selective lifting of sports isolation.

It is understood that the Sanosc and the South African Non-Racial Olympic Committee are already giving careful consideration to his call and that he has the support of some of the most senior members of the ANC executive.

Mr Hain, 40, said: "White sports officials have at last realised that the game is up for sports apartheid and that they must join forces with the non-racial sports bodies under the umbrella of the South African National Olympic and Sports Congress."

He said that if consultation took place there was "every prospect" that private tours would go ahead, including his hope that Neath rugby club could start the process "before the current season is out".

He stressed: "But there must be no dishonest attempts to smuggle tours in and out of South Africa."

"A comprehensive lifting of the boycott could only occur after a political settlement leading to majority rule in South Africa and a democratic future."



Mr Peter Hain

Hain 'a fool' over end-boycott stance

CP 11/15 16/16/90

Rugby unity talks still on track, says Patel

By WILLEM VAN DER PUTTE

THE president of the South African Rugby Union (Saru), Mr Ebrahim Patel, says the unity talks between his organisation and Dr Danie Craven's SA Rugby Board (SARB) are still on track.

Mr Patel was reacting to Dr Craven's allegation that Saru had bullied the organisers of the goodwill match between Northern Transvaal and the Barbarians, which would have been played last Saturday, into cancelling the fixture.

"As far as I'm concerned Saru and myself are still firmly committed to the talks and I don't think there were any doubts about that," Mr Patel said curtly.

He added that if the SARB wanted an acceptable statement from him, they should approach him through the correct channels.

Speaking from Stellenbosch last night, Dr Craven said that although he had called Mr Patel, his call had not been returned.

cause the NSC would decide on the advisability of selective boycotts at a council meeting in Durban only this weekend.

"He sent us a letter asking for our impressions on his view but by the time he made his statement in Great Britain he could not yet have read my response," he said.

Mr Tyamazashe said the NSC's view was that selective boycotts could not be ruled out.

"We'll not straitjacket ourselves on this. We want to keep our options open. Selective boycotts cannot be excluded from our list of strategies."

By CHRIS BATEMAN

MR Peter Hain had made a fool of himself by saying the sports boycott could be selectively lifted, National Olympic Sports Congress (NOSC) general secretary Mr Mthobi Tyamazashe said yesterday.

Mr Tyamazashe was reacting to UK Labour Party candidate Mr Hain's announcement in Neath at the weekend that the NOSC and British Anti-Apartheid Movement supported his stand on immediate implementation of selective boycotts.

Mr Tyamazashe said yesterday that Mr Hain had spoken prematurely be-

This is the twentieth and final installment in our series, *The Creative Act*, which appears in *Sowetan* every Tuesday. It discusses the methods, problems and issues in the making of theatre.

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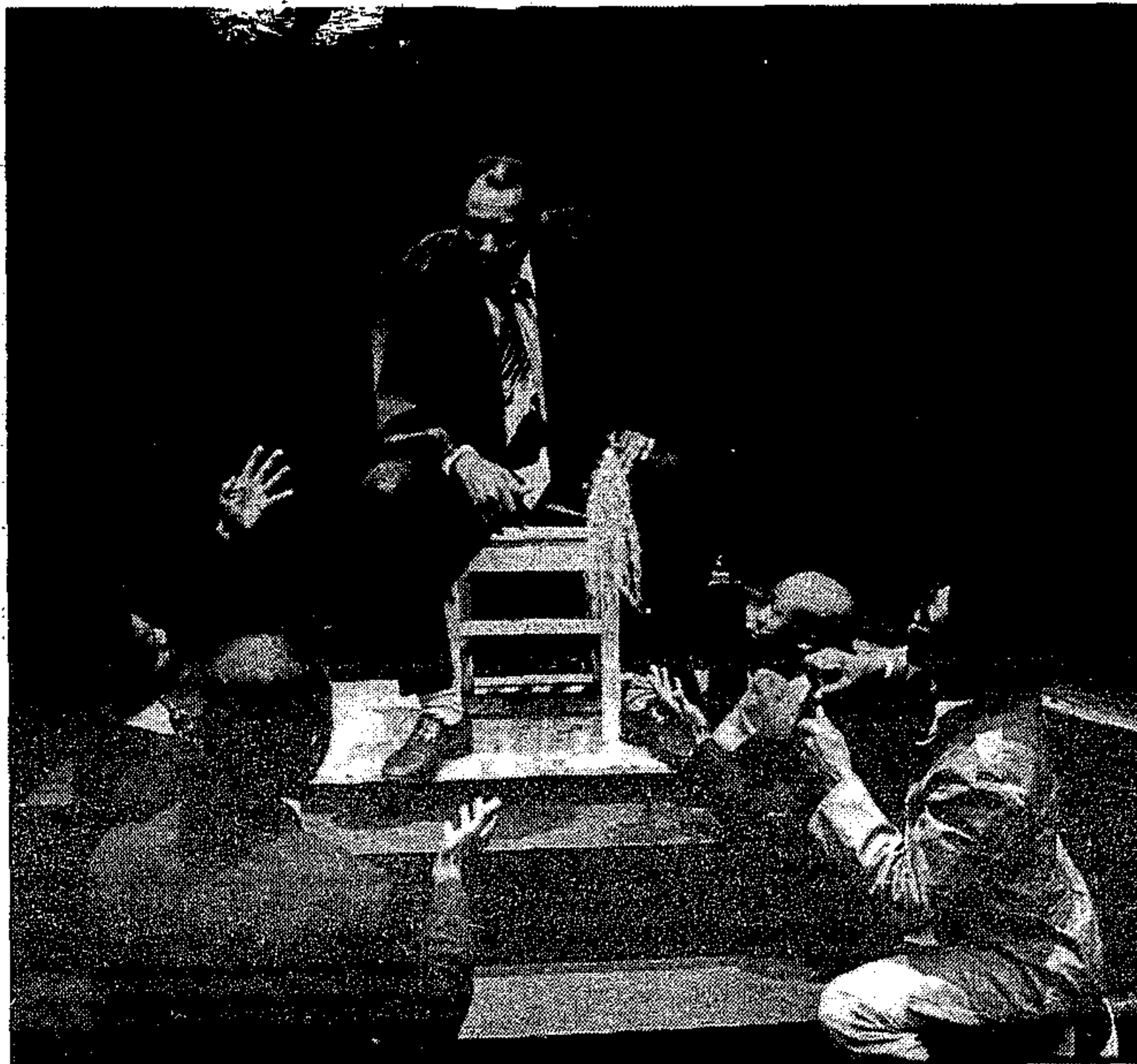
Benjy Francis

At every moment in the creation of a play the team engages in some kind of evaluation of the work being done. The assessment, most times, takes the form of a generalised discussion of the strengths and weaknesses of what has been achieved. Evaluation as a method involves much more. By evaluation we mean the ability to dissect and reflect on work-in-progress as we build towards the final product. Once the final product has been presented and experienced further evaluations take place and, frequently, lead to more work and reflection, making the process an ongoing one. For people to be able to engage in evaluation they need to have a mature attitude towards themselves and their work, and, they also need to be appreciative of the contributions of others. This means that one cannot afford to be full of self-importance or to behave as a know-all. It is easier for people to fall into illusions of self-importance than to approach the work with humility and diligence.

Implicit in the act of evaluation is the practice of dialogue. To engage in evaluation implies entering into a form of dialogue with the work and other people. We have talked about the process of making theatre where the team, from writer to performers, engage in a series of dialogues with the play, analysing and discovering characterisation, the treatment of the theme and the characters actions and objectives. In this conscious and critical act the team is able to focus its passion for the form, content and function of theatre. The passion is tempered by a more reasoned understanding of all the issues involved. The dialogue with other members of the team creates a space for collective participation. Such participation calls for a democratic approach to work and interpersonal relationships. This collective and democratic approach should strengthen the group's ability to receive and respond positively to the varied levels of criticism that might come from the broader community. Collectivity must not be used as a defensive wall, behind which we hide the weaknesses of the group and its work. Rather, it should extend the group's understanding of the broader community's role in the creative process. Very often when the group is weak and lacks a clear sense of how to respond to critical appraisals, there is a tendency to demean and attack 'outsiders' out of ignorance. Consequently the work and progress of the group suffers.

In embarking on effective evaluation the group will need to grapple with the following considerations. The first consideration is to determine the kind of structure that shapes the group. Is it a

TOWARDS CRITICAL DIALOGUE



hierarchical one where a single person determines the destiny of the work and group? Or is it a loosely-knit group where a few individuals do most of the work while the rest coast along aimlessly. Or is it a group that apes a commercial model within which most of the participants are prepared to tolerate exploitative conditions in the hope of some later reward? The nature of the group's structure will determine the group's response to the idea and function of evaluation. For instance, if the group has a structure that negates the benefits of the evaluation process then it is more likely to try and close off the process. Most groups are reluctant to open themselves to the daring and willful introspection that an evaluation demands because evaluation implies a critique of every person, action, event and objective involved in the creative process. Where the team agrees on an evaluation the

logical step will be to decide on the framework of the evaluation. What are its aims and objectives? Do all the members of the team feel committed to the need for an evaluation and whatever demands that it may bring about? The frame of reference can be based around issues related to the play, around characterisation, creative and artistic choice, and, the development of sound human relations and a collective ethos amongst members of the group. Another factor that will need scrutiny is the kind of relationship that has been established with the community. Is it a dynamic relationship that allows for interaction between the two sections? There is a need to perceive the community as being capable of much more than simply attending performances. The role of the community can be transformed from a passive to an active one by exploring, with the community, the various ways in which theatre can

be used to foster educational, recreational and developmental work in schools, health and literacy programmes, youth and cultural groups, and, many other community-based activities. Whatever the framework and objectives of the group, the evaluation should strive towards overcoming the attitude of *anti-dialogue* that is prevalent in our society. Our history is full of examples where those in positions of power, from politicians to newspaper critics, have been more interested in spewing out monologues, listening to their own voices while suppressing those in disagreement with them. Theatre, it has been mentioned more than once in the series, is suitably placed to be one of the avenues that we can use to challenge repression, to express our experiences and hopes, and, to help forge a culture of democracy in every space and activity in which we are involved.

How to work through the series

Each week we will set posers and tasks for you to work through practically. *To Act is to do!* Each week you should take this page into your workspace and evaluate its content, suggestions and tasks. If you have comments, questions or want back-copies of *The Creative Act* write to us at: *The Creative Act*, P.O. Box 42705, Fordsburg 2033. You can also call us at (011) 838-2024.

WORDS

In the Buzz Words space we will give explanations of difficult or new words used in our series. You may know some of the words but we will be using them in new ways. This week's buzz words are:

evaluation: to take stock

implicit: something that is suggested without being said directly

critique: to appraise

apes: to imitate

ethos: governing beliefs, spirit of behaviour

Tasks

Debate the issues raised in today's installment

The Afrika Cultural Centre wishes you well in the cultural journey that you have embarked upon. Please feel free to share with us your experiences and problems as we would welcome an on-going dialogue with you. If you have any creative work, be it in a written or performance form, contact us so that we can continue our dialogue in more physical and practical terms.



next week

NEXT YEAR

THE REEMERGENCE OF THE CREATIVE ACT PAGE WILL LARGELY DEPEND ON THE NEEDS THAT YOU AS READERS EXPRESS. WRITE TO US AND SUGGEST THE KINDS OF TOPICS THAT YOU WOULD LIKE TO READ ABOUT IN THE CREATIVE ACT

AFRIKA CULTURAL CENTRE

"Professionalism will be the curse that will reduce the game to a matter of winning at all costs. Discipline will go and the game, as a spectacle, will suffer as players adopt an attitude of don't lose, then win... And when that happens, the joy of the game will evaporate, and the decline will begin." — SA Rugby Board president Danie Craven.

HANKS for the information Doc, but airt you confusing professionalism with prostitution?

Your confusion is understandable, for few outside the confines of the British grammar schools and minor public schools of the late 19th century understood — or accepted — their interpretation of the Corinthian ideal. To the Corinthian, love was not in winning, but in participating in a sporting manner.

Clubs founded by old grammar school boys played one another in friendlies. There were no league titles nor knock-out cups to be won. Excellence was sometimes, but far from always, rewarded by selection for county or country.

Those who, for economic reasons, could not afford to spend working time achieving the elusive balance of mind with body soon broke away to form their own code, the Northern Rugby Football Union. As in the working world, pay was according to performance. From this has evolved the modern professional rugby league.

Purged of working class players, the grammar school boys went forward to be slaughtered by colonial sides unencumbered by the full set of Corinthian ideals. Forged in competitive structures, winning rather than the manner of playing mattered to the Springboks and All Blacks. Corinth was rarely a match for Sparta.

Yet, unlike other sports that were inspired by Corinthian ideals, rugby has been able to retain, until recently, the commitment of players whose reward for playing has been the non-monetary psychic satisfaction of representing tribe, country or nation. Such commitment was retained because players, former players, supporters and unpaid administrators believed that they, who were

TV, not pay, will put rugby union into a new league

The International Rugby Board has sanctioned some payments to amateur players. Economic consultant TONY ELLISON, a fan of both codes of rugby, looks at the changes sponsorship might bring.

the constituent part of the sport, enjoyed the financial surpluses generated by the game.

The primary financial source, money from the international gates, was seen to trickle down and be spent on club facilities that enhanced the off-field enjoyment of the players and administrators; it financed national stadia within which all who contributed to the sport could joyfully participate.

No one union however, can any more stand on Corinth's high ground. Thanks to television and sponsorship, revenues from such sources have grown to rival the money raised at the international gate. It's money that is seen by an ever increasing number of unpaid officials and players to be appropriate in ways that are not necessarily in the interest of the rugby community.

Unusually, breaches in solidarity have opened wide in Wales and New Zealand, where players, frustrated at the unabashed accrual of perks by administrators, money by promoters and disgusted by a psychopathic media fattened on public relations hand-outs and sweetened by overseas junkies, have departed in numbers to the paid leagues of Australia and England.

In pursuit of a share of the TV

financial pie, clubs are abandoning friendlies and pushing to enter leagues. All the major unions have now allowed leagues to form, and in so doing, have implicitly rejected the Doctor's answer by way of an implied assertion. It is that payment according to results will lead to increased competitiveness and in turn to the adoption of unattractive risk-minimising strategies.

It is difficult to find evidence to support this assertion. Rugby is, and always has been, a loser's game in which the winning team makes the fewest mistakes. Documented encounters at the highest level over the years describe contests in which the safe boot dominated over riskier hands.

Nor can it be concluded that squalid gamesmanship and calculated violence are directly linked to rewards for performance. In American football, surely the most physical of football's codes, comprehensive surveillance of the game, supplemented by punitive penalties, has resulted in an adherence to the decision of the referees that would satisfy any barrack-room sergeant

major.

In outlawing payment for play, the Doctor is not going to save the game as he knows it. The evidence of sports that have recently legalised and incorporated professionalism suggests that the intensity of competition is not conditional upon payment for performance. The source of revenue appears to have had effects on the rules, and hence on the game or sport itself, rather than on the intensity of the competitive process.

The revenue derived from advertising and sponsorship as a proportion of gate receipts appears to be influential in determining the form and extent of rule changes. If the sport draws an increasing share of its revenue from television and sponsorship, it can expect to undergo changes that provide convenient advertising time slots. Cricket has bowed to limited overs, tennis to tie breaks and ice hockey to time outs.

Given the increasing share of rugby's revenue that is derived from TV sponsorship from the private sector, the rules of the game — including whether players are paid according to performance — will be determined by negotiation between sponsors and television owners on one side and the financially stronger clubs (and provinces) on the other.

What rules are going to change? Well, the ball is in play for only 25 minutes in the average game, compared with 60 minutes in soccer and 50 minutes in rugby league. Scrum-mages average 30 per game, as do lineouts. Lack of stoppages is clearly not a problem.

Union's defect is its lack of sustained flows. Faced with a television audience with choices of viewing explosive American football and free-flowing soccer and rugby league, it is highly probable that union will find itself played without lineouts, minus the two flank forwards, divided into four time periods and with a steeper points differential between goals and tries.

As for payments, the IRB agreed last week that amateur players could accept money for off-the-field activities not directly related to rugby, such as speechmaking. The strict amateur code is crumbling; a result of the IRB ruling is that players may be paid by the sponsor, in whose advertisements they may feature. Sportsmen will be playing for the sponsor, not directly for the club. The clubs will find ways of regaining control of their players.

The current compromise devised by competing clubs is to reward players by payment in kind and to press for the retention of earnings accrued as a result, rather than from, playing prowess. This is similar to the reimbursement of white collar staff rather than the workers.

It is improbable, however, that players will keep their white-collar status as club competitiveness increases. Players will be attracted to winning clubs, who in turn will find it advantageous to pay according to performance.

It cannot be far away before an enterprising promoter arranges matches between rugby league and union players.

We know you don't like the changes, Doc, but you have bought a dummy by latching those who are playing in Italy. Turn around, the beer barons and bankers sitting next to you in the sponsors' box are passing the ball.

□ SIMON BARBER is ill. His column will resume next week.

Cam 1/12/18
17/10/90

Hain: 292 NOSC right to be wary of pilot tours

LONDON. — Veteran anti-apartheid activist Mr Peter Hain said here yesterday the National Olympic and Sports Congress (NOSC) was quite right to be wary of his suggestion that there should be selected "pilot tours" for non-racial South African teams before a comprehensive lifting of the international sports boycott.

He nevertheless saw it as his responsibility to float initiatives which might be taken up by British sports bodies in consultations with anti-apartheid organisations such as the NOSC.

He was commenting on reaction from the NOSC to his weekend suggestion that tours to and from South Africa could be resumed — for sports which were fully integrated — earlier than previously thought if the prior consent of anti-apartheid organisations were obtained.

NOSC president Mr Mluleki George said Mr Hain had not consulted his organisation about this, and that he had jumped the gun as the issue of selective boycotts still had to be discussed.

In his response, Mr Hain said he did not feel there was any conflict between his suggestions and the NOSC stand.

"The NOSC is quite correct to maintain its strict position. Equally, it is my responsibility to float initiatives which may be taken up," he said. — Sapa

HARARE SU

South 18/10 - 24/10/90
THE Association of African Olympic Committees of Africa (Anoca) faces its biggest challenge in two weeks' time when it convenes a meeting in Harare of a broad spectrum of South African sports bodies.

The meeting is expected to try and find common ground between the nonracial and establishment codes.

It will be the first time in this history of South African sport that such a diverse grouping will meet.

Anoca initiated the idea to host such a meeting earlier this year by sending a special envoy, Sam Ramsamy, president of the South African Nonracial Olympic Committee (Sanroc), to South Africa.

Invitees include the four major sports umbrella bodies — the Confederation of South African Sport (Cosas), the South African National Olympic Committee (Sanoc), the National Olympic and Sports Congress (NSC) and the South African Council on Sport (Sacos).

Sports moratorium

Delegations will include at least one representative of each national code. The four have already confirmed they will attend the two-day meeting.

The Supreme Council in Sport, a long-time supporter of the sports moratorium and an ally of Sanroc, will also be present.

According to NSC secretary Mthobi Tyamzashe, key issues likely to be discussed included the development of sport in a post-apartheid South Africa and "how sport is responding to that need".

"It will also serve to re-emphasise and define what would be expected of South Africa for their return to international competition."

Tyamzashe added that each national body would be expected to give an input on its situation, but Anoca would not attempt to mediate between codes in the process of unity talks.

The president of Anoca, Jean Claude Ganga, will open the meeting.

The issues are currently high on the agenda of African officials.

Last week sports officials met in Maputo to discuss the South African sports situation.

● The NSC is expected to discuss the Harare meeting in detail at its council meeting in Durban this weekend.

The agenda will involve deliberations on the international moratorium, a selective boycott, a sports charter, unity initiatives and imbalances in sport.

The NSC's diminishing relationship with Sacos does not appear on the agenda but is expected to be discussed under the item "towards a single South African umbrella sports organisation".

UNITY

Soon to be united in culture

South
18/10 - 24/10/90 (292)

First time ever!

For the first time in South Africa, artists, musicians, actors and community cultural groups will be united under one umbrella.

The body, which will incorporate cultural groups from across the political spectrum, will be launched in Durban on December 1 and 2.

The unity move was decided by representatives from seven regions — Western Cape, Border, Eastern Cape, Natal, Orange Free State, Transvaal and Northern Cape — at a National Interim Cultural Coordinating Committee (NICCC) meeting earlier this month.

According to Omar Badsha, an NICCC representative in the Western Cape, the federation will take a non-sectarian position and will be independent of political organisations.

"Cultural organisations of all political persuasions are invited to join us — as long as they accept the principle of nonracialism and are committed to democracy," he said.

The name of the organisation will be finalised at the launch but two suggestions have been made: the Congress of South African Cultural Organisations or the Federation of South African Cultural Organisations.

Pooling resources

Affiliate organisations will be allowed complete autonomy. According to Badsha, the role of the federation will be to foster a national culture by pooling resources, directing education and skills into areas that have not had resources and mobilising artists to confront para-statal organisations such as the arts councils.

The NICCC met representatives of the ANC Department of Arts and Culture and there has been broad agreement that as soon as the department establishes itself in South Africa, it will become an affiliate of the federal structure.

The NICCC also decided to call a meeting between the NICCC and heads of performing arts councils. The NICCC will challenge the arts councils to begin addressing the needs of the black communities which do not have access to cultural facilities or venues.

Two representatives from the NICCC will sit on the Grahamstown Festival Committee to find ways to make the festival more accessible to black communities and more reflective of a national culture.

— Heather Robertson

CRUMBLE TIME

Along with the cultural boycott, the ANC's sports boycott is looking increasingly shaky, despite tensions this week in rugby and boxing over the observance of the moratorium. (272)

The man who did more than anyone else to isolate SA sport, Peter Hain, says selective "pilot" tours should now be considered. F17 17/10/90

After a sympathetic response recently in the Organisation of African Unity, it seems likely that SA will be allowed to take part in the 1992 Olympics and the 1994 soccer World Cup.

Our sports are ready to run. But which way?

TO organise a race you have to get all the runners to the start line at the same time, preferably facing in the same direction. And then you have to tell them what kind of race is going to be run: a sprint, a marathon, or an event involving hurdles?

The National Olympic and Sports Congress, which gathers in Durban tonight for its first council meeting, has more or less completed step one. Most sports have accepted the sports moratorium, many have begun unity talks.

Getting so many to the start line has been no small feat. In less than a year of moving and shaking, the NOSC has had an immense impact on the sports scene. It put the skids under the Mike Gatting tour and paved the way for the unity talks currently gathering momentum in cricket. Krish Naidoo, then general secretary, played a key role in brokering the formation of a single soccer body.

The South African Tennis Union, the South African National Olympic Committee, the South African Road Runners Association and others have been persuaded to abide by the moratorium. So too has Sun International. This has not always been the result of direct dealings with the NOSC, it should be said. But the organisation has, in tandem with the African National Congress, now become the key player in South African sport.

The NOSC will consider a number of issues at this weekend's council meeting, the last formal gathering of the organisation before the critical sports indaba in Harare on November 3. It is in Harare that the African Olympic movement, the United Nations and others will tell South African sports administrators what the international community requires of them.

There is little debate now on first priorities. Unity in each sport is a must. So too is the implementation of a realistic but rigorous programme of eradicating apartheid in sport and redressing imbalances. But then what? At what point can individual sports play against the world again?

This area is indeed grey. On the one extreme, the recent conference on apartheid in sport, held in Sweden, concluded that no South African sports can return until apartheid has been scrapped in total. On the other, the head of the International Rugby Board's tour committee, Ronnie Dawson, says South Africa should

South African sport has never been more willing to run round the same track — the trouble is, nobody seems to be quite sure of how far and how fast.

JOHN PERLMAN reports on the state of the sports boycott

be back soon because the South African Rugby Board has "done everything" to ensure the sport is non-racial. Dawson says nothing about the Board's separate structures for Africans and coloured people, even less about the ongoing unity talks with the South African Rugby Union — whose opinion the IRB never bothers to ask.

In this kind of swamp, sports people are looking more and more to the NOSC for an answer. The issue of a "selective boycott" is high on the agenda this weekend. And it is given particular currency by a little spat this week between the NOSC and Peter Hain.

Never mind that Hain was speaking to the Neath Anti-Apartheid Movement, somewhere in darkest Wales. His view, that certain sports could enjoy international contact while the general boycott remained, was given wide publicity here. And the NOSC responded sharply.

It's hard to quarrel with NOSC president Mluleki George, who said that these decisions should be made by South Africans. Fair enough. But the fact remains that Hain was not flying against prevailing winds.

Just to recap: "Individual sports do not have to wait for every nut, bolt and screw of apartheid to be re-



Danie Craven ... blithely announced

moved. We don't have to wait for independence day before we decide to send our teams abroad." That was said by Naidoo. "The decision as to when we return rests with us, not the international community. If soccer, for instance, has united itself and met requirements, why should it have to wait for rugby which may be pussy-footing around? But we say, when people are asked to make big changes, there have to be incentives. You cannot just proceed on punishments." That was George speaking, two months ago.

Clearly the NOSC is concerned that the lure of international competition could result in unity talks and development work proceeding with indecent haste, thus avoiding the thorny problems that decades of apartheid sport have created. People like Colonel Soon Pretorius regularly confirm their worst fears. Pretorius, head of the South African National Amateur Boxing Federation, was for years a dogged defender of separate structures for whites and blacks, then suddenly proclaimed there should now be unity — just like that. Trouble is, black amateurs — who were not consulted, again — had long since lost patience and left the Federation.

Similarly Dr Danie Craven blithely announced that the ANC had told him they would not oppose any future tours. It was no accident that this an-

nouncement — later vigorously denied by the ANC — was timed to coincide with the SARB's application to the International Board to host the next World Cup. It was no accident that the story was written by the *Daily Telegraph's* John Reason, a man with a long history of singing for his South African suppers.

The NOSC will clearly have some more policing to do. But in the coming months it should be able to concentrate on making sport grow, on liberating the playing potential hitherto tied up in the tangled knots of social division and material neglect.

One aspect of this will be development programmes in each sport. Another is enlisting sportspeople in the campaigns for open facilities and particularly open schools, without which integrated junior sport can be no more than wishful thinking. A third is the mooted establishment of a sport strategic planning committee — drawn from the best, irrespective of past affiliation — to ensure scarce resources are used wisely.

If tackled well, these steps will enhance the NOSC's standing immeasurably; if not, the organisation could find its credit running out. It is, after all, a sports body that does not, as yet, organise a great deal of sport.

And as part of this the NOSC must map out a route by which individual sports can return to international competition. It would be fatal to assume that playing against the world is an obsession only for the Cravens of our country.

It is true that many black South Africans are battling just to play sport at all. But there are others who are striving for excellence, and inspiring many more each time they reach those levels.

The NOSC can acknowledge this and also harness the desire for international participation to the greater goal of getting rid of apartheid, rather than making the one wait for the abolition of the other. The criteria will have to be stringent. We are no longer talking about the old-style approach of racing down the highway in pursuit of other goals, stopping briefly to pay a modest toll.

If the NOSC and the ANC fail to come up with a clear approach to the boycott, they will leave themselves with an Achilles heel. Worse they will be throwing away a powerful weapon for change. Plenty can be achieved by dangling carrots. Let the stick be used on those who deserve it.

And if the anti-apartheid sports movement decides that clear guidelines and strong structures to evaluate progress are not enough to make a selective boycott workable, they will not be expressing lack of confidence in the conservative forces in sport. They will be expressing a lack of confidence in themselves.

of the unemployed

After three back-breaking native years, a Cosatu project for the unemployed is set to be launched as a national union.

DREW FORREST reports

Shorter-term campaigns have centred on UIF — demands include a Cosatu say on the unemployment insurance board and UIF cover for domestic, seasonal and farm workers — and price control on basic foodstuffs.

Don't worry Barry, the Market's doing just fine

S/Times 21/10/90

I READ with interest Barry Ronge's tribute to the Market Theatre and his concerns for our future.

I would like to console him — the Market is doing fine.

Mannie Manim is going, it's true, and though we regret the loss of his presence, particularly as friend and producer, we are already making plans for the work we will do together in the future.

When we started the Market Theatre we promised the people of Johannesburg an arts centre as alive and as relevant to our diverse community as the Market we replaced.

So we began with a strong commitment to being a community theatre — it's not what we've become.

We never set out to be a "political" theatre, but to reflect our world. Beginning as we did in June 1976 it's been hard to avoid "politics", if that's what you choose to call what was

Is it curtains for The Market in the new SA?

After Sunday Times Arts Editor Barry Ronge last week questioned the future of the Market Theatre, Barney Simon jumps to defend it



292
Last week's Sunday Times headline

happening to the vast majority of our population.

Look at the history of our work — it's all in the posters that cover the walls of our foyer — and you'll see how much has happened here and how the majority of it has not been what is termed "political".

Venues

And while you're doing that, remember that our Market Theatre Company

has always been subsidised and that the sheer volume of what we have done is a miracle by any standards in the world of theatre.

Mannie, as the organising producer, was central to this activity, but he was never alone. Very few decisions were made without consultation and debate. We haven't always agreed on choices, but once they were made we worked hard together to make the best

theatre possible.

One of the points we differed on was over-extension and, indeed, it proved unbearably stressful to find enough quality products to feed five venues continuously — particularly in a theatre community as small as ours.

Before Mannie's resignation, we called on management consultants to give us an objective overview of the complexity of our situation. We're working with

them still, planning a more clearly defined organisation. A new, non-profit Market Theatre Company is being planned.

Among our members are talents that have made South African theatre among the most highly regarded in the world.

Because our community is so various in its tastes and vernacular, it isn't easy to please all the people all the time.

Dream

Very few of the people who came to see Asinamali returned to see the David Kramer Jol and, of those who did, very few were interested in our productions of Othello or A Doll's House. Yet all these shows drew excellent audiences.

So the lack of white or black or Englishman or Afrikaner is not an indication of any trend — just the way things are and have always been.

It's what we understand to be part of the pattern of serving our community.

We bus black school-children in (at no profit) to see shows that are of interest to them, not simply because we want audiences (as all theatres do) but because we want to extend their experience of theatre under the best possible conditions.

There are no theatres in the black townships. Bussing in was always a dream of ours, only recently made possible by our education fund, which also provides scholarships for drama and music students and subsidises many aspects of education for and through theatre.

For the rest, our art gallery will continue to give platforms to talented artists and photographers who might not yet be "commercial" enough for exposure elsewhere, and Kippies will continue to present the best music in the country.

And beyond? In my view, because my major concern is the creation of new work, some of the most exciting developments in the 14 years of the Market Theatre have happened in the last year.

Skills

The Laboratory, started in January, provides skilled

tuition in various forms of theatre for the price of a packet of (local) cigarettes, field workers who advise theatre groups, whoever and wherever they are in Johannesburg and the Witwatersrand, performing space and financial assistance for experimentation, touring performances of set-works for hard-pressed students in black schools.

Also, in the old Newtown Post Office, the Photographer's Workshop teaches skills to aspirant photographers, encouraging them to identify their personal vision, to go out to hunt and capture images waiting to be discovered in the world that surrounds us all.

In the early 70s, when Mannie and I were still deliberating the possibility of a company, I said to him: "We've got to hold our noses and jump."

We're still holding our noses. We're still jumping. Every day.

Now play the game, South Africa

STWes 24/10/92

AFTER recent changes in South Africa, should two decades of sporting isolation be ended?

In my view, the answer is "No, in general", but "Yes, subject to certain particulars."

The general boycott should be maintained for the foreseeable future: it has proved its worth by forcing change where a century of bridge-building had only made things worse. With the country in a state of political flux, it would be premature to lift it now.

But specific sports links could be resumed earlier than previously thought — provided prior consent is obtained from anti-apartheid organisations, principally the South African Non-Racial Olympic Committee (Sanroc) and the National Olympic and Sports Congress (NSC).

There is a new dynamic in the situation. First, sporting isolation has forced white sports officials to jettison their traditional commitment to racism in sport. Thus, Danie Craven now talks of multiracial rugby sides where once he vowed never to select a black.

Second, the new political era has underlined the



Peter Hain defends his call for a selective lifting of the sports boycott but warns there is a long road before total suspension

necessity for white sports bodies to dissolve into the non-racial sports organisations in order to win a ticket back into international competition.

In recent months, there has been continual debate within non-racial sporting circles as to the best way forward. The ANC has indicated certain tours might be possible while the general boycott remains in force.

Skilful

Soccer organisations are merging and looking for re-admission to the next World Cup.

Sanroc's chairman, Sam Ramsamy, has advised the International Olympic Committee about the conditions under which South Africa's readmission could occur by the 1992 or 1996 Games. He has also handled with com-

time opponents from the white sports world.

When I visited South Africa secretly a year ago to make a British television film on the rebel Mike Gatting cricket tour, many black rugby and cricket players told me they would love the opportunity to tour Britain.

Subject to full consultation and agreement with Sanroc, the NSC and British Anti-Apartheid Movement, it may now be possible to arrange "pilot" tours from non-racial sports bodies. Wouldn't it be nice to have a tour officially blessed by anti-apartheid campaigners, rather than disrupted by them?

A selective, stage-by-stage approach could allow certain non-racial clubs, or national sports which have fully integrated, to have foreign contact, even while the general boycott continues to apply.

Such a strategy could also promote a shift in the balance of power as white sport realises that going it alone is futile and that its own future depends upon co-operation with anti-apartheid forces.

For my old sparring partner Dr Craven to talk of organising tours in the immediate future is pie-in-the-sky. He ought to be concentrating his energy on joining the NSC and its non-racial affiliate, the SARU.

Despite recent reforms, black sport at ground level remains in a state of abject poverty, racially barred from decent opportunities and resources.

Well over 90 per cent of sport is still played on racial lines, especially at club level. School sport remains rigidly segregated. A sprinkling of black faces in a national team cannot hide the reality that sports apartheid is still very

much alive and well and living in South Africa today.

A comprehensive lifting of the boycott could only occur after a political settlement leading to majority rule and a democratic future for South Africa.

Another prerequisite is fundamental change in the structure of the country's sport, including:

- Fully non-racial national sports organisations
- Legislation to prohibit racially exclusive sports clubs and school sports leagues.
- A crash programme to equalise sports opportunities and facilities.

Smuggling

There must be no dishonest attempts to smuggle tours in and out of South Africa. That has happened too much in the past, notably with the rebel cricket tour early this year. Any attempt to repeat such exercises would set back the prospects for ending the sports boycott.

Sports sanctions have achieved massive changes, as even white sports leaders like Danie Craven and Ali Bacher now accept. To

make further progress, anti-apartheid campaigners are willing to show imagination and flexibility in setting a new agenda from our current position of strength.

If white South African sports officials respond honestly to this agenda, there is a real prospect of a new settlement which could finally rid the world stage of the cancer of sports apartheid and give fresh hope to South African sport — white and black.

● Peter Hain is an anti-apartheid activist and British Labour Parliamentary candidate.

Std 23/10/90

De Klerk seeks SAA rights in Morocco

By Martin Challenor

RABAT (Morocco) — South African Airways jets could soon be landing at Morocco's international airport following talks in Rabat yesterday between President de Klerk and King Hassan II.

Mr de Klerk said South Africa had "much more to offer Africa" than we need from Africa". He took the initiative in discussions with King Hassan in trying to secure landing rights at Rabat and overflying rights.

The outcome of the 90-minute meeting is that Moroccan Foreign Minister Abdalatif Filali will visit South Africa soon to meet Foreign

Minister Pik Botha and discuss representation at diplomatic level between Pretoria and Rabat, SAA access to Morocco and the expansion of trade and other contacts. The two Foreign Ministers started discussing these issues yesterday.

Foundation

"I have no doubt that this visit has laid the foundation for a blossoming and good relationship between our two countries because we have much to offer each other," Mr de Klerk told an international press conference.

He said SAA had to fly around the continent of Afri-

ca, which put the airline at a disadvantage. The Government was keen to take the initiative to rectify this so SAA could be put on a normal, competitive situation.

"This does not mean that I came to Morocco with a shopping list ... We are not here in that spirit to ask favours or special concessions.

"We are here to broaden the basis of our co-operation and friendship with the international community. In the African continent in general terms, we have much more to offer than what we need."

Foreign journalists at the press conference probed Mr de Klerk on his reform steps

and were told: "There is no turning back."

Trumpeters, palace guards carrying lances and wearing red, green and white costumes provided a colourful backdrop for Mr de Klerk's meeting with King Hassan.

Symbolic

The South African leader said he saw great symbolic value in the meeting between the heads of the most northern and southern states in Africa. Southern African states should move closer together to develop economic ties to co-operate in the business of development, he said.

8/23/10/90

World ban on SA bikers lifted

By Steve Kealy
Motoring Editor

292

A long-standing worldwide ban on South African motorcycle racers was unreservedly lifted yesterday.

The ban, imposed in 1985 by the Fédération Internationale Motorcycliste (FIM), the controlling body, was lifted after a decision by the FIM management council and the 46 member-countries attending this year's annual conference in Hungary.

Many leading SA riders have been racing under foreign licences.

The ruling will open the gates for this country's top talents, 250 cc road-racer Russell Wood and teammate Wayne Doran, who intend contesting several rounds of the world championship next year.

The decision is also seen locally as the first step towards regaining a round of the world motorcycle racing championship at Kyalami.

arts ♦ advice ♦ living ♦ arts ♦ music ♦ arts

Creative art for young &

South 25/10 - 31/10/90

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THE Community Arts Project (CAP), based behind the stone brick walls of an old church in Chapel Street, Woodstock, and at Community House in Salt River Road, Salt River, is full of creative energy for young and old.

The project began in 1977 and has since developed into a progressive, non-formal education and training institute.

CAP's four projects — the Visual Arts and Crafts, Children's Arts, Popular Theatre Project and Media

— plan and implement full- and part-time courses, run one-off workshops and provide arts and media services to community, trade union and education organisations.

CAP primarily serves communities with little access to the arts, crafts and media.

The Visual Arts and Crafts Project offers a full-time two-year course for cultural workers specialising in visual arts and crafts.

Children's Arts Project offers an interdisciplinary programme which includes art and drama for children ranging in age from five to 17 years.

The Theatre Project offers a full-time two-year intensive course for cultural workers specialising in theatre.

The Media Project offers a full-time nine-month course in media skills. The course is for trainees sent by their organisations to acquire media skills.

Part-time and intensive courses in the visual arts and crafts will be held in 1991 from February to June (first term) and from August to October (second term) at the Chapel Street premises.

The courses are open to high school students and adults.

The following courses will be offered:

● Part-time Theatre course — Street Theatre for Adults

The course includes street theatre techniques, methods of workshoping plays, song-writing, clowning and at least

three practical projects.

Participants must be prepared to perform on Saturday mornings and to rehearse more than once a week if required. The course can accommodate 12 people.

It will run from February to June 1991, every Tuesday from 5.30pm to 8pm.

● Part-time Art Classes

Classes in life-drawing, painting, ceramics, creative design, creative clay, sculpture and textile printing will be held.

Students registered for Drawing and Painting Classes may join an "open studio" on Mondays from 2.30 to 5pm.

A five-day winter school is planned for the June holidays and will run from 10am to 5pm on weekdays. Please apply now as a maximum of 15 students can be accommodated.

Applications should reach The Administrator CAP, PO Box 13140, Sir Lowry Rd, 7900 by December 14 1990. Applicants will receive replies by January 28 1991.



● Cap offices will be a bustle of activity for both the young and old



● The art classes will include life-drawing, painting, ceramics, creative design, creative clay, sculpture and textile printing

Exhilarating theatre for all to see

"DIE Park", directed by Martinus Basson at the Nico Malan Theatre, is an exhilarating piece that should be seen by all to whom theatre is important.

It provides nearly four hours of painting and sculpturing the stage with light, architecture, movement and actorly invention.

The play is a free-ranging meditation (rather than an adaptation), done in the new German post-modernist style of Shakespeare's "A Midsummer Night's Dream".

Both Strauss, a major force in the modern German theatre, has brought Oberon and Titania to our age as tired but dogged figures who try to rekindle desire in modern humanity.

They are figures of struggling,

vulnerable inadequacy, rather than magicians or mighty totemic representatives of the male and female principles.

Antoinette Kellerman as Titania, often nude and humiliated is — as always — a paragon of the committed actress. Peter Butler gives a remarkably mature Oberon.

As in Shakespeare's play, they are at war over a young male figure; the Indian Boy here becomes the Black Boy, whose character and meaning is underdeveloped but who is much like all the young people of the play — alienated, violently obsessed with seeking a gratification that never materialises and is not even identified.

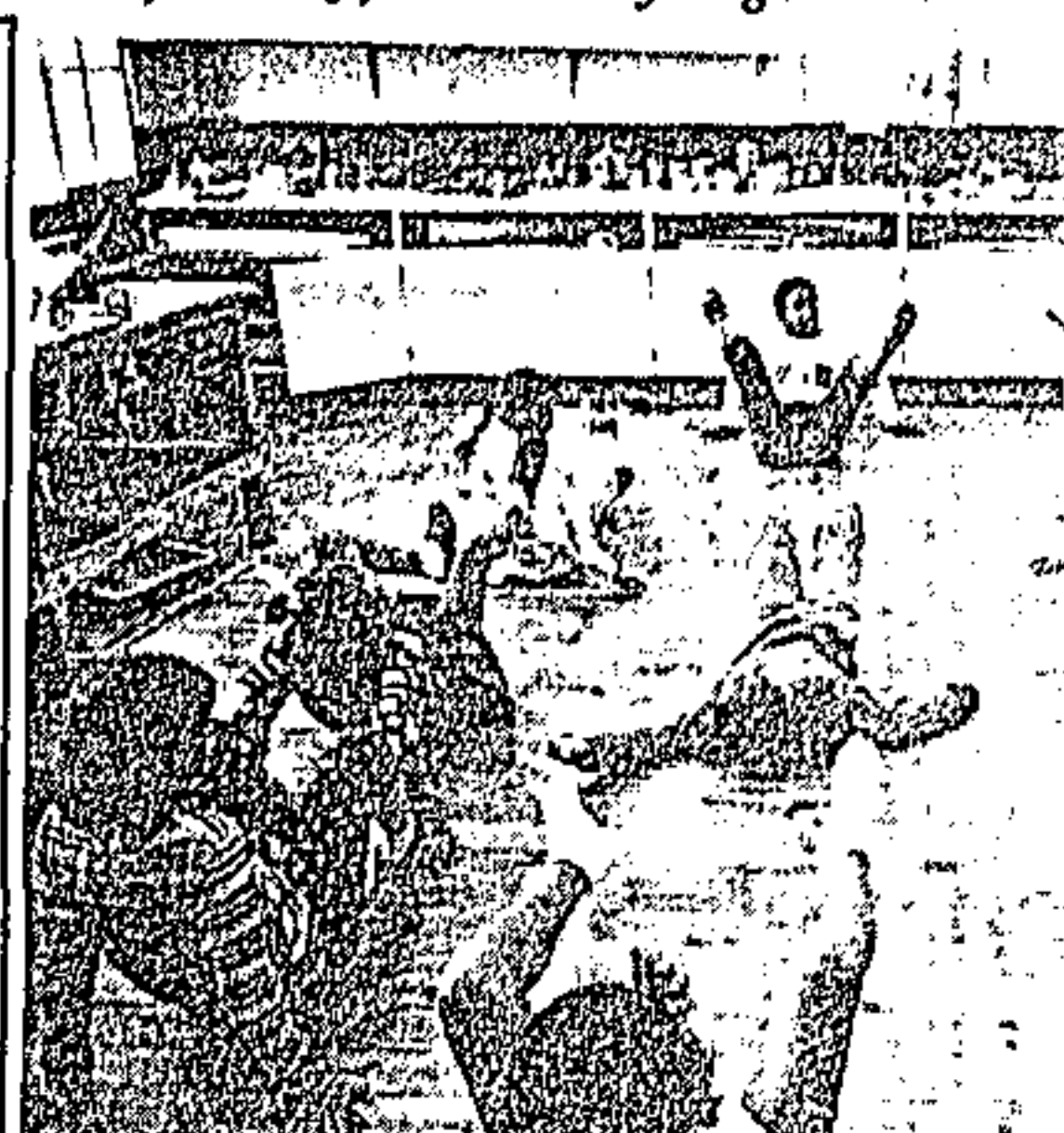
Puck, Oberon's servant, is transmuted into Cipriano (finely played by Neels Coetzee), the magic artist as enervator and catalyst.

He makes magical figurines a couple of centimetres high by which Oberon seeks to change the perceptions of the lovers of the play, who are also alienated, warping figures.

Art replaces magic herbs, and is subject to the same misuse and accident as the herbs are in Shakespeare.

The lovers are involved in a dry, modern comedy of transference of affection and conflict, done in a style which blends farce and method acting.

Mary Dryer is remarkable as



Children will be incorporated in drama and movement

Helen and dominates the stage and her peers with what can only be called a splendid violence.

Arnold Blumer's Afrikaans translation of the original German is demanding and Basson has not been merciful in cutting the text, but even with somewhat limited Afrikaans, I was held throughout in a fascinating kind of purgatory.

I kept thinking of Dante's Pur-

gatory which is both terrifying and elating in its visual imagery. The stage is lit and manipulated. In a long and beautiful designer nightmare that finally resolves itself into a city park of strange dignity.

The final scene, which has Titania as a dowager to whose birthday only five people come, is a tour de force of staging, with the old lady serving her recurring



● Antoinette Kellermann and Mudu Mkhize in a scene from 'DIE Park'

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Exile composer 'Katse' Semenya back next month

Sowetan 26/10/90
By ELLIOT MAKHAYA

TOP South African-born musician, composer and arranger Caiphus "Katse" Semenya, is due back home on November 3 for the mammoth Exiles Concert at the Ellis Park Stadium in Johannesburg on December 1.

Caiphus Semenya left South Africa more than 30 years ago with the *King Kong* cast and never came back home.

Now an international personality, Caiphus is married to another South Af-

rican exile, Letta Mbuli, who is also expected in the country later for the same concert.

Semenya has worked with South African artists such as Hugh Masdekela and Jonas Gwangwa and at some stage, the three formed a powerful outfit known as the Union Of South Africa.

The self-titled album is still a big seller in South Africa.

The Benoni-born artist has collaborated with luminaries such as Quincy Jones and he even features on Quincy's latest album, *Back On The Block*.

The last time Semenya was in Southern Africa was in 1984 when he gave a sterling concert in Maseru.

Promoters

The promoters this week said that Semenya will be backed by a mixture of Zimbabwean and United States musicians at Ellis Park.

He will rehearse with the band for over three week somewhere in Johannesburg.

The tasty bill of fare also stars exiles such as Julian Bahula (he arrived two weeks ago), Miriam Makeba, Letta Mbuli, Shikisha, Zila (the late Dudu Phukwana's band), District Six and more names which will be announced later.

* The Exiles Concert will move to Kingspark Stadium in Durban on December 8. More venues and dates will be announced later.



Caiphus Semenya and Letta Mbuli.

found in products made by the factory's admitted pharmacy have not yet been removed from shelves.

Petrol increase 'almost didn't happen'

IF THE Government had delayed its decision to increase the petrol price last weekend by just 48 hours, South Africa's biggest yet fuel-price increase would not have been implemented.

According to the National Energy Council the dramatic drop in world oil prices soon after the petrol price was increased last Friday night would almost certainly have caused the Government to think twice about raising the price.

And earlier this week a spokesman for the Energy Council said that if the downward trend in world oil prices continued, the petrol price in South Africa would definitely drop.

This was confirmed on Thursday when Mineral and Energy Affairs Minister Dr

Davie De Villiers gave the assurance that a drop in the crude oil price would be passed on to motorists.

Earlier this week the price per barrel of North Sea Brent oil had dropped to \$27,60 from a high of \$40,90 two weeks ago. Two days ago, increased tension in the Middle East had forced the price of Brent back up to \$32,30 a barrel. South Africa's petrol price hike last week was based on an average world crude oil price of \$37,50.

A spokesman for the National Energy Council said, however, that should the world oil price stabilise at the key level of \$22 a barrel, the petrol price would not fall back to the previous Reef figure of R1,28 a

CHRIS MOERDYK

litre, as this amount represented an under-recovery of approximately 22c a litre.

"It is also highly unlikely that the Government will consider holding the present price to create a fund, as has been suggested, to finance Mossagas for example, because of the impact this will have on inflation."

He added that apart from the international oil embargo still being firmly in force, the problem that faced South Africa's energy authorities at present was that they were having to "second-guess Saddam Hussein". It was virtually impossible to make any long-term predictions in what was an "extremely volatile" world oil market.

● See Speak Out on Page 2, and Page 6.

Crucial test for sport

DISCUSSIONS at next weekend's sports summit in Harare will be crucial to any designated time schedule for South Africa's re-entry into widespread international competition.

Next Saturday and Sunday's big in-daba, called by the African National Sports Committee, will be hearing progress reports of unification talks by various heads of SA sport and other observers. The input will be another important part of the progress towards single non-racial, controlling bodies for the various sports.

The get-together is particularly important, coinciding with the announcements this week of proposed rugby tours to and from South Africa, says a spokesman for the National Sports Congress.

The NSC has its finger firmly on ANC policy and attitudes regarding the

stage that South African sport, generally, has reached, and is reaching, in terms of possible re-entry to world competition.

The Australian Rugby Union have invited South Africa to tour in 1992 and the New Zealand Rugby Union council president Eddie Tonks has said that, subject to world approval of South Africa's situation, the All Blacks were ready to resume official ties by touring South Africa.

But the vice-president of the NSC and president of the South African Rugby Union, Ebrahim Patel, whose organisations have been having unification talks with Dr Danie Craven's SARB, recognised by the International

● TO PAGE 2.



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● TO PAGE 2.

Sports test

Stow 27/10/90 292
● FROM PAGE 1.

Rugby Board, believes that until rugby, like other sports, can show that its house is in order, it would be premature to expect tours to be resumed "just around the corner".

Several ANC sports representatives justify the implementation of the moratorium as a strategy imposed to remove present iniquities in SA sport.

There is a genuine desire to ensure that the present talks lead to an early acceptance by the world, says an NSC spokesman. But there will be an insistence on the moratorium until political reforms have been fully affected.

There is sympathy

for many SA sports bodies who have moved faster to total non-racialism, leading to suggestions that "pilot" tours would be approved until a full lifting of the moratorium. But for now, the NSC policy is to insist on the completion of the unity process.

Many non-white administrators say SA's return to the world scene must come through Africa. Rugby will be no different, they say, adding (that while Australia and New Zealand are important members of the rugby world) South Africa needs the blessing of such organisations as the African Olympic Committee.

Dr Danie Craven, like Mr Patel, has been invited to the Harare meeting.

'Free Robben Island'

Return it to the people for tourism, says minister

THE Minister of Tourism Mr Kent Durr has reaffirmed his strong commitment to transforming Robben Island into a world-class tourist attraction, which would bring an enormous boost to the Cape's tourist potential.

In a letter to Mr Nick Malherbe, a member of the group seeking to develop the island, Mr Durr said: "I never let a moment pass without keeping at the Minister of Justice to return the island to the people. Now, as Minister of Tourism, I not only retain the wish but feel a sense of duty."

Mr Durr has been pushing in Parliament since 1983 for the tourist development of Robben Island. The continuing release of prisoners from the island has given his fight fresh impetus.

History buff Mr Malherbe is just as dedicated to the cause. If the ebullient Cape Town businessman has his way, South Africans will be emulating the Australians in turning a convict island into a conservation paradise.

Mr Malherbe is a member of the Future of Robben Island Committee — established to promote development of the island as a tasteful tourist destination. His dearest wish is to wave goodbye to the Prisons Department and get moving on the committee's plan of action.

The committee hopes control of the 507 ha island, 10 km off Cape Town, will be handed to the National Parks Board, which will scientifically control the land and sea environments.

The National Monuments Council is already seeking to have the historic island buildings and the wreck-rich surrounding waters declared a conservation area.

Both Mr Durr and Mr Malherbe have given the thumbs down to previous suggestions that a casino could be built on the island.

The Future of Robben Island Committee — which has representatives from the Chamber of Commerce, Cape Town City Council, Captour and the private and business sectors — wants the almost immediate introduction of controlled trips for day visitors plus limited overnight ac-



Nick Malherbe of the Future of Robben Island Committee believes Robben Island's development is a treasure trove.

—Reports:

JANIS FRASER
Weekend Argus

commodation in the pretty Victorian buildings which, thanks to the Public Works Department, are in excellent and unspoiled condition.

With the first phase underway, there will be breathing space to carefully plan a full-scale tourist resort, in tune with Cape Town's Victoria and Alfred dock development. The historic buildings on Robben Island — some with a grim but fascinating history — certainly lend themselves to conversion.

Australian idea

There is a Victorian parsonage, a male leper church and cemetery designed by Sir Herbert Baker, a female mental asylum dating back to the Victorian era, along with houses ranging from terraces to the Commissioner's Residence, all built in the last century — the earliest remaining building is the medical superintendent's house of 1841.

The prison, says Mr Malherbe, could

easily be converted into an hotel; the cells refurbished as en-suite rooms. There's bound to be a certain cachet in renting the room of illustrious previous inmates.

The idea for the tasteful transformation of Robben Island came to Nick Malherbe in 1979 on a trip to Australia.

He spent a holiday on Rottnest Island, off Perth, which has a climate, vegetation and history similar to its South African counterpart. The more interesting similarity is that Rottnest Island served as a prison during the 19th century, but was taken over as a tourist resort by the Western Australian Tourist Commission in 1922.

Since then it has been developed into a tourist and conservation area on strict lines. Historic buildings have been preserved, only bicycles — for hire on the island — are allowed and the number of visitors is controlled.

There are facilities for swimming, fishing, walking, cycling, jogging, scuba diving, yachting, boating and windsurfing. Historical walks, birdwatching and underwater wreck trails are organised — all there for the taking on Robben Island, Mr Malherbe points out.

From 'cannibals' to sheep to convicts

THE Future of Robben Island Committee has compiled a chronicle of the island's historical milestones, which makes fascinating reading and at the same time shows why the only inhabitable island off South Africa's coast is still unknown to the majority of the country's population.

The island has served many purposes over the centuries, says Mr Nick Malherbe of the Future of Robben Island Committee. Now it's time for another function; one which will open it up as one of the country's prime tourist attractions.

1488: Jao del Infante, sailing with Bartholomew Dias, goes ashore for penguins, seals, eggs and tortoises. 1497: To avoid "cannibals" on the mainland (letter from from Vasco da Gama to Anthonia de Saldanha in 1503), the Portuguese attempt to establish a settlement on the island.

1510: D'Almeida Franchisco killed by Hottentots and after that the Portuguese bypass the Cape.

1591: Sir James Lancaster and Admiral Raymond land on the island, leaving sheep.

1601: Joris van Spilbergen lands and renames it Isla de Cornelia (after his mother). He leaves dassies from Dassen Island.

1609: William Keeling gets six "fat-test sheep I have ever seen" from the island.

1611: John Saris collects letters left under a Post Office Stone.

1615: King James I orders 19 convicts, under leader Crosse, to be left on the island. Many convicts and mutineers follow.

1648: Jan Anton van Riebeeck visits the Cape and recommends a victualling station be established on the island.

1652: The island is a constant provider of penguins, eggs and seals for the Cape settlement. Six sheep left to multiply and by 10 months lambs weigh 77kg. The island provides safe storage for mainland livestock which would otherwise be stolen.

1654: First preservation of wildlife charter to control the island's birds resort?

and fauna. Corporal Marcus Robbeljaert first island overseer.

1655: Pigs, rabbits and hares put ashore by passing ships.

1657: Jan Wouterson banished to island. Four hundred sheep counted. First lighthouse built.

1658: First cannons mounted. Prisoners quarry and make lime.

1700: Political exiles from Batavia to Robben Island, including King of Madura.

1772: Captain James Cook visits and takes many rabbits on board — South Africa's legacy to Australia.

1806: John Murray obtains licence to establish whaling. African prisoners of war and chiefs banished to island.

1807: First superintendent of convicts appointed.

1819: First commander appointed. 1833: Commander's house, officers' and soldiers' barracks built, also bakery, butcher and blacksmithy and communal cells for 200, plus five single cells.

1834: John Montague, secretary to the government, proposes that convicts be returned to mainland as labourers and be replaced by "lepers, lunatics and paupers". Accepted. 1864: Lighthouse on Minto Hill constructed.

1892: Eighteen-inch gauge tramway built from boathouse to quarry. 1893: Dog quarantine station established.

1896: Faure pier built.

1913: Proposal to move mental patients accepted.

1920: Two thousand people on island. 1931: Lepers removed to Pretoria, wards razed. Island now solitary home of lighthouse keeper and family.

1939: World War 2. Department of Defence prepares island as a fortress. Murray Bay harbour and airfield constructed. Gun emplacements built.

1952: SA Navy takes over SS Robbenland.

1963: SA Prisons Department takes over.

1991? Becomes world-class tourist resort?

SA could return to the next Olympics, says Ramsamy

Argus Foreign Service
in London

SOUTH African sport may return to the Olympic Games as early as 1992, says the Mail on Sunday.

The newspaper's report, quoting the president of the South African Non-Racial Committee, Mr Sam Ramsamy, came just days before a crucial meeting of South African and African sports leaders in Harare this week to review South Africa's continued exclusion from the Olympic movement.

The paper quoted Mr Ramsamy as saying it was "by no means impossible" for South Africa to be re-admitted to the Olympic movement in 1992.



Mr Sam
Ramsamy

It said advisers of the Association of National Olympic Committees of Africa would recommend the inclusion of South Africa in 1992.

Of developments in South Africa, Mr Ramsamy said: "Talks between the various governing bodies in cricket, athletics, soccer, rugby and almost all sports are well under way and we welcome the dismantling of the Separate Amenities Act."

"But the process needs to be accelerated if South Africa wants to feature in the next Olympics. I see no reason why this cannot happen, but there is still some way to go."

At the same time, the Mail reported that the veteran opponent of international sporting contacts with South Africa, Mr Peter Hain, had decided to go ahead with plans to stage a match between the Welsh rugby club, Neath and a South African invitation team, before the end of the rugby season.

SPORT

International ban on bike racers lifted

292

80/10/90
29/10/90

A BAN on South African competing in international motorcycle events overseas has been lifted by the International Motorcycle Federation (FIM) at its annual congress in Budapest.

Speaking from the Hungarian capital, Budapest, last week Motor Racing Enterprises' chief executive Dave McGregor, who is attending the congress as part of the AA Motorsport delegation, confirmed the ban had been lifted. The decision to lift the ban was unanimous, with 47 countries represented at the FIM congress.

"The lifting of the ban is tremendous news for South African motorsport and clears away obstacles for Kyalami's return to the international Grand Prix arena. Negotiations on this score are currently under way in Budapest and I am confident that these will have positive results," McGregor said.

Lifting of ban

Mc Gregor added that the lifting of the ban was the result of years of behind-the-scenes work. The lifting of the ban, particularly in view of the unanimous vote, was indicative of the changing attitude toward South Africa in overseas sporting circles, he said.

"The policy the MRE and other motorsport organisations have had of maintaining links with international motorsport authorities has paid dividends. The mood toward us in Budapest has been an eyeopener, and the future for South African motorsport and Kyalami is now brighter than ever.

"We have been handed the ball, and now we must run with it," Mc Gregor said. - Sapa

Olympic 'rules' spelt out to SA

MICHAEL HARTNACK

HARARE — A meeting this weekend under the aegis of the International Olympic Committee (IOC) would "spell out to South Africans what is required of them before recognition can be considered by the international sports federations and the IOC".

This was said by the SA Non-Racial Olympic Committee chairman, Sam Ramsamy, on his arrival here.

Ramsamy said the two-day meeting between the Association of National Olympic Committees of Africa (Anoca) and delegates of SA sports federations would confront the latter with demands that they help destroy apartheid.

The president of the International Committee against Apartheid in Sport (Icaas), Fekrou Kidane, said that while no decision would be taken in Harare, it would prepare a report for an IOC meeting in Norway in December.

THE WORLD OF BOOKS

Albie Sachs

Albie Sachs has been known for his outspoken views on a wide range of issues ranging from culture, law and the family. He recently published his latest book, "Soft Vengeance of a Freedom Fighter", an account of his recovery from a bomb blast in which he lost his left arm. Abduraghiem Johnstone reports:

ANC legal expert Albie Sachs lost his arm to alleged SA Defence Force infiltration into Mozambique. This experience led him on a course of personal liberation, breaking away from the "party line" and returning to his "own source".

"The Soft Vengeance of the Freedom Fighter" is the title of Sachs' book. The title, he explains, came only towards the end. "I found I kept using the phrase; that was my self-vengeance. It arose out of a note I got from a comrade while still lying in hospital."

"It said, Albie you will be avenged. I wondered what he meant. I thought the real revenge would be a real moral quality — freedom, justice in South Africa."

Vengeance

"The real vengeance is to rise above the tactics and the

edges the range of subjective emotion and feelings that we would like our new citizens to have."

Talking about the early days of the movement, Albie nostalgically reflected: "The left was the centre of vital ideas, being creative, challenging authority. Then I don't know what happened to us."

"We began to officialise the idea of the revolt; we took a lot of its sparkle, effervescence and brightness away."

Solidarity

"Maybe I'm just returning to my own source, strange as it might seem. We used to debate everything. Then suddenly everything was given, that is, like a line on everything."

"I'm sure that corresponded to a certain phase of terrible repression when we just had

way.

"The main difference is that, since coming back home, I've seen the tremendous amount of work people in community and arts organisations are doing. It's encouraging and heartwarming to see. "If I were doing the paper today, I would reflect on the meaning of that and enrich the text with those reflections."

Culture

"But I'm still concerned about the cultural imagination and that insufficient attention has been given to it. I mean tapping into, or allowing oneself to be almost flooded by, the huge reservoirs of culture, mythology and sensibility that are in the people, to enable a South African vision and personality to evolve."

"The choice to me is not between the small projects in the

our culture, personality, experiences and struggle emerge naturally."

"I saw hundreds of hospital workers on strike, dancing. It's a very Southern African phenomenon. That does not mean you must replace ballet with toyi-toyi."

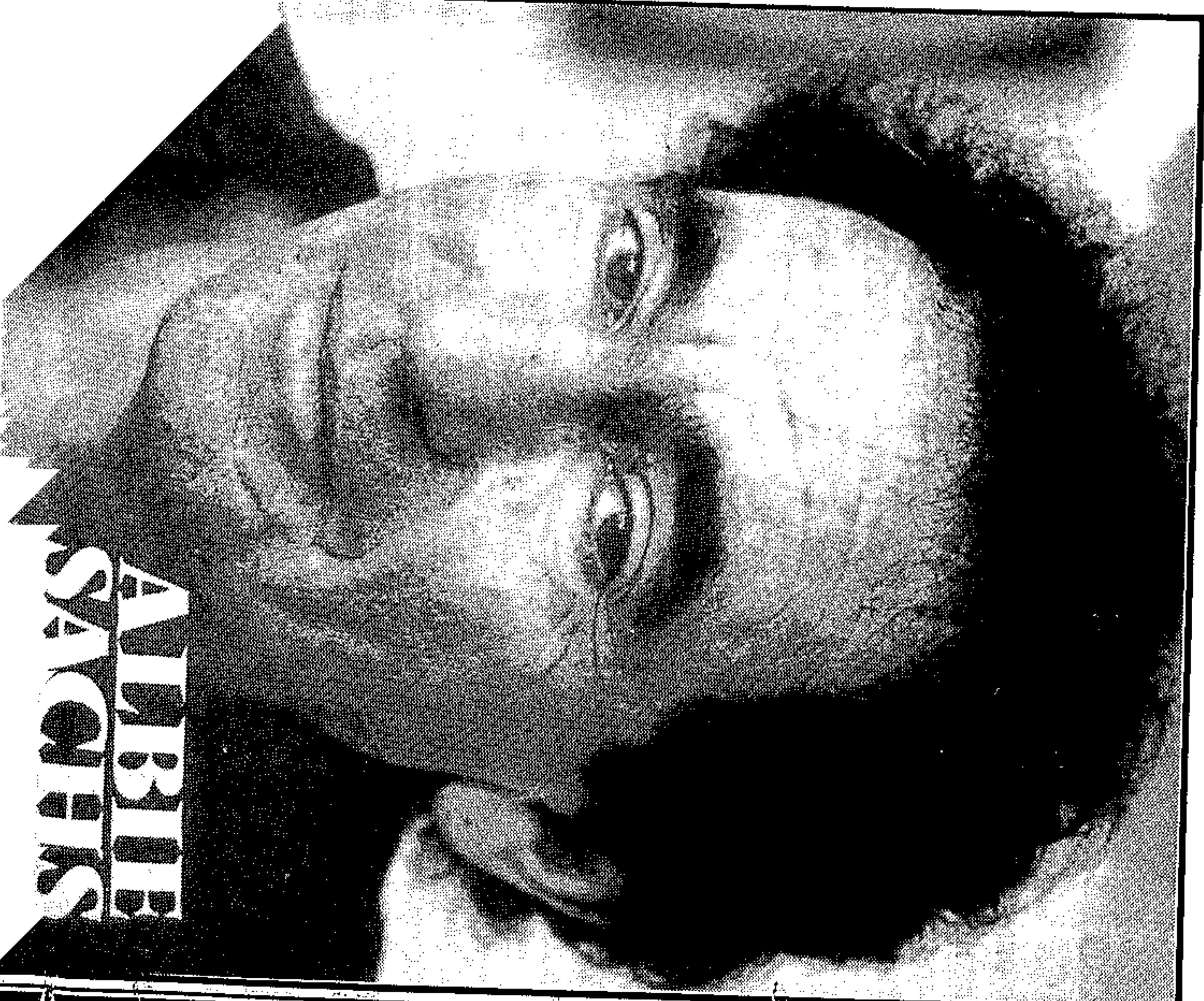
"Toyi-toyi belongs on the street and shopfloor, and at conferences."

"It has a lot of wit, body language, expressiveness and unity. There would be a big future in South African ballet if we can conceive it with these elements in it."

How does Sachs see cultural organisations acting as vehicles to ensure the continuity from the toyi-toyi to a more refined ballet form?

Bourgeoisie

"I think it's a question of open-



ALBIE SACHS

found out while I was writing the book that each good thing that happened during my period of recovery, each act of love and solidarity that I received — to me, that was vengeance."

"Writing the book was a very active experience; I converted the energy of this trauma into something positive."

Sachs says the "terrible experience to the psyche" had made him eager to tell the story of being close to death and being blast into the air, semi-conscious.

"I tried to give it literary quality and aesthetic shape. It is a way of respecting one's experience."

"We use to have a vision of the hero based on a great freedom fighter. It gave us a lot of courage to identify with people like that, but I sometimes wonder whether it did not reduce the range of focus of true courage."

Heroes

"The narrow idea of the hero is somebody who at a particular moment has a total vision, just thinks of one thing."

"Heroes were the people who earned the Victoria Crosses, who killed large numbers of the enemy; maybe they even got killed themselves. That was the way we were all trained. Heroes were people who resisted torture. I still have a tremendous love and affection for those people."

"But I feel the hero of our times is somebody who can cry, who can feel, has tenderness, affection, who acknowl-

to link arms. It was appropriate to put a tremendous emphasis on solidarity and a united front of thought as good politics."

"We have made so many gains and advances, we are opening up a lot more. I've been very pleased."

Encourage

Speaking about the paper he published earlier this year against culture as a weapon of struggle, Sacha continues:

"I was actually encouraged by Barbara Maseleka to write it and encourage debate at an ANC workshop. In that sense it wasn't written for the underground in South Africa; it would have been banned in South Africa."

"But it's been pleasing to see it caused not only ripples; I'd say it's caused waves. But that's good, as long as we respect one other and don't try and knock each other down."

Debate

"We must listen to one another, debate, argue. We don't have to be convinced, don't have to support one other. We don't need unanimity on everything."

"I don't sense there's anything substantially and fundamentally wrong in the paper, but maybe today I wouldn't actually make the statement that we should ban art as a weapon of struggle."

"It raises too so much confusion. And some people might think I'm being anti political."

"The paper has produced its desired affect already — to encourage people to think — not just to feel comfortable. So I might phrase it in a different

townships and high art on stage. Ideally there should even be a continuity between these."

Ballet

"I went to ballet one day and to jazz at the next. It was so extractive to sense the difference."

"We can't ban ballet in South Africa, that's what Verwoerd wanted to do. Now we as the ANC must deny our people the right to participate in world culture? That would be terrible."

"We want to open the doors of a new culture. Why must we simply import our high art dancers? Can't we create high art dancers with a strong South African fusion, not a decorative folklorish thing, in which

nation and not being intimidated by high art. We should not hand high art over to the bourgeoisie or big companies but open it up in terms of accessibility."

"We have to open up dance and create opportunities for our dancers — whether professional or the thousands of party dancers."

Imperialist

"After I spoke at a private meeting at the University of Cape Town on the paper on culture, a young woman came up to me, put her arms around my neck and said: 'Oh thank you, Com Abie! I'm a dancer. I love tap dancing and for years I've felt tap dancing was bourgeois, corrupt, imperialist,

euro-centred or American-centred."

"I felt so ashamed of my love for tap dancing. Now that I've read the paper, I feel I can tap dance. My dream is one day at an ANC function to jump out of a cake and tap dance."

"That was wonderful. But if people feel they must dance more like a soldier than a dancer, it's not going to work."

What does Sachs feel about cultural appropriation by multinationals and other institutions?

"The multinationals have robbed us of so much that they have a duty to pay reparations

in terms of culture. So they are not doing us a favour or being generous."

"We should not have any qualms about demanding participation. It is one thing to participate, it is another to control and determine. We should not be dependent on multinationals. There should be generous state support — not state control — of the arts."

"We simply cannot accept the idea that whoever pays the piper calls the tune. The people who work in the field of culture must call the tune."

What about the many angry people in South Africa calling Abie has khutza

for retribution?

"It pains me very much. If we lose our humanity, what is it all about? The struggle is for the right to express our humanity."

"Sometimes we censor our humanity, thinking that this is virtuous and makes us a better comrade."

Abie Sachs might have lost his arm but his heart is still pumping warmly. As a catalyst, critic and "cultural worker revolutionary", he is a vital part of processes taking place in the country.

To use the yiddish word, Abie has khutza.

Flight on ts boycott

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Spot spor

would be organising tours to the country.

The presence of the South African Council on Sport, the NSC, the South African National Olympic Committee (Sanoc) and the Confederation of the South African Sport (Cosas) will make this weekend's meeting the most representative gathering in the history of South African sport.

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By WAGHIED MISBACH

THE moratorium on sports tours to and from South Africa is likely to be the most hotly-debated issue at this weekend's historic two-day sports summit in Harare.

According to National Olympic and Sports Congress (NSC) secretary Mr Mthobi Tyamzashe, the sports moratorium has been given "more significance" after statements by establishment codes, in particular rugby, that tours will go ahead.

The NSC has acted swiftly by reactivating their anti-tour committees for any "eventuality".

At the meeting in Harare, however, there would be a need for the NSC not only to present its views to establishment sport but also the international community on the importance of retaining sports sanctions, Tyamzashe said.

Imbalances

There should be optimism about South Africa's possible return to the international fold but also recognition that a lot would have to be done before that goal was achieved.

Tyamzashe said nonracial sport ran the risk of being admitted to the international fold without being ready. The imbalances in resources between establishment and nonracial sport was one of the main reasons why South Africa's return should not be rushed.

The meeting will be hosted by the Association of National Olympic Committees of Africa (Anoca). The Anoca delegation will be led by president Mr Jean Claude Ganga.

Tyamzashe said statements by South African Nonracial Olympic Committee (Sanroc) chief Mr Sam Ramsamy, that Olympic competition is possible by 1992 should not be misinterpreted. "That means South African sport have to get its house in order first."

South Africa Rugby Board (Sarb) boss Dr Danie Craven said that he did not know "what to expect" from this weekend's meeting since no agenda had been drawn up.

Southern Africa's artists find each other in a Harare studio

A NUDE woman made of metal reclines under a jacaranda tree. In his studio Zimbabwean artist Rashi Jogee sits cross-legged, playing a flute. Around him the walls of the former stable are alive with colour. It is the final day of Pachipamwe 1990.

Pachipamwe is Shona for "we come together". It's an appropriate name for an annual workshop at which painters, sculptors and potters from southern Africa and beyond meet for two weeks in Zimbabwe to share ideas and extend creative boundaries.

Inaugurated in 1988, the workshop is organised by a committee of local artists and well-wishers with the minimum of fuss and funding. This year Pachipamwe brought together 17 participants from Zimbabwe, South Africa, Mozambique, Zambia and Botswana, as well as two from Britain and the United States.

In the quiet, almost monastic atmosphere of the Barrowdale Farm, north-east of Harare, the artists met last month to produce work that was sometimes raw but always experimental.

"That's the point of Pachipamwe," said Bulawayo artist Berry Bickle. "It's about process rather than resolution."

Pachipamwe is also about discovery. "We have fixed ideas about regional art, based on what is officially recognised," said Tapfuma Gutsa — whose own work challenges the notion that all Zimbabwean sculpture is rooted in the realm of dreams and spirits. "I used to think Mozambican painting was dominated by Malangatana and nobody else. But meeting Fatima Fernandes at this year's workshop proved to me that there's another world of art there."

Fernandes' paintings are fiery and sensual, inspired by masks and other traditional motifs. She lives in Maputo but mounted her most successful exhibition last year at Beira's railway station.

"I wanted to take my work out of a gallery situation," she said. "For me that exhibition began from the moment I started unpacking my paintings. People — railway workers and so on — crowded round to ask questions, to comment. People still talk about it in Beira."

Fernandes is part of a new generation of Mozambican artists who have struggled to break free from the influence of Malangatana and find their own voice.

"Art in our country is so exciting now," she said. "We are tired of war and violence. Our work is becoming more affirmative, more powerful. But we are still very isolated, so this workshop has been fantastic. Why don't regional artists have more contact? It's crazy!"

The work produced by painters and sculptors at a workshop in Harare exploded a few myths about Southern African art.

FIONA LLOYD reports

South African artist Sybille Nagel agreed: "Coming here has made me realise how cut off we are. Being with other art-makers from the region has helped me breathe out the tension I feel as a South African. It's about jumping over your own shadow — as a person and an artist."

Nagel's compatriot, Dumisani Mabasa of Soweto, also found the workshop enriching. But his swirling abstract paintings surprised some participants

who expected more explicitly political work. Mabasa was quietly amused by this.

"I explained that, in my country, all black art is political," he said. "It comes from the streets and grows from there. The protest can be implicit as well as obvious. Maybe that's hard for non-South Africans to accept."

Mabasa maintained that, despite inevitable differences, regional artists have more in common than they realise. He sees it in their response to colour; in the way forms reflect the shape of the earth.

"It's good to feel part of the larger movement, to know that while we are creative individuals we have a shared frame of reference. That's the real value of a workshop like Pachipamwe."

ARTS



Art for Africa ... Botswanan Mokwaledi Gontshwanetse, one of the artists who participated in the meeting

Picture: TESSA COLVIN

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SA sport set for Harare confrontation

CAP TAPS 2/11/90 292

By MICHAEL HARTNACK
and CHRIS BATEMAN

A WATERSHED meeting in Harare this weekend overseen by the International Olympic Committee (IOC) will spell out to South African sports bodies what is required of them to gain international recognition.

Sanroc chairman Mr Sammy Ramamy, who has led the 30-year campaign to isolate South African sportsmen, said the two-day meeting would be predominantly between the Association of National Olympic Committees of Africa (Anoca) and South African sports federations representing around 40 sports.

The former would confront the latter with demands on how they intended to help destroy apartheid "because sport is just one facet of society".

Mr Johan du Plessis, president of the SA National Olympic Committee, (Sanoc) and Mr Mtohe Tyamzashe, general-secretary of the National Olympic Sports Congress, (NOSC) yesterday expressed excitement at the prospects for progress in unification the conference offered.

There are presently four Olympic controlling bodies in South African sport. Spokesmen for the SA Council on Sport (Sacos) and the Confederation for SA Sport were unavailable for comment yesterday.

IOC president Mr Juan Antonio Sa-

maranch has emphasised that the "apartheid problem must be decided by Africa — nothing can be done without them".

"Everything could go very quickly, but there could be unforeseen obstacles," he warned.

His warning was illustrated in interviews with Mr Du Plessis and Mr Tyamzashe yesterday.

While Mr Du Plessis was strongly in favour of a selective sports moratorium which would "reward unified bodies and encourage non-unified stragglers", Mr Tyamzashe said the Sanoc approach would focus attention on a "quick fix" and "not the real underlying problems and disparities".

Mr Fekrou Kidane, president of the International Committee Against Apartheid in Sport (ICAAS), said: "The end of apartheid will not, unfortunately, mean immediate sports equality for all South Africans."

While no decision would be taken in Harare, his organisation would prepare a report for an IOC meeting in Norway from December 9 to 12.

Also attending will be Mr Lamine Ba, head of the Supreme Council for Sport in Africa, who saw its task as establishing what real change had taken place in South African sport and setting conditions for readmission.

The meeting will be chaired by the president of Anoca, Mr Jean Claude Ganga of Congo, and Mr Michael Glover of Mauritius, from the Supreme Council for Sport in Africa.

Canada maintains pressure

So wefan 2/11/90

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TORONTO - While South African sport will once again come under the spotlight at a meeting in Harare at the weekend, Canada's harshest opponent of apartheid is again pre-empting events.

Former Olympic athlete and Canadian board member for the International Campaign Against Apartheid Sport, Bruce Kidd, this week spelt out what South Africa must offer before being accepted back into the world arena.

"The first and absolutely necessary condition for entry into the sports community is the creation of sports bodies in South Africa that are nonracial, democratic and unified.

Flourishing

"Second, there must be some considerable movement on the part of established sports to redistribute the resources for sport, to redress the disadvantages the black athletes have suffered," Kidd said.

Sport for whites has been flourishing in lavish clubs that have been closed to blacks, Kidd charged.

"A third condition would be a matter of good faith. Any of the new South African sports bodies seeking to rejoin the international community would be required to support the boycott as long as it is in place.

"That is, show us you're genuine. Don't negotiate with us on one hand and go behind our backs to arrange international events," he added.

Opportunities

It is believed that at the Harare meeting scheduled for the weekend, the Association of National Olympic Committees of Africa will tell the SA National Olympic Committee and the ANC that it wants to see equal opportunities and facilities for all races in sport.

There will also be a call to help deprived black athletes catch up with privileged whites.

Of the major nations, Canada is yet to lift sporting sanctions and at the moment, South Africans travelling on SA passports may not compete here. - Sapa.

n cocks a snook rts moratorium

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Craven at spo

DEFIANT SA rugby boss Danie Craven has clashed with the African Olympic movement on the first day of a vital sports summit meeting.

Dr Craven yesterday told the meeting he would not abide by the sports moratorium.

"Our house is in order," he said.

His stand immediately drew a warning from Muleki George, president of the National Olympic and Sports Congress that South African rugby would be left behind by other sports.

Dr Craven's message was delivered to the African delegation behind closed doors in the presence of SA Cricket Union president Geoff Dakin and SA Tennis Union president Johan Barnard.

Despite the row between Dr Craven and the other sports administrators, the high-level meeting proceeded yesterday with most participants happy with the tenor of the talks.

Yesterday Mr George, for the first time, raised the possibility of allowing international links and competitions to be resumed by those sports which had created single united structures and integrated their activities.

He indicated that soccer might be the first to return to the international arena. The united soccer body, the A Football Association, will be formed within the next two weeks.

"We can't punish those sports who have done their duty because others are lagging behind," said Mr George.

Reforms

He explained that the "eradication of apartheid" did not necessarily mean that a political settlement had to be reached before the lifting of the sports moratorium could be considered.

"However, we want to make sure that the process is irreversible and that the SA government cannot go back on its reforms," he said.

Immediate readmission to international sport is not on the cards — but the prospect of it in the near future was extensively canvassed.

Opening the conference, the Congo's Jean-Claude Ganga said: "There can be no

By DRIES VAN HEERDEN
Harare

doubt that in the near future we shall find ourselves again in sports competition with South Africa.

"I may even see my dream come true when all the sons of Africa meet in Johannesburg to celebrate an African games."

However, he emphasised that his Association of National Olympic Committees of Africa still had two pre-conditions for South Africa's readmittance: the creation of a single, non-racial national body for every sport and the eradication of apartheid in all its forms.



Danie Craven chatting to Jean-Claude Ganga in Harare yesterday.

It is expected that the African sports leaders will today tell the South Africans to return home and work towards sporting unity as a first step towards readmittance.

President of the "establishment" SA National Olympic Committee Johann du Plessis told the Sunday Times: "We are ready to start unity talks tomorrow. If the willingness is there, we can have united structures in all Olympic sports by February 1991."

Certainty

Mr George reiterated that his organisation was also ready for unity talks. However, he added: "Barcelona may be too early, but the 1996 Olympics in Atlanta is almost a certainty."

Other delegates expressed their satisfaction with the talks. Mr Dakin told the Sunday Times "it was a fascinating and very productive encounter".

● The Pan Africanist-aligned South African Council of Sport delegation refused to travel in the same aircraft from Johannesburg to Harare as the ANC-aligned National Olympic Sports Congress.

Harare hard line on sporting isolation

HARARE — African sports leaders decided yesterday that SA sport should remain in isolation until apartheid has been "utterly abolished".

The blunt message was delivered by Jan-Claud Ganage, President of the Association of National Olympic Committee of Africa (Anoca) at the end of a two-day meeting between sports leaders of Africa and SA called to discuss conditions for SA's re-entry to world sport.

Ganage said he had been pleasantly surprised to find that all SA sports organisations had declared their determination to eradicate apartheid. But there was a lack

of unity among SA sports bodies.

Ganage announced the formation of an eight-man committee from the various sports bodies.

The committee will be charged with:

- ☐ Co-ordinating actions until apartheid has been eradicated;
- ☐ Promoting unity for each sport in SA; and
- ☐ Creating a single national olympic committee.

The eight members will consist of two each from the National Olympic and

Sports Congress (Nosc), SA Council on Sports (Sacos) and SA National Olympic Committee (Sanoc) and one each from the Confederation of SA Sport (Cosas) and SA Non-Racial Olympic Committee (Sanroc). Each organisation must nominate its members by the end of November.

A monitoring group to be appointed by Ganage will meet the committee by the end of March 1991 to review progress.

Sacos, which remains committed to the principle of "no normal sport and abnormal society", yesterday refused to make a commitment to join the committee. Sacos

☐ To Page 2

Hard line

president Yusuf Ebrahim said the organisation would consult its affiliates before making a decision.

The African group, which included leaders of the major continental federations, said the abolition of apartheid and achievement of unity were essential conditions for South African entry.

In order to reward merit, observer status within relevant confederations would be granted to SA sports bodies which achieved racial integration and unity.

The SA Football Association (Safa), which was formed recently from three controlling bodies announced immediately after the conference that it would apply for affiliation to the Confederation of African Football (CAF).

But at a media conference Ganage said no SA sports body could yet be termed united.

He said soccer remained an organisation of 100 000 members which was not affiliated to Safa.

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Unity in sport

SA given terms by Olympic body

CAF Feb 5/11/90

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Own Correspondent

HARARE. — In a blunt message to South African sports administrators, Africa's Olympic chief Mr Jean-Claude Ganga yesterday said that South African sport should remain in isolation until apartheid had been "utterly abolished".

The president of the Association of National Olympic Committees of Africa (Anoca) announced this at the end of a two-day meeting here between sports leaders of Africa and South Africa called to discuss conditions for the Republic's re-entry to world sport.

South Africa sports administrators were, however, pleased with one result of the meeting — in future, South African sports bodies which achieve racial integration and unity will be granted observer status within relevant confederations.

Mr Ganga said he had been pleasantly surprised to find that all South African sports organisations had declared their determination to eradicate apartheid.

In spite of this, he said, there remained a lack of unity among South African sports bodies.

"We are pleased with the results of this Harare meeting — we feel we are assisting South African sport to come out of that black tunnel of 30 years of international ostracism."

"We hope they can now see some light at the end of that tunnel."

He announced the formation of an eight-man committee from the disparate South African Olympic sports bodies.

The committee will be

charged with:

- Co-ordinating actions until apartheid has been eradicated;

- Promoting unity for each sport in South Africa, and

- Creating a single national Olympic committee.

The eight members will consist of two each from the National Olympic and Sports Congress (NOSC), SA Council on Sports (Sacos) and SA National Olympic Committee (Sanoc) and one each from the Confederation of SA Sport (Cosas) and SA Non-Racial Olympic Committee (Sanroc). Each organisation must nominate its members by the end of November.

A monitoring group to be appointed by Mr Ganga will meet the committee by the end of March 1991 to review progress.

Non-racial groups

To avoid renewed friction with the international sporting community, the SA representatives in Harare had given their word to make no further attempts to break the UN sports embargo, Mr Ganga said.

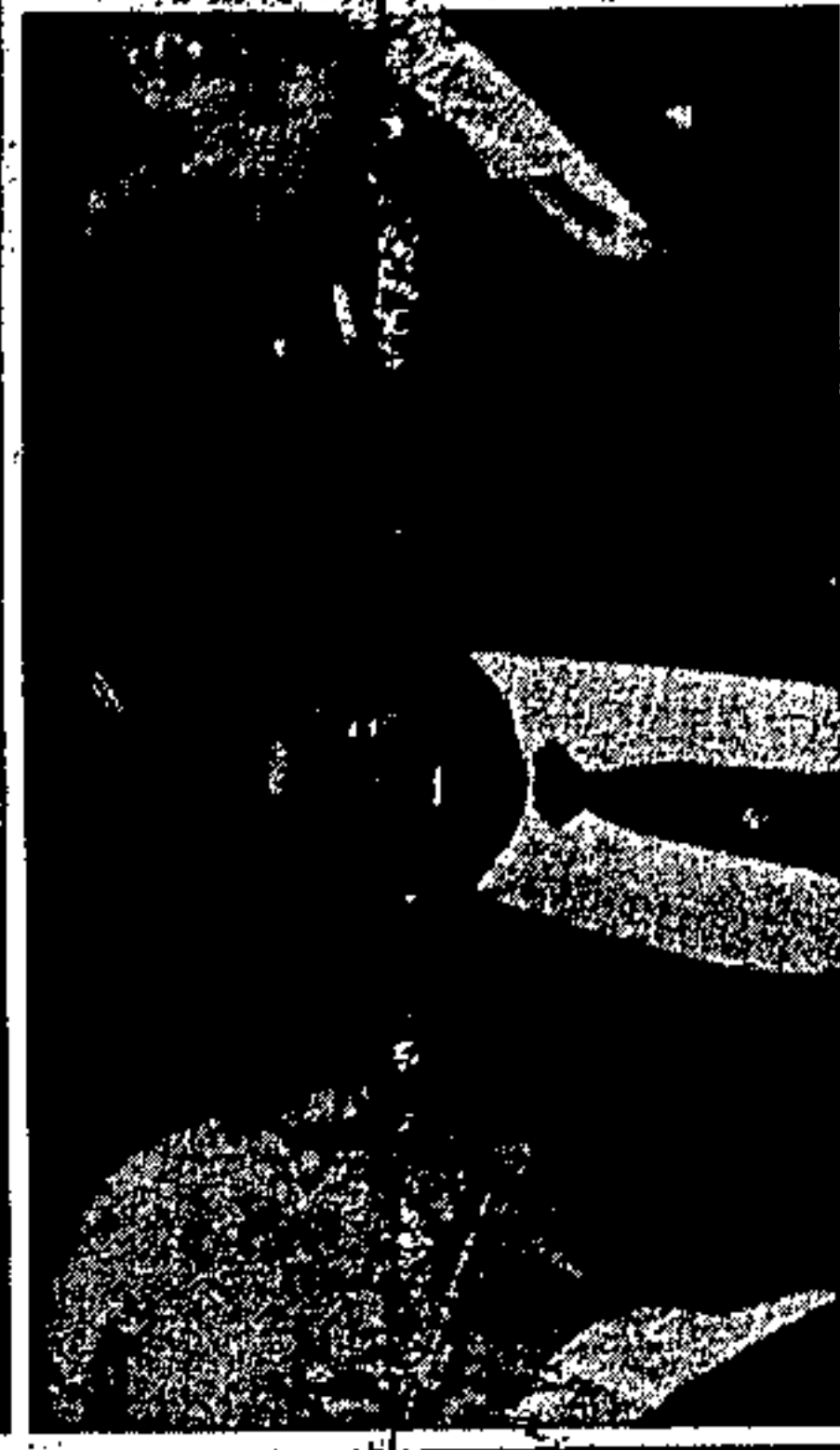
Despite the far-reaching political nature of the preconditions, South African sporting officials generally agreed to work to unite sports bodies into non-racial groups.

"We will work full-out towards these goals," said South African Rugby Board president Dr Danie Craven.



OLYMPIC TERMS — Africa representative Mr Jean-Claude Ganga (centre) outlines the procedure on how SA might return to the international sporting community at the end of the top-level meeting of SA sports administrators in Harare at the weekend. **INSET:** After meeting SA rugby boss Dr Danie Craven, he said that "for 20 years I would not have done this, but things are changing so now I can shake his hand".

Picture: REUTER



Hopes raised for united sport

From JOHN RYAN
Argus Africa News Service
in Harare

SOUTH Africa took a step further towards re-admission to world sport here yesterday, when the African Olympic and Sports Movement — acting on behalf of the International Olympic Committee — agreed to recognise an eight-man steering committee of South African sports bosses which will be set up to work for unity and reform in the country.

And the president of the Association of National Olympic Committees of Africa, Jean-Claude Ganga — who chaired a two-day symposium on the future of South African sport — told a press conference afterwards, "today, African sport shook hands with people of South Africa, because we know there is movement there."

However, the task of the steering committee will be a tough one.

Its brief is to "co-ordinate the struggle against apartheid until it is totally eradicated and to look for ways of enabling all the (South African) sports organisations to unite to create a single national olympic committee."

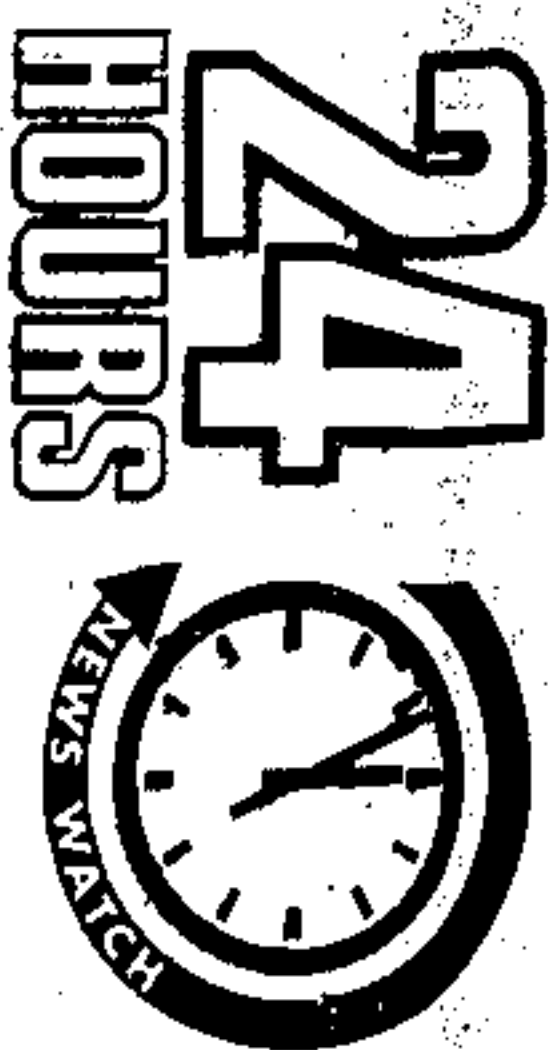
Monitoring

At the same time, a monitoring committee will be established from among ANOCA member countries to view developments in sport in South Africa and work in conjunction with the steering committee.

Mr Ganga, who will appoint the monitoring committee, said it was likely the group would meet at the end of March to discover what progress had been made in South African sport.

"By that time, we hope things will have improved, because people will have started talking to each other," he said.

As an incentive, the first sports federation to achieve



total unity will be granted observer status at meetings of the African Sports Confederations.

Most South African delegates interviewed about the concessions described them as movement, rather than a breakthrough for sport.

Some were sceptical about how they were expected as sports officials to work for the final abolition of apartheid.

But the positive view was that the steering committee, by having international recognition, could become a vital voice to present South Africa's case for readmission to world sport.

At yesterday's closed session, between the African group and the 43 South African representatives, Mr Ganga urged Mr Danie Craven not to go ahead with his threat to organise rebel tours in defiance of the worldatorium on sporting contacts with South Africa.

The meeting chairman told the president of the SA Rugby Board such a move could retard the whole process of getting South Africa back into international competition.

"Show us we are right to trust you," he said.

Dr Craven, who said on Saturday he was opposed to any moratorium because rugby had a clear conscience, did not respond.

The steering committee, once established, is likely to be predominantly black.

It will consist of two members of the SA Council of Sport (Sacos), two members of the National Olympic Committee (SANOC), two members of the National Olympic and Sports Congress (NOSC), and one member each of the



South Africa's rugby chiefs Dr Danie Craven and Mr Ebrahim Patel discuss the outcome of the meeting in Harare.

Confederation of SA Sport (Cosas) and the South African Non-racial Olympic Committee (SANROC).

Mr Ganga told the press conference most of the internal organisations represented at the symposium have expressed the view that the boycott against SA should contin-

ue until there were more significant changes in the country.

He said some organisations had asked for eventual help in the training of coaches and provision of foreign coaches and for financial aid to develop their particular sport.

But the ANOCA president added, "the remedy in SA is unity. Each organisation should reconsider its stance and give up personal pride on behalf of the greater good."

"We have seen here people who are officials of sport in the same country meeting each other for the first time."

Boycott 'has harmed culture'

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Sowetan 6/11/90

THE cultural boycott has caused "some harm" to South African culture, a South African Musicians Alliance document leaked to *Sowetan* this week says.

The boycott will only be lifted when agreement has been reached with groups like South African record companies, film distributors and TV companies.

The document proposes that those who wish to come to the country for any business or to

By ELLIOT MAKHAYA

perform, must donate 50 percent of all income earned within South Africa to Sama.

The money is to be donated over a period of three years in the form of record royalties.

Shock

The document says the boycott is no longer achieving "the desirable cultural objectives".

"The political objec-

tives such as the isolation of the Government, remain valid in some respects, but proper planning must begin for the end of the boycott," the document states.

Sama chairman Mr Jabu Ngwenya confirmed the existence of the document but expressed shock at the leak.

"I cannot say much at the moment except to confirm that the document is a classified working document," he said.

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Musicians losing out

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● From Page 1

Sowetan 6/11/90
The document says the isolation and the boycott has harmed South African culture for the following reasons:

- * Lack of exposure of South African culture;
- * Lack of exposure to performing artists from other countries;
- * Lack of opportunity for South African artists to work outside South Africa to experiment and develop;
- * The creation of a "widespread sense of cultural inferiority among performers and audience alike".

The document suggests that there should be a "measured progression" towards the lifting of the cultural boycott.

From page 1

Mr. Patel said Saru could find no fault with Anoca's criticism that South African sport presented a "kaleidoscope of confusion, contradictions and abnormalities".

APR 1985 6/11/80
If SARB breached the sports moratorium and Saru was officially informed of this in writing, his organisation would have to "seriously re-evaluate".

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He said rugby unity talks scheduled for yesterday had been postponed at SARB's request. He was awaiting a new date.

'Laughed'

Dr. Craven said that when he told the Harare gathering that apartheid was gone "they laughed at me". SARB would in future answer only to the International Rugby Board and not to the combined SA Olympic Committee formed at Harare.

Dr. Craven declined to say when a rugby tour was planned but intimated that only the present World Cup was preventing it.

A more optimistic note was sounded by SA National Olympic Committee president Mr. Johan du Plessis and National Olympic and Sports Congress general secretary Mr. Mthovi Tyanzashe, Sapa-Reuter reports.

"Our prospects are much stronger after Harare," said Mr. Du Plessis. "Africa is waiting for us, they are looking forward to our return."

Athletics

He said that if President F. W. de Klerk's programme of apartheid reform continued at its current rate, South Africa would definitely compete at the Atlanta Olympics in 1996.

● Unity between the Western Province Amateur Athletics Association and the WPAA Union may be achieved before the end of the current season, reports Willem van de Putte.

"We are working hard towards a local understanding between the two organisations," WPAAA chairman Mr. Mike Walters said.

Star 6/11/90 (292)

CNA Gallo continues its strong growth

By Ann Crotty

Latest results for CNA Gallo again beat market expectations. Increased demand at all divisions (particularly entertainment) enabled the group to report an 18 percent hike in earnings to 38,5c (32,5c) a share for the six months to end-September. An interim dividend of 13c (11c) a share has been declared.

Turnover was up 18 percent to R337,6 million (R286,5 million) which means a volume in-

crease of around 3 to 4 percent.

Operating margins were up from 4,2 percent to 4,6 percent which meant that trading income was up 30 percent to R15,5 million (R12 million).

A sharp turnaround in the group's interest position and, to a lesser extent, a hike in the tax rate meant that pre-tax profit showed an increase of only 8 percent — up from R7,1 million to R7,7 million.

The reversal in the interest position (from interest income

of R167 000 to interest charges of R1,7 million) reflects the effect of the group's cash resources being used for acquisitions — chiefly to increase its Walhold stake to 20 percent. To an extent this interest impact was countered by an increase in earnings from Walhold, which is treated as an associate.

There was a 34 percent hike in share of associate earnings to R6 million (from a restated R4,5 million). This lifted the increase in attributable earnings

to 20 percent — up from R10,4 million to R12,5 million.

Indications are that the full year earnings growth could be sustained at around the 18-20 percent level, with CNA kicking in with a strong second half performance — boosted by Christmas and back-to-school spending.

The acquisition of a 50 percent stake in Nu-Metro does not impact on either the income statement or the balance sheet.

By Helen Grange

Most delegates who attended a symposium on the future of South African sport in Harare returned with the view that South Africa would soon be back in world sport if the country played its cards right.

Although there were no sporting concessions offered, the delegation felt guidelines given by the African Olympic and Sports Movement were sincere and within the bounds of reason.

These guidelines were that unity must be achieved in South African sport, and that apartheid must be totally eradicated before South Africa could take

Africa keen to have SA back in world sport?

part in international sport.

Tony Wilcox, executive member of the newly formed SA Football Association (Safa):

Some people thought they could have been rewarded more for the progress made in South Africa. Perhaps they were a little optimistic.

I felt the African Olympic and Sports Movement was very interested in helping us towards readmission to world sport.

Johan du Plessis, president of

the SA National Olympic Committee (Sanoc):

I feel it was a great breakthrough for South African sport. Most delegates were very impressed and grateful to meet the African controlling bodies for the first time in 30 years.

Africa is in a hurry to get us back into world sport.

Johann Barnard, president of the SA Tennis Union:

I was very disappointed with the outcome of the symposium.

We were presented with two conditions for our re-entry into world sport — unity and an end to apartheid. We knew these before the talks. I feel the whole thing was a takeover by people who are politicians and know nothing about sport.

Dr Leslie Stoch, executive member of Sanoc:

Traditionally South Africans have been treated with antagonism, but at no stage at this symposium did anyone make

me feel uncomfortable. I don't believe it was a frivolous, anti-SA exercise.

Solomon Morewa, interim secretary of Safa:

It was a historic meeting, and the contact has certainly helped to ease the tension. I was amazed by the commitment of South African sportsmen from all organisations and racial groups to abolishing apartheid.

Muleki George, national president of the National Olympic

and Sports Congress:

It was very positive and indicated the position of our organisation — that South African sport must try to put its house in order. With regard to the world moratorium on sporting contacts with South Africa, this is a tactic we support, not a principle.

Dr Danie Craven, president of the SA Rugby Board:

I am not optimistic at all with

what came out of the symposium. It was a disappointment.

I don't feel the steering committee will get anywhere. Who will decide about the moratorium? They're unduly optimistic about the whole thing.

SA Track and Field Association boss Danie Malan:

As far as athletics is concerned, it was a very historical weekend. For the first time, the SA Amateur Athletics Union met all the other athletics bodies in the Republic.

Things are looking positive and we are hoping that all the athletics organisations will get together in December for a further round of talks.

Support for Craven stance

EAST LONDON — The executive director of the SA Schools Sports Union and joint president of the SA Schools Rugby Association, yesterday came out in support of Dr Danie Craven's anti-sports moratorium stand.

Jan Preuyt, the man who launched Craven Week — the annual South African high schools rugby festival — said he had decided to go public in support of the stance adopted by the president of the SA Rugby Board, Dr Craven, after last week's Harare sports indaba.

Dr Craven's decision that the board should not be bound by the ban on international sporting contacts sees him arraigned against the anti-apartheid National Olympic and Sports Congress (NOSC).

Mr Preuyt said: "If Dr Craven is going to take a lot of flak then let us take it with him because he is 100 percent correct. The sports moratorium should be completely ignored because it's politically motivated."

Mr Preuyt said the resolutions taken at the Harare indaba, which decided South African

sport would remain in isolation until apartheid had been totally abolished, placed sport firmly in the political arena.

He could not understand why national white-controlled sports bodies allowed themselves to be dictated to by the NOSC, an organisation he called "opportun-ist".

Reacting to Mr Preuyt's statement, the general secretary of the NOSC, Mthobi Tyamzashe, said Mr Preuyt and Dr Craven should remember the saying: adapt or die.

He said Mr Preuyt and Dr Craven had "outlived their usefulness in the South African sports set-up", adding that the NOSC regarded this latest reaction to the moratorium as the "last kick of a dying horse".

"These people refuse to participate in building a post-apartheid South Africa. The Harare meeting showed that other than the South African Tennis Union and the South African Rugby Board, all South African sports administrators are willing to forgo short-term gain in favour of mass participation in the sports movement."

— Sapa.

Exiles concert hits cash snags

Sowetan 8/11/90

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ORGANISERS of the Exiles Concert at Ellis Park Stadium on December 1 say it is going to be a runaway success despite the refusal of white business to sponsor the show.

"It is not that there is no money around. The problem is that we are black. And if anybody hopes to see us fail, they have got it all wrong.

"We are getting there even without the white man's sponsorships," said one of the organisers.

They say they are aware of white South Af-

By ELLIOT
MAKHAYA

rican promoters and sound engineers who are trying to sabotage the concert. The promoters event sent one of their colleagues abroad "to discredit us".

Tactics

Danisile Lavisa, one of the coordinators, said companies approached for sponsorships were using delaying tactics.

"The companies ask for proposals and once

these are submitted, you are made to go through a marathon protocol as a delaying tactic.

"They want us to wait until the day of the concert and call us failures. We are being forced to fail and we will not allow that to happen. If it means calling on our ancestors, we will do that," Lavisa said.

Lavisa and Morris Roda said most companies they had approached sponsored a

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e 3.

No sponsors for concert

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● From Page 1

recent concert promoted by whites.

They said radio and television stations were not supportive.

The concert is the talk of the townships and the promoters will now include some local top names in the lineup, which includes Caiphus Semanya, Letta Mbuli, Julian Bahula, Shikisha, Zila, Jonas Gwangwa, District Six, and Penise Saul.

Exiles come under fire on ANC cultural policy

Will Mail 9/11/90 - 15/11/90

THE opening symposium of this year's Weekly Mail Book Week on Sunday was touted as the Night of the Exiles.

With poet Morgane Wally Serote — African National Congress intellectual and cultural functionary — sharing a platform with recently returned literary critic Vernon February and leading cultural theorist Albie Sachs, it probably represented the most powerful battery of ANC cultural firepower yet seen in South Africa.

Weekly Mail co-editor Anton Harber did no more than sum up the mood of expectation when he said what was being celebrated was not only the return of eminent South Africans but the cultural enrichment which their return implied for the country as a whole.

The exiles who have guided cultural policy for decades are on trial. On Sunday night they faced a sometimes hostile reception as they attempted to justify why and how they have controlled this policy and interpreted its theory.

IVOR POWELL reports from the first night of the Weekly Mail Book Week

sionally entertaining — if somewhat diffuse — cultural manifesto by Uys which after some 20 minutes of anecdote and performance came to the very unequivocal point:

"Boycoits are undemocratic. Censorship is undemocratic. Cultural desks are as pompous as Publications Control Boards and they make audiences laugh as loudly."

"I will use my pen as a sword against whoever denies me my freedom of speech, my freedom of opinion and my right to disagree."

"Be they NP CP AWP PAC ANCI!" If at this point, the exiles might have been wondering what they had walked into, it was driven home a while later when Cape Town poet and — with publication last week of a collection of prose pieces — essayist Watson took the podium.

"When Albie Sachs' paper 'Preparing ourselves for Freedom' was first published in South Africa earlier this year, the consensus as to its importance was overwhelming," Watson began.

First up was a charming and occa-

as "a dismay so comprehensive that it effectively neutralised any liberation I might have felt towards that form of spiritual vulgarity which is self-vindication".

In dogged detail he went on to break down this dismay into its constituent parts.

Was it not "incredible, dismal, or incredibly dismal", he asked, that such a paper consisting of "little more than platitudes which would be laughed out of court (or else dismissed as the most self evident form of common sense, not worthy of discussion) in almost all other places in the world" should be hailed as an event of unprecedented cultural importance here?

Surely, he went on, something must have been "intrinsically wrong, not just temporarily limited or strategically inadequate — if after so much struggle in so many spheres the greatest cultural revelation to hit the country in decades should now write variously and as well as they possibly can ... that poets should also write of love and that art should be full of contradictions".

There was much in Watson's argument with which one could take issue, especially an unquestioning faith in the transcendent value of cultural freedom in a situation where few freedoms could be described as given, and alongside this a total refusal to locate South African culture within the context of the not uncomplicated history of this country.

But for all this there was a lot that was powerful and provocative in Watson's paper.



Poet Morgane Wally Serote, actor and playwright Peter-Dirk Uys and the ANC's Albie Sachs — debating 'Cultural Freedom and the Democratic Process'



Picture: ELLEN ELMENDORP

And at least this much was made clear: the exiles who have been guiding cultural policy and interpreting its theory for decades are not returning like Christ to Jerusalem in showers of cheers and palm fronds.

They are on trial: many South Africans have had enough of attempts by the liberation movement to control or buy into their cultural production.

In their various ways and with varying degrees of success, the exiles attempted to do just that on Sunday night.

Speaking after Uys and before Watson's Light Brigade-type charge into the valley of death, Netherlands-based critic and academic Vernon February made an attempt — peppered with much First and Third World crudition — to re-establish the old liberation priorities.

Using a review by Watson as an example of what he meant by the notion of the "culture of the few", February starkly contrasted this with the notion of a mass-based and democratic interpretation of culture.

He spoke at some length on the danger that in this transitional situation, culture would be recolonised by these few and that the masses would yet again end up being marginalised.

(As Albie Sachs put it when it came to his turn, describing particular television programmes devoted to South Africans in terms of a visit to a Transkei

township: "They have no TV to watch (the programmes) on, they don't have electricity, they don't have water.")

What then are we talking about when we talk about the cultural boycott? "We should be talking about a literacy campaign for this country."

However, despite the good sense of February's argument and the validity of many of his points, his position failed on the night to find very much favour. Solutions are what people in this country are demanding: analyses — especially those which rest on such distinctions as that, proposed by Jean-Paul Sartre to the United Nations in 1946, between writers who side with the oppressed masses and those who are automatically identified with the oppressors — will be met in today's South Africa only with impatience.

What is needed now is some kind of vision which will magic the common drum into a three-year plan.

Serote, looking more jettaged than shell-shocked, had less to offer: a brief history and defence of the cultural boycott; a series of questions about the nature of South Africanness in the field of culture; the observation that education is required as a priority in the new South Africa if that South Africanness is to be nurtured; and finally a hopeful nod at that diverse and indefinable "South Africanness" as some kind of cultural diamond.

It was left to the final speaker, ANC



Stephen Watson — powerful and provocative attack on ANC policy

constitutional committee member and freelance cultural optimist, Albie Sachs, to demonstrate most vividly just how few answers the ANC really had.

"No paper is worth the paper it is written on," he declared in response to Watson's 15 minutes of close argumentation. "I'm bored with it. It had a certain moment. It was that last century before February 2."

There are wonderful things happening in this country, he went on. Real gains are being made. South Africans can sing and celebrate like no other

people on earth.

Why do we not focus on positives like this instead of continuing to debate, like throwing dominos, issues like the cultural boycott about which nothing new has been said, he said, for 15 years.

Why indeed? Well there is one reason which was not mentioned in the somewhat bizarre contributions made from the floor.

It simply does not help any more to make shiny observations — as the ANC's cultural spokespersons are wont to do — about the toyi toyi as an expression of people's culture.

Nor does it help to say that we need an inalienably South African culture expressive of the country's diversity. But most of all it does not help to turn around and accuse other people of flogging dead horses like the cultural boycott and the tyranny of so-called people's cultural representatives when it is none other than your own movement which lacks the resolution to take them off the life-support machine.

As one person who has been through the democratic cultural mill remarked afterwards: "You find yourself doing double takes: is this Albie Sachs or Ptk Botha?"

"You know they're doing exactly the same thing, getting up and saying: 'Don't you know we've changed our minds?' And then thinking they don't have to change anything else."

'Tyranny of place': Walking through the mud

By MARK GEVISSER

POET Jeremy Cronin confessed that while in the internal exile of Pretoria Central Prison he learnt how to say "I love you".

Academic Jeanette Ferreira confessed a longing to return to her Lowveld boere-kultuur.

Poet Mongane Wally Serote confessed to the strangeness of being home.

Writer Achmat Dangor charted a brilliant path through his own states of exile by switching from second to first person and back again.

Poet and academic Vernon February agonised over his loss of the lyrical Cape voice while in exile in Holland, and then went on to recount a Xhosa parable of snakes and mice that proved he had lost nothing after 27 years of dikes, tulips, and Northern European temperance.

Cronin began his speech on this third night of the Weekly Mail Book Week by critiquing the title of the discussion. He felt that "Home And Exile: Writing and the Tyranny of Place" implied that "place" is tyrannical, that it drags one down into the mud of reality instead of allowing the writer to soar above it

upon the transcendent wings of Art:

"If tyranny of place means that writers are forced to feel the mud between their toes, then I'm all for it," he declared.

After being back for scarcely a week, Serote is already making poems from mud. He made one on Wednesday night by juxtaposing two images from a walk through Johannesburg, first being shocked by the fact that, in this New South Africa, a black shopboy still addressed his Indian boss as "baas" and then being more shocked, only moments later, that he couldn't get service because the tannie behind the counter of another shop was deeply engaged in an animated chat with a young black man.

And Cronin has found a poem in the slogan of the striking Nampac workers: "In South Africa, for every Ten Rand/One Rand/Is a Barlow Rand."

He found another one in the curfew that has just been imposed on the strife-torn township of Bekkersdal: "In any 'normal' country, if there were a need for a curfew, it would be imposed from 9pm to 7am, for the night hours, when security is needed. But South Africa's 9pm-to-4am curfew is Vlok's guilty admission of the distance in this country, the distance between 4am in Bek-

kersdal and the 7.30 clock-in time somewhere else."

Listening to these five writers, I understood how tyrannical this country has been in dictating a South African aesthetic — its sjambok reality for those who were forced to stay, its elusiveness for those who were forced to leave.

I think I understood, for the very first time, why we have a literature that wins Booker Prizes and is taught to 18-year-old students from Norway to Oklahoma. I realised why our great poets still soar, despite the tyranny of the Culture Desk, the decade of doggerel and the butchering knife of the censor: they have been forced to feel the mud between their toes.

And I understood just how phoney this "culture as a weapon" versus "art for art's sake" debate is: all good art is good precisely because it is a weapon.

For Dangor, it might be a weapon against the intransigent Koran instructor, for Serote it might be a weapon against very real bullets, but for both, writing has become the means to find a personal place within tyranny — not only for the writers themselves, but for the communities of readers and listeners around them.

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FREEDOM FIGHTERS

I have hit upon a way to get rid of the cultural boycott which the ANC and its fellow-travellers so steadfastly refuse to lift.

We must appeal to the ANC to leave the boycott in place for the next 10 years; indeed, we should implore Nelson Mandela to ensure that the boycott is tightened so severely that we become cut off as never before from the art, music and literature of the world.

What has brought me to this strange conclusion, apart from desperation? A little story about Czechoslovakia, that's what, related in Britain's *Daily Telegraph*.

In January 1980, Julius Tomin, a lecturer in philosophy at the university in Prague, wrote a desperate letter to members of the philosophy department at Balliol College, Oxford. He told them he had lost his job because he was a questioning intellectual and appealed for help in keeping independent thought alive in Czechoslovakia.

In fact, hundreds of Czech intellectuals had lost their jobs and had been forced to work as window-cleaners, sweepers, stokers and so on. The Oxford men responded. The Master of Balliol visited Prague, was arrested and expelled. The resultant publicity induced support from many other people — some of them famous, like playwrights Harold Pinter and Tom Stoppard, musician

Yehudi Menuhin and novelist Iris Murdoch. A trust fund was set up and a steady stream of academics risked arrest by lecturing in Czechoslovakia. Books were smuggled in, clandestine meetings arranged.

Czechs who organised and attended seminars were harassed, arrested and beaten by the secret police. Yet, in a country where the judiciary had not been independent since 1947, where thugs enforced a bankrupt socialist ideology under the cold eye of Moscow, it was vital simply to keep alive the idea of freedom.

What absurdity

Is it not ridiculous? The "Pretoria regime", until the election of F W de Klerk to the presidency, was perceived to be far more repressive than most eastern European countries. Yet the ANC conspired with intellectuals in Europe and the US (and in SA, to their particular shame) to achieve precisely the opposite of bringing light to a place where freedom was flickering.

Perhaps this tactic was understandable to the extent that the ANC and its supporters, driven to desperation, felt compelled to use any means available to crack the granite that was apartheid. But now it makes no sense whatsoever.

I suppose there is an explanation. Many of the exiled ANC members were not exposed to cultural deprivation and perhaps do not realise what damage it has done — not least to local intellectuals who appear to have missed two decades of progress in European thought. The local ANC members, impoverished by their own boycott, seem to view it as part of revolutionary orthodoxy rather than a mere tactic. All of them have become the enemies of culture while claiming to defend it — just like the Nats of old.

I wonder how many of those British and American intellectuals who so courageously supported the smuggling of books into Czechoslovakia; who were prepared to defy the secret police and stand up for freedom, also ensured that their work would not be allowed into SA.

Well, I am prepared to organise a petition calling on government to enforce a 30-year ban on all foreign culture. The ANC will immediately brand the boycott a strategy of the apartheid regime; artists, writers, actors and musicians will start pouring into the country.

And if Danie Craven had any sense, he would call for a 10-year ban on rugby tours. Come April, we'd be playing the All Blacks.

David Williams

Summit got the ball rolling

SOUTH AFRICA'S re-entry to international sport after years in isolation has been brought an important step closer by last week's Harare sport summit — despite the scepticism of some of the participants.

Sport chiefs who were once bitter rivals agree that great progress was made at the top-level meeting of African sport administrators.

"A solution to the country's long isolation is now in sight," says National Olympic and Sports Congress (NSC) secretary Mthobi Tyamazashe, who favoured sporting isolation as a way of bringing about political change.

"This was a major step forward. If people do not see this as progress, I wonder what they really expected to happen," echoes the director of the "establishment" SA National Olympic Committee (Sanoc), Johan du Plessis, who has long pleaded for a lifting of the boycott.

Angered

Of course, not everybody agrees.

Dr Danie Craven, head of the SA Rugby Board, calls it "a great disappointment".

He angered some people by rejecting a decision by major South African sport groups not to invite foreign tours, as a gesture of goodwill towards the anti-apartheid sport bodies.

And tennis chief Johan Barnard wonders aloud whether the meeting was not "a waste of time".

What, then, were the pros and cons of the Harare meeting? Here is a checklist:

● For the first time South African sport leaders could sit down with the rest of the continent's sport chiefs to discuss conditions for ending sporting isolation.

DRIES VAN HEERDEN argues South African sport made gains at the Harare summit

"Six months ago this was absolutely unthinkable," says Mr Du Plessis.

Jean-Claude Ganga, the ebullient chairman of the African Olympic movement Anoca, once refused even to shake the hand of a white South African. But there he was, almost bowing to local sport leaders to "kiss and make up".

And the rest of his delegation read like a Who's Who of African and international sport.

● The conditions which South African sport bodies have to meet to be re-admitted have now been clearly established. Those preconditions are unity among the country's fractious sport bodies and movement on the political front to end apartheid.

"It is difficult to see why people are suddenly saying politics has been dragged into sport," argues Mr Du Plessis. "It has been there throughout the country's 30 years of international isolation. But now, at least, we know what to aim at."

And there appears to be some optimism about reaching that goal.

Mr Du Plessis says Sanoc told the various sport bodies that belong to it to start negotiating with rival bodies seven months ago. "We will now continue this process with renewed vigour."

Mr Tyamazashe says: "No NSC-affiliated organisation will stand in the way of honest attempts to create united structures."

Cricket may be the first beneficiary of the Harare encounter, having taken an active part in

underwriting the agreement not to invite rebel tours to South Africa in defiance of the sport ban.

Both SA Cricket Union president Geoff Dakin and his SA Cricket Board counterpart Kris Mackerduh expressed "delight" about their one-to-one meeting and vowed to continue the talks.

And Athletics Federation head Danie Malan, a sceptic at the outset, called his midnight get-together with his rival organisation in the presence of Mr Diack and Sanoc executive Sam Ramsamy "one of the most productive meetings he'd ever had."

The political requirements may be more difficult to meet.

But even on this matter, the rhetoric of Mr Ganga has softened in the space of 48 hours.

Opening the congress, he demanded nothing less than "an interim government and a constituent assembly", but at the final news conference he talked more about "irreversible changes", a phrase that has now become part and parcel of President F W de Klerk's vocabulary.

Answer

A major question remains: who will decide whether political reforms are adequate? The answer is: probably politicians inside and outside South Africa.

But that is hardly a new development. It is New Zealand's politicians, not their rugby bosses, who are stopping the All Blacks from playing at Ellis Park.

"The debate has entered a new stage," says Mr Tyamazashe, whose organisation has the backing of the ANC. "We can now start talking about when to lift the sport moratorium."

Mr Du Plessis believes that day is nearer than most people believe.

"Our unity moves have reached an advanced state," he says. "And if you consider the pace of political reform, who knows, by this time next year it could be well under way."

● Greater inducements will be offered to those sport bodies that do reach unity.

NSC president Muleki George says the sport moratorium is "a method" and not a final answer. "Selective boycotting to speed up the process is one more tool in our toolbox."

Obstinate

Says soccer impresario Abdul Bhamjee: "This can be a mighty incentive for sport bodies to unite. If soccer can get international recognition as a reward for its efforts, other sports will follow our example."

● Those that are obstinate will be shown up. An eight-man committee has been appointed to oversee the unity moves, and they will in turn be monitored by an African task-group appointed by Mr Ganga.

Mr Ramsamy, who is expected to chair the internal committee, has said sport bodies which want to go forward should not be held back by those that stubbornly refuse.

The appointment of two members of the SA Council of Sport (Sacos) to the eight-man committee is an important step. Although they are often seen as "hard-liners" who refuse to co-operate, there can be no denying the pioneering role they played in pushing for non-racial sport.

Joe Ebrahim and his movement — which denies being linked to the PAC — can hardly be excluded from the unity equation. But they may leave themselves in the cold if they refuse to co-operate.

Another ^{S/Times} crack in ^{11/11/90} cultural boycott ²⁴²

By SHARON CHETTY

ANOTHER crack has appeared in the ANC's cultural boycott with a decision to allow top Indian performers to appear in South Africa.

Internationally acclaimed actor and singer Amitabh Bachchan is one of the Indian stars who will tour the country over the next few months — with the blessing of the ANC.

He will be the special guest at a dinner to raise funds for the ANC. Money pledged will be used by the ANC for its exile repatriation programme.

ANC Southern Natal regional secretary Shu Ndebele said this week the cultural boycott had been intended to isolate a South Africa ruled by the "racist National Party".

Confusion

"The ANC's intention was never to victimise people. Right now, if artists come over here to raise funds for charitable and educational projects, we will not oppose their visits."

Mr Ndebele said since the unbanning of the ANC and the start of talks with the government there was "immense confusion" over several issues.

"People are not sure whether the cultural boycott applies fully or if it is selective," he said.

"Until a policy decision is taken at our national congress, we will have to treat each individual application on merit."

He added that people who wanted ANC approval could contact their local ANC branches with written requests. These would be forwarded to the regional office for consideration.

Patients of the 'rip-off' doctors

MANY private patients have unnecessary procedures, including major operations, simply to increase their doctor's income, it has been claimed.

One doctor has gone so far as to suggest that over-servicing might be implicated in the deaths of several babies in private intensive care units in the Transvaal who developed infections as a result, it is thought, of being given a contaminated batch of Sabax "total parental nutrition" (TPN) feed.

While this claim would be difficult to prove, about half the babies who are treated in the intensive care units are given TPN, while only about three percent of babies in ICUs at State hospitals in Cape Town have it.

'Bugs love it'

A paediatrician in private practice said: "Infection is the major complication of intravenous feeding, because the mixture is rich in nutrients and bugs love it."

"Newborn babies, even those with problems, can go for up to a week without being fed, provided they receive water, glucose and salts to stop them becoming dehydrated."

"In four years of private practice I have never used TPN, and I have nursed some jolly sick babies. Yet I believe it is frequently given routinely. Over-servicing goes on to a disgusting extent."

Doctors said that over-servicing was commonly used as a method of increasing a private doctor's income, particularly when the doctor remained "contracted in" to medical aid tariffs.

This was because doctors were getting less and less from medical aid schemes.

Doctors claim that private patients are often given unnecessary treatment "as a method of increasing a private doctor's income", particularly when the doctor remained "contracted in" to medical aid tariffs. In the first of a two part investigation Staff Reporter VIVIEN HORLER looks into the problem of health care.

According to figures issued by the Registrar of Medical Schemes in his 1989 report, payouts by schemes to doctors had decreased from 38,6 percent in 1978 to 34,1 percent in 1988.

Dr Bernard Mandell, chairman of the Medical Association of South Africa's federal council, said the recent 18,6 percent increase to the scale of benefits announced by the Representative Association of Medical Schemes (Rams) for 1991 had left doctors "once again in no position to combat inflation". They could no longer afford to continue subsidising their services "indefinitely".

Mr Rob Speedie, head of Rams, says: "Our statistics show that doctors who charge according to the scale of benefits render 33 percent more services than doctors who charge private rates."

'Total disaster'
"This means that the doctor who charges scale of benefits can maintain a similar level of income to his colleagues who charge private fees, but the scale-of-benefits doctor has to see more patients, or see his patients more frequently."

A doctor heavily involved in the debate said: "Private medicine is a total disaster area."

"For example, the level of Caesarean sections in private hospitals is ludicrously high compared with state hospitals. Sure, it's an extremely

serious problem and one of the fundamental causes of the cost escalation in the private health sector," says Dr Jonathan Broomberg, a research officer at the Centre for the Study of Health Policy, part of the University of the Witwatersrand's community health department.

"No one is accusing doctors



of malpractice, but they're human, and a financial incentive might just tip the scales when they come to deciding whether a procedure is necessary or not."

Claims of overservicing have been backed by papers published in the South African Medical Journal earlier this year. In one survey doctors found the chance of having a Caesarean section birth was 50 percent higher for women on medical aid than state patients at the Johannesburg Hospital.

The doctors also found that about 28,7 percent of women on medical aids had their babies' births induced, compared with just 2,8 percent in the Johannesburg Hospital.

Another paper compared the use of medical services between medical aid patients and patients of schemes in which the doctors are paid a

salary regardless of the procedure they perform. These schemes are known as health maintenance organisations (HMO).

The paper found that medical aid patients saw their doctors 33 percent more often than the HMO patients. Medical aid patients had 133 percent more X-rays than HMO patients, 14 percent more pathological tests, and went to hospital more often and for longer periods.

The doctors said there was no evidence of any difference in the quality of the medical services by the two systems.

In a paper in the Medical Journal Dr Broomberg quoted a study published in the United States 10 years ago which showed that in Britain, where surgeons are either paid a salary or some combination of salary and a

fixed amount for every patient registered, the rate of surgical operations per person was about half of that in the United States, where surgeons are still paid on a fee-for-service basis.

Dr Mandell of the Medical Association says he has sympathy for doctors who feel have to make a living and who have the patients' interests at heart.

"The association's guidelines for the price of a consultation is R20, while the Rams tariff will be R24 from January. What does a doctor do to provide a reasonable return? He can see more patients. We believe four to five patients an hour is ideal, while 12 an hour is not good medicine. But some doctors have to do that."

"Or others, a minority, will see a tonsils case 12 times in-

stead of the usually four or five. Of course there are doctors who overservice their patients to augment their incomes, and in certain cases we have sympathy for them."

"The fee-for-service system is not working, and this is a symptom of a diseased system, a system that is breaking down because of inflation."

"The answer is cost containment, patient education, self medication, and disincentives for that first consultation — because doctors don't pull the patients off the street."

Dr Mandell said the association had set up a steering committee to look into the current problems and every aspect of private health care.

□ □ □ □

TOMORROW: The costs of private health care and what is the alternative.

Join body Sacos urged

Staff Reporter 292

MR. Hassan Howa, former president of the South African Council on Sport (Sacos), has urged his successors to nominate two members to a new non-racial sport committee, which he had heard Sacos was "not very keen" to do.

Speaking at a Sacos function in Lansdowne, Mr. Howa said Sacos should accept the invitation to join the Interim Olympic Committee, set up in Harare last month to unify Olympic codes and iron out racial disparities.

Confusion mars exiles' homecoming concert

South 19/11-21/11/90

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CONFUSION still surrounds the "Homecoming Concert" for exiles which is due to take place from December 1 in the country's major centres.

Last week promoter Jomo Sono said the "Lady of Song" Miriam Makeba was yet to confirm whether she will perform at the much-publicised concert.

"We're still awaiting confirmation from Makeba, but there's still a few weeks left before the first concert in Johannesburg," Sono had said.

At the weekend, however, he reportedly indicated that Makeba was "never on the show".

He said: "She told us long ago she's not available."

This week Sono said of Makeba's apparent pull out: "She has committed herself to perform for the king of the country in which she is staying."

Sono refused to comment on allegations of behind the scenes moves by white promoters to sabotage the concert.

This week his co-promoter Morris Roda would neither confirm nor deny the weekend report and re-

fused to be interviewed.

"I can't divulge anything", he said tersely.

During last week's interview Sono had indicated that he and co-promoter Roda would not be going ahead with the concert "if we didn't get the support of all political parties (making up the liberation movement)".

On Tuesday, Azapo national organiser Lusiba Ntloko said his organisation knew nothing and had not been informed about the concert.

The PAC's cultural spokesperson Mopholosi Morokong said his movement had "cleared the concert" on the understanding that "only South African artists" would be involved and "not non-South African backing musicians, whose appearance would undermine the cultural boycott".

Morokong added, however, that the PAC was waiting for a list of the artists who would be appearing at the concert.

This list would be submitted to his organisation's external mission "for verification that those on the list are in fact South Africans".

On Makeba's appearance, the PAC

was told "during last week" by the promoters that she was "yet to confirm, but there was interference from some quarters," he said.

The administrative secretary of the ANC's Department of Social Welfare, Naledi Tsiki, confirmed this week that part of the proceeds from the concert was to be donated to the department.

Tsiki said he had just returned to Johannesburg and was not able to comment on Makeba's "pull-out" from the concert.

The homecoming concert, according to Sono, is set to kick off at the Ellis Park Stadium in Durban on December 8 and the Seeiso Stadium in Bloemfontein on December 15.

The concert is scheduled to take place in Cape Town on December 23, but a venue in the city, according to Roda last week was "still being sought".

The line up for the concert so far is Shikisa, District Six and Calphus Semanya.

— Shafa'aath Ahmad Khan

deration launch put on ice

Culture fe

Cultural front — launch delayed

Mabena's comment seems to be in line with the general perception that the establishment of a national cultural body and the clearing of the confusion surrounding the boycott is being left to cultural organisations of the pre-February 2 era.

This withdrawal by the ANC will leave long-standing and newly formed cultural bodies — such as the Pretoria Arts, Music and Drama Association — to decide on the future of cultural issues, among them the boycott.

It also seems to follow the trend of other liberation organisations such as the PAC, the Black Conscious Movement, and the Azanian People's Organisation, who have kept a low profile, leaving it to individual cultural groups to determine policy.

Cultural observers are speculating that behind the low-profile stance being taken by the ANC lies the increasing inter-personal conflict which stands in the way of the lifting of the cultural boycott.

Speaking on the attitudes and operational procedures of some cultural organisations, Mabena said the DAC has "come into something that has already been discredited".

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BACK PAGE

The NICCC's national cultural forum will not be launched next week as planned. Cultural groups have asked for more time to consolidate their structures, reports **PAUL ALEXANDER**

THE launch of a national cultural federation by the National Interim Cultural Co-ordinating Conference — to have been held next Saturday — has been postponed.

A consultative conference of cultural organisations will be held in its place. *W/Mail 23-29/11/90*

Regional cultural structures have blocked the launch of the federation, as it would come prior to "ground level" consultation at regional level.

Omar Badsha, the NICCC's national treasurer, told *The Weekly Mail* that the decision to postpone the launch in favour of a consultative conference "is not a unanimous one". It follows requests from regional organisations that they be allowed to strengthen themselves first. This would also ensure comprehensive representation at the conference — and would hopefully avoid overlapping of organisations. It will also help to stabilise the agenda for the conference.

Giving an example, Badsha said the Natal Cultural Congress would include the Congress of South African Writers (Natal branch), the Musicians' Alliance of Natal, the Natal Visual Arts Organisation, and the Congress of South African Trade Unions' Cultural Locals. These would be grouped as one body, the regional unit representing Natal at the proposed conference.

Under the new plan, the cultural structures in each region will, this weekend, hold unifying meetings in preparation for a second conference.

"The meetings," said Badsha, "will give each region a chance to get together and discuss some of the issues they intend to put forward at the consultative conference. The discussions include how the new federation should be structured and its programme of action and the cultural boycott. With the help of regional structures, it will look at the state and semi-state institutions such as the performing arts councils, in relation to cultural organisations, and in relation to the new body; the returning exiles, and a funding structure for the exiles, amongst other things."

The NICCC was "mandated" to look into some of these things at the time of its formation.

Transvaal NICCC spokesman Mxolisi Godana said the date for the launch of the national cultural body will be set at the consultative conference.

Godana denied allegations that the NICCC had been pressured to postpone the launch because of opposition due to political and personal differences among individuals in the national cultural movement over the demise of the cultural boycott.

"Some of the reasons behind the delay in the launch are that there was no clear indication on how the regions will be represented at the consultative conference, and that there was a general feeling that not enough groundwork had been done in the regions."

Though the Pan Africanist Congress was aware of neither the consultative conference nor the launch of the cultural federation, it has welcomed the idea.

PAC culture and sport secretary Mopholosi Morokong said: "The PAC's cultural department has for some time been raising funds for a cultural seminar. The seminar was planned for October, but due to the recent political developments we have postponed it until the beginning of next year."

According to Ronnie Mabena, a representative of the African National Congress' Department of Arts and Culture (DAC) and a former member of the NICCC, the DAC has tactically withdrawn from the weekend meeting "on the advice of comrades close to the matters surrounding the boycott issue".

**DEBATE ON
CULTURAL
BOYCOTT
HOTS UP —
SEE PAGE 18**

ARTS

'Time to move beyond cultural boycott'

THE immediate end of the cultural boycott is being mooted by two leading cultural activists.

Writing in their individual capacities, Junaid Ahmed, general secretary of the Congress of South African Writers, and Mike van Graan, of Cape Town's Community Arts Project, call for co-operation with institutions that were formerly "off-limits" (such as the performing arts councils and the SABC).

In a paper intended to serve as a basis for discussion at the launch of the National Consultative Conference in Durban next month they propose drawing on international skills, expertise and experience to assist in the growth of a vibrant, internationally influenced but locally rooted culture.

Also, "to counter the influence and hegemony of dominant western arts traditions in our country and to develop our art in what is primarily an African developing country", they seek close links with cultural workers in other African countries, particularly with those in the front-line states.

In the paper they concede that "since February 2 1990, the struggle has shifted from the sphere of coercion to the sphere of hegemony" and argue that even if other forms of pressure need to be maintained for a while longer, lifting the cultural boycott at this stage will make more political gains for the progressive movement than would its retention, even as part of a broad strategy.

The boycott had served its purpose in bringing Pretoria to the negotiating table. It had

A paper by two cultural activists urge the immediate end of the cultural boycott and the reassessment of cultural strategies.

Weekly Mail Reporter

helped to create restrictive organisations that had to go to make room for fresh organisations to develop unhindered.

"We have massive legacies of apartheid deprivation to overcome in providing literacy in the arts. Lifting the boycott will enable us to begin this work by recruiting skilled teachers from other parts of the world.

"As progressive forces now struggle for leadership within the new conditions, lifting the cultural boycott, hosting stars such as Sting and Tracy Chapman, as well as being responsible for British TV programmes becoming available to South Africa will draw many more people into the sphere of influence of the progressive movement."

The paper states:

"Whether one believes that the process of change is irreversible or not, the government has assumed the moral high ground. Whereas the morally repugnant system of apartheid and its brutality in repressing dissidents caused it to struggle to exercise hegemony despite its controlling the most important media and repulsed it from international community, the Pretoria government is beginning to win increasing

sympathy at home and abroad.

"The rules of the game and the nature of struggle have changed significantly. The progressive movement can no longer rely for support on grounds of its former status as victim ... The onus is now on the progressive forces to take the lead for the majority at home and of the international community; to convince them that their forces are better than the new-look, new-speak De Klerk government, to offer superior ideas and moral values to the present and future South Africa.

"The boycott arose under very different conditions and it gave rise to forms of cultural organisation and practice which, if they were necessary in the context of severe repression, are most counter productive within this transitional phase.

"Many cultural organisations had their genesis in the need to monitor and implement the cultural boycott. This function and the way it was executed led to these organisations being perceived as:

- Serving "primarily as censorship bodies whose primary aim was to control rather than facilitate culture, coming to be feared for their power rather than respected for their leadership.

- "Undemocratic with little tolerance for different points of view".

- Serving as "power bases for a few individuals.

- "Biased in favour of a particular ideology", and

- Existing "more to play political games in the cultural sphere than to represent the real interest of cultural workers.

"Accordingly many artists and cultural workers were alienated from progressive cultural organisations", which now had to overcome the legacies of both apartheid deprivation and the anti-apartheid cultural struggle.

Their task is to initiate a literacy campaign in the arts, to make skills and knowledge in the arts available on a mass scale.

The programme includes the training of human resources; the development of sophisticated leadership with the political and organisational skills and cultural sensibilities to be able to analyse, plan, strategise and practically advance a counter-hegemonic movement; the creation of the material base and organisational infrastructure to support grassroots cultural work, including the development of arts centres in rural and urban areas, and the development of new audiences, particularly in areas where there is no tradition of attending theatre or exhibitions.

The plan envisages the exploration of new aesthetic forms, more exciting ways of communication, new ways of creating and disseminating art and ways of looking at and thinking about the world.

It also urges the correction of historical imbalances in the distribution of skills, targeting women, rural dwellers and workers.

It also agitates for the introduction of arts syllabi at all levels of schooling, the recording and documenting of black cultural history and the democratisation of museums, galleries and libraries.

It aims to redress and counterbalance the flood of "sub-literature" and the lowest common denominator of commercial culture in all fields which ignored the cultural boycott and therefore "has come to dominate popular perceptions of literature and culture in our society".

Your STARS by Phone

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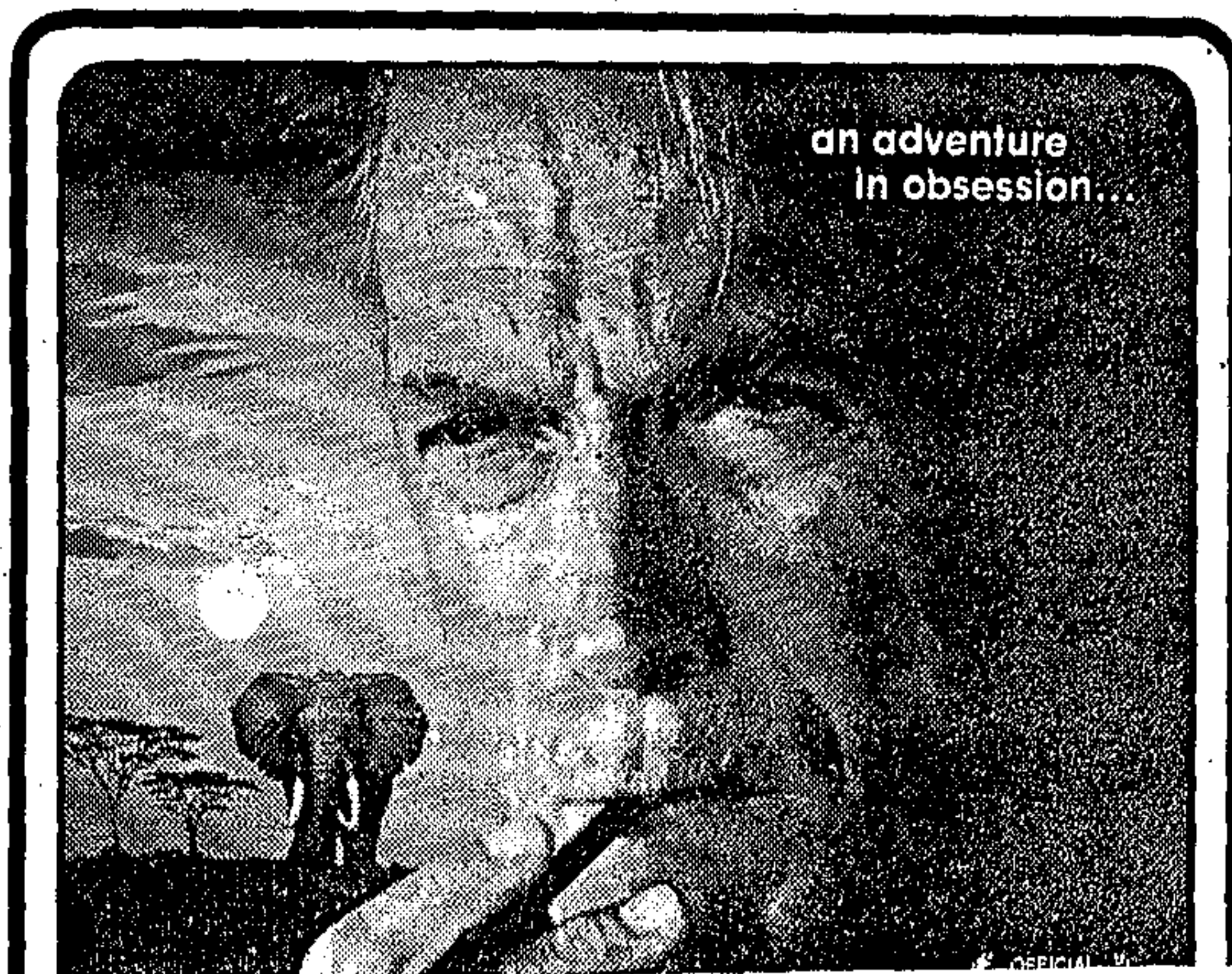
♈ LEO	80	♊ AQUARIUS	86
♍ VIRGO	81	♏ PISCES	87
♎ LIBRA	82	♈ ARIES	88
♏ SCORPIO	83	♉ TAURUS	89
♐ SAGITTARIUS	84	♊ GEMINI	90
♑ CAPRICORN	85	♋ CANCER	95

Calls cost 2.315 Rand per 30 secs

Staffrider to show art, photographs

THE 1990 Staffrider exhibition of graphics, paintings, sculpture and photography will be opened in the Market Gallery by Barbara Masekela, head of the Department of Arts and Culture of the African National Congress, on Sunday, November 25, at 6pm.

Awards to the value of R4 000 will be made and the winners of two scholarships made available by the British Council to an artist and photographer to study in the United Kingdom in 1991.



an adventure
in obsession...

IAIN MACLEOD of the London Daily Telegraph sees a trend towards a sponsorship boom in post-apartheid sport in South Africa — but first there are big problems to solve.

THE extent to which rugby remains the great passion of white South Africa was underlined recently when a sponsorship deal was announced between South Africa's provincial unions and BankFin, which will pay R88 m (about £18 m) over six years.

The injection of funds was a timely boost for South African rugby but the deal also offered a glimpse of the riches available to other sports once apartheid is totally dismantled.

Post-apartheid sport in South Africa

is unlikely to be short of multinational sponsors and moves are already afoot to entice leading companies to pour millions of rands into sport once the moratorium on international contact is lifted.

But until that happens there are still serious questions about sport's ability to finance itself in a depressed economic climate that has seen the rand depreciate in value to an alarming extent.

Sports sponsorship in South Africa has nevertheless increased from R63 m in 1985 to R151 m last year (plus R136 m in back-up). Sport accounts for just over 10% of advertising spending and of the 85 sports sponsored in 1989, 23 received more than R1 m.

The growth in TV coverage of sport for the same period shows an increase of 49% and the creation of M-Net, which concentrates heavily on sport, has helped sponsorship grow by 25% a year — a trend likely to continue, reaching boom proportions when South Africa returns to the international arena.

Crucial area

The politicisation of sport in this country has reached such an unhealthy level, though that distinguishing what passes as fact is not always a simple matter. Personal motives are often a factor in the failure of many sports federations to unite under a single non-racial banner.

This is a crucial area that must be resolved soon if sponsorship revenues are to be exploited and maximised. No major company will rush to invest in a sport where no one is sure which of three, or four, federations is representative of the wind of change.

What will happen when unity is finally achieved has led many South Africans, on both sides of the racial divide, to suspect the worst. The price of unity, if soccer is any gauge, will not be cheap.

Next year, for example, the merger of the National Soccer League and the Federation Professional league will set about the normalising of sport when the integration of the two leagues will see the first division grow to 24 teams.

The move comes at a bad time economically, given that the Gulf crisis and the resulting oil shortage has led to several increases in domestic air fares.

It is calculated that it will cost at least R10 m to run the professional game, with around R8.5 m devoted to travel costs.

The logistics are frightening, but the alternative is continued disunity and

■ To Page 20

Sport sponsorship boom for a post-apartheid SA

ent-11915
24/11/90 292

Self-help community centre opens

Sowetan 26/11/70
A R1,3 million self-help community centre in Salt River, near Cape Town, believed to be the largest to be built in South Africa, was opened by the chairman of BP Southern Africa, Mr Ian Sims, yesterday. (292)

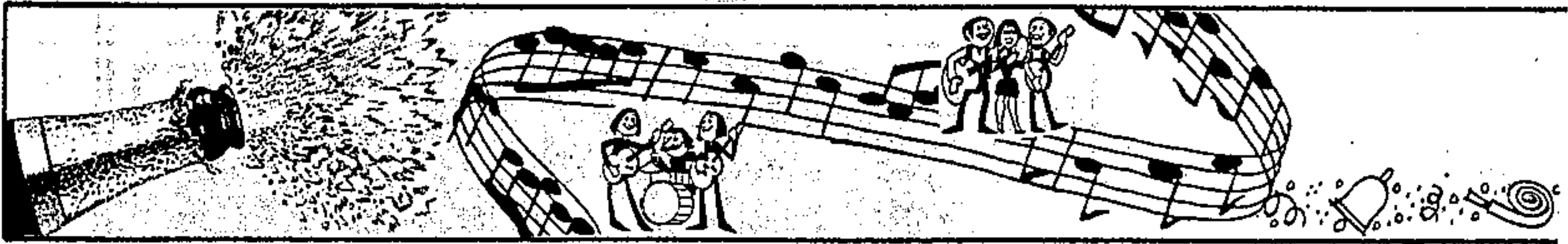
The Blackpool Community Centre is one of three projects in Cape Town initiated by BP to demonstrate the practicability of a three-cornered partnership between the community, the city council and the private sector, in creating facilities needed by the community.

The multi-purpose building, which straddles two football fields, is 50m long and 30m wide. The facility contains a hall big enough for indoor soccer, badminton and basketball.

Two kitchens, change-rooms, a stage and observation platforms are also contained in the complex.

The land on which the complex stands has been leased to Blackpool at a nominal rate for 30 years in return for which the community accepts the management and maintenance of the complex. - Sapa.

♦ arts ♦ advice ♦ living ♦ a



LAST week I visited CAP (Community Arts Project) in Woodstock to see their end-of-the-year students' exhibition.

I'm ashamed to say I expected all the work to look the same and have that irritating political slant that is characteristic of the worst kind of propaganda that masquerades as art.

I was surprised to find just the opposite: instead of blatant politicking, I found gentleness, irony and humour; instead of sloppy technical skills, I found incisive drawing, subtle use of colour and healthy experimentation.

Impressive

Most impressive was the fact that no two artists' work looked the same, a sure sign that learning has been taking place.

To find out more, I spoke to Lucy Alexander, one of CAP's facilitators. What came through most clearly in her speaking about the school was the fact that teachers are carefully addressing issues like content over skills, differences of ex-

perience among students and teachers, and groupwork to balance too much working by oneself.

Until recently, a lot of emphasis has been placed on helping students learn the basic (and crucial) skills needed to make art of any kind. These include learning how to draw, mix paint, develop photographs, use wood-cutting tools and ink up a lino. The list could go on and on.

What is now being dealt with is the equally important issue of content: what the art is about. Is it a picture of a fist? Is it a sculpture of a starving child? And, more subtly, whose fist is it? The artist's own fist, or a fist that the artist has seen on numerous T-shirts, banners and charters and then simply copied without thinking?

The teachers at CAP believe each student brings his or her own unique experience to art classes and this unique experi-

CAP impresses

"Our Art", by ANDREW PUTTER explores the roots, rhythm and range of South African art:



ence has to be recognised and used as subject matter for art. This is exactly what seems to have happened.

The art on exhibition is full of the contradictions, complexity and beauty of real lives lived by real people — not the boring work of artists who simply reproduce what they think is expected of them.

One of the biggest — and most exciting — problems facing people at CAP are the enormous

differences of teacher's and student's experiences. There are differences in age, gender and language.

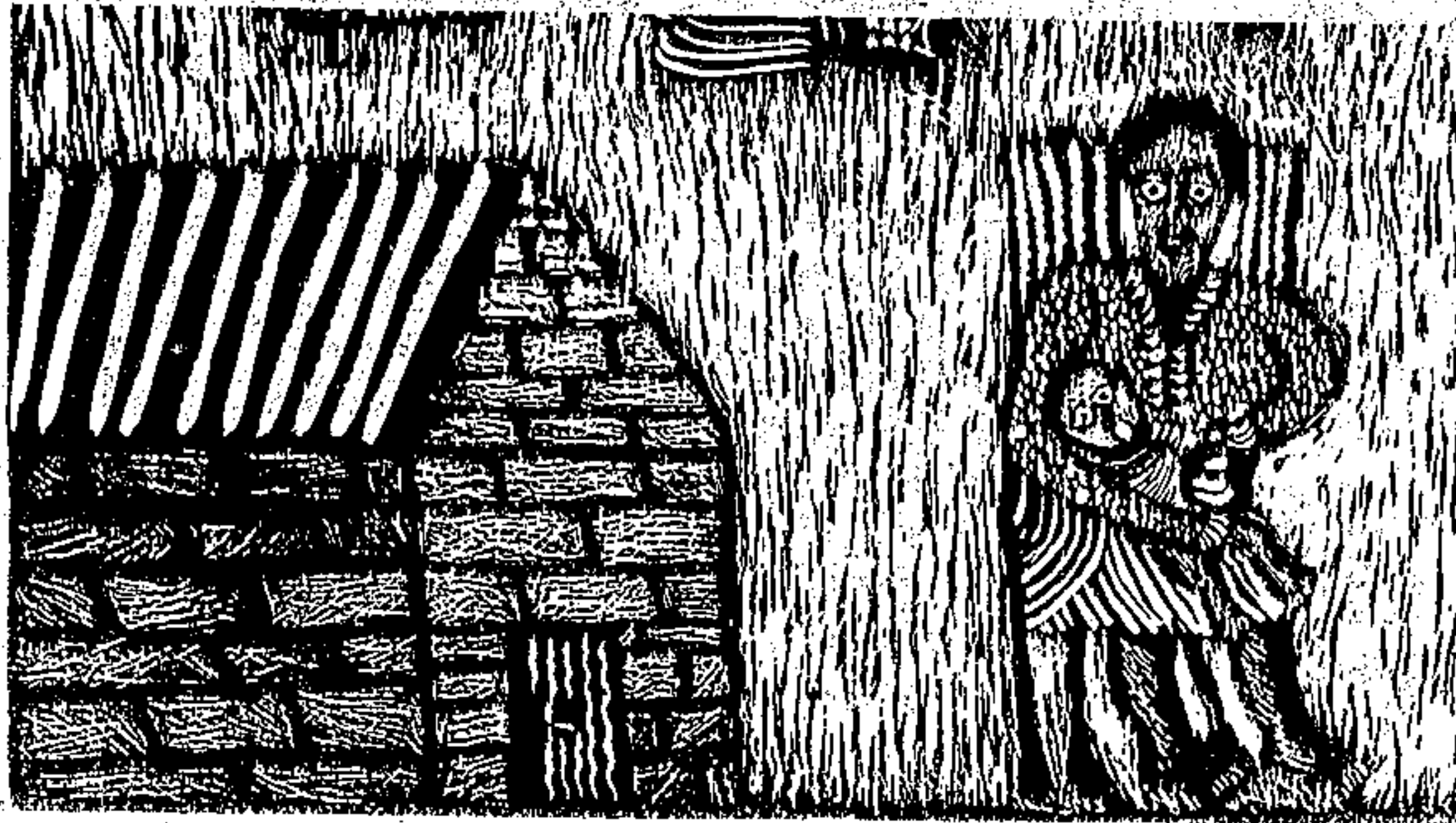
Working things so that these differences become useful to creativity instead of being detrimental is a task that needs to be renewed daily.

Nevertheless, CAP's teachers are succeeding: the work on show is testimony to the way these differences can be positively exploited. Each piece of art communicates something of its maker's experience, with no group's work "better" than any other's.

Valuable

In the end, CAP's most valuable contributions to our turbulent society is its belief that each of us has something worth saying and that, with a little support and training, we will be able to access our creativity and live more meaningfully.

The "Talking About Art" workshops which were held throughout the year attracted a widely varied group of people and were an absolute pleasure to attend. What was most electrifying about them was the way in which those with no formal history of art training engaged in meaningful debates about art historical issues.



One of the art drawings on display at the Cap art exhibition

Craven to hold talks with NOSC

Staff Reporter

CA/6-TNP 29/11/90

THE president of the SA Rugby Board, Dr Danie Craven, will meet a delegation of the National and Olympic Sports Congress (NOSC) headed by Mr Muleki George at Newlands today.

Confirming this yesterday, SARB general manager Mr Pietman Retief said no agenda had been set.

"They (NOSC) asked for a meeting with us," he said.

"There is no agenda and the talks will basically centre around relations and the moratorium on international tours."

At the recent sports indaba in Harare, Dr Craven was adamant that the SARB would not stick to the moratorium and it can be taken that the NOSC will address the matter as they did a year ago with the SA Cricket Union.

W-Elmer 20/11-6/12/90

NICCC paper suggests boycott of arts councils

292
By Paul Alexander

THE National Interim Cultural Co-ordinating Conference has called on all progressive organisations, musicians and artists to refrain from working with the performing arts councils until they are "fully democratised and representative of all interests and sections of the population".

A firm decision on the future relationship between the state-funded and controlled performing arts councils and cultural organisations is expected to come out from this weekend's Consultative Cultural Conference in Durban.

NICCC chairman Dennis Nkosi this week told *The Weekly Mail* that such state and semi-state institutions must be avoided until the process of engagement is fully underway.

He went on to say "at the moment the internal cultural and academic boycott has not been lifted" even though there is some form of negotiation at a regional level in Natal and the Cape. The most successful of these negotiations have been between the NICCC and the Natal Performing Arts Council.

Nkosi's paper — titled *New Tactics for New Times* — is to be presented for discussion at the consultative conference. It calls for the need to recognise the new South African era of "reconstruction and reconciliation" in light of the release of political prisoners and imminent return of exiles.

In Nkosi's view, a positive aspect of the Napac/NICCC meetings has been the opening of a community outreach office. There have also been discussions between the NICCC and the 1820 Foundation on possible banning of "racist institutions" from performing at the Grahamstown Arts Festival.

... ..

Africa's longest running gay nightclub, which is housed in the historic Three Castles building. See Page 29 for an account of the club's history and background

Photo: KEVIN CARTER

UN meeting on cultural boycott

2920 W-E Hall 30/11-6/12/90

By Paul Alexander

A GROUP of South African cultural activists are meeting senior officials of the United Nations Special Committee Against Apartheid in New York this week to plan for a major international symposium on the cultural and academic boycott.

Attending the New York meeting are members of the special committee, Nigerian ambassador Gambari Ibrahim, who chairs the Centre Against Apartheid, and US and UK observers.

The South African delegation includes Barbara Masekela and Pallo Jordan (African National Congress), Rashid Lanie (South African Musicians' Alliance), Gora Ibrahim (Pan Africanist Congress), Junaid Ahmed (Congress of South African Writers), Mike Morris (Union of Democratic University Staff Associations) and cultural activists Matsemela Manaka and Dali Tambo. Masekela and Lanie left the country on Tuesday evening for the day-long meeting.

"The aim of the meeting is to give South Africans an opportunity to discuss and consult on current thoughts of the policy of cultural and academic boycott within the country," said Sotiris Mousouris, head of the UN Centre Against Apartheid, speaking from his New York office.

The proposed symposium — planned for Los Angeles in February — would be a follow-up to the Culture Against Apartheid gathering in Athens two years ago, where delegates endorsed the concept of "exceptions" to the cultural boycott — a selective boycott in place of a blanket ban.

Coinciding with the New York meeting — at United Nations headquarters — will be the historic Durban Consultative Cultural Conference beginning tomorrow, from which will be born a national cultural federation.

Included in this federation's programme of action would be the possible lifting of the "selective" cultural and academic boycott.

Arts councils face uncertain future

W-E Mail 20/11-6/12/90
RAEFORD DANIEL looks at the future of the Performing Arts Councils and examines a revolutionary formula for making them a more viable entity in the new South Africa. (292)

THE future of the performing arts councils in the new South Africa is in the balance. Weathering not only the vicissitudes of the economic climate, they face the threat of reduced subsidy and have been condemned to destruction (or at best transformation) by the culture wing of the African National Congress.

Whether or not ANC Department of Arts and Culture head Barbara Masekela's charge at this year's Grahamstown Festival of their being "evil and racist" has any foundation in fact must be the subject of an ongoing debate.

Of more immediate concern is their viability, financial as well as artistic, as vehicles for the presentation of material that could further the interests of the arts in general and theatre in particular in the new dispensation in South Africa.

The issue at stake is the limited seasons the prevailing system affords plays with the potential of long runs and the attendant losses in income both for the council concerned and the people — actors, director, technical staff et al — involved in the production.

The felony is compounded when the work at issue is a new one by a local author. If the work is commissioned (a rare practice in South African theatre) a fixed sum may be entailed. More frequently the playwright's income is derived from royalties — something for which there is little scope when the work is accorded a prescribed run. W-E Mail 30/11-6/12/90

The anomaly arises because the councils, the state-subsidised regional successors to what was once the National Theatre Organisation, are bound to a traditional policy of presenting a large variety of plays which have to be accommodated at the venues available in the time allocated.

But the plays presented by NTO reached a wide audience as each production toured the country (if not, unfortunately, visiting the black townships and rural communities). Today the audience potential is circumscribed. Pact, for instance, operates essentially in Johannesburg, Pretoria and Roodepoort. Tours, except for the Grotovsky-oriented schools programmes, are rare.

But, while assertively not a commercial management, Pact has, from time to time, ventured into the field by presenting the latest Broadway and West End successes. An example was Bobby Heaney's highly acclaimed production of *Glengarry Glen Ross*, a play which, had it been presented by, say, Pieter Toerien, may have run for months.

It did not. Its season, true, was extended by a few days. A proposed season in Cape Town did not materialise. Capab mounted its own version.

More recently a masterly and highly enjoyable production by Ilse van Hemert of Chekhov's *The Seagull*, hailed by the critics as near definitive, had to close after its allocated span — despite the fact that there was an insistent demand for seats — because the *Animal Farm* company had to move in.

The answer would appear to be for the Performing Arts Council to abandon its traditional format and start operating like any other com-

under threat

●From PAGE 21 (292)

mercial management and give productions the chance to reach their full potential.

system of bureaucracy and overspending that has caused the closing of the Johannesburg Civic Theatre for six years."

Peter Terry, assistant artistic director of Pact, told me that the councils were "very aware of the problem".

"It must be remembered," he said, "that we are not involved primarily in commercial theatre. We have to think as much about artistic potential. W-E Mail 30/11-6/12/90

"What is needed, I suppose, is more flexibility in our planning. But the potential runs of plays presented are hard to predict. It must also be remembered that we have to keep seven venues alive in Pretoria and Johannesburg and provide employment for 25 actors and five directors.

"Our planning has to be done well in advance and is, perhaps, more rigid than we would like it to be.

"Market Theatre plays, I understand, run for seven to eight weeks before they reach break-even point.

"A possible answer may be to introduce a repertory system, doing, say, five or six plays in an extended season. If any of these plays fail, the time allotted could be tacked on to the running time of the more successful ones."

mercantile management and give productions the chance to reach their full potential.

In the words of Des Lindberg, chairman of the South African Association of Theatre Managements, "A galloping horse must be allowed room to gallop".

Lindberg said: "Like it or not, we are entering into the era of a new South Africa. We have got to be vibrant, have got to avoid the iniquitous

●To PAGE 22

Top athlete leaves Sacos for WP Def

By CLEMENT du PLESSIS

MULTIPLE record-holder of the South African Amateur Athletics Board Nazeem Smith has cut ties with the South African Council on Sport (Sacos) — because he says the body is "not interested in athletics".

Schoolteacher Smith, a member of the Sacos-affiliated Olympiads amateur athletics club, said he has now joined WP Defence.

"I don't want to be ill-treated by officials of the Western Province Senior Schools Sports Union and the Western Province Amateur Athletics Union any longer," he said. "Top WPSSSU officials do not recognise potential, but would rather shun one."

As an athlete in Sacos, Smith holds the current 100m and 400m SAAAB sprint records at 10,2 and 47,1 seconds.

He also holds the WPAAU 200m record at 21,2 seconds — just 0,1 seconds off the SAAAB 200m record.

Other athletes who have "gone over to the other side" include Jowaine Parrott, Joseph Allie, Lukas Koopman, Martin Saayman, Johan Landsman, Isaac Opperman and SA 800m champion Jantjie Marthinus.

Smith claimed that the WPAAU



SWITCHED CAMPS ... Star sprinter Nazeem Smith has ditched Sacos for the Western Province Defence athletics club.

Picture: CLEMENT du PLESSIS

executive had suspended him unfairly for three years during his most productive years, and he had never benefited from coaches who had been sent overseas for upgrading.

"People are just not interested in athletics," he said. "I arranged a coaching session with Olympic coach Eddie May (of Canada) but the response from schools was poor."

WPAAU president Mr Robin April said: "Nazeem has made his own choice."

MARCIA KLEIN

COMPANIES

'Problem-free' Interleisure hopeful about next year

LEISURE and entertainment group Interleisure has ironed out its problems and is set for a relatively good year in financial 1991, MD Anthony Salusbury said in an interview last week.

Interleisure's five operating divisions include cinema (Ster-Kinekor), film production (Toron International), services (Cinemark advertising and Computicket), food (Mike's Kitchen, Squires Loft, R.J's, Longhorn and Bimbos) and sport (Pro Shop and wholesaling).

Its core divisions — cinema, production and services — contribute almost 80% of group profits between them,

with the biggest contributions coming from the cinema division (50%), followed by services (24%), film production (15%), food (10%) and sport (1%).

Salusbury said that following mistakes made in expanding rapidly, the group's decision to redirect itself towards its core business and rationalise its food and sports divisions had resulted in dramatic improvements.

The cinema division had grown strongly and the development of new cinemas and a steady stream of good films gave rise to a 13% increase in cinema attendance and a 31% growth

in turnover in financial 1990.

The introduction of TV saw cinema audiences drop by 40% from 1976 to 1986. However, since then audiences had grown at an annual compound rate of 10%, and were presently just below the level of 1976.

Cinema houses had become smaller but presented a wider variety of films. Most complexes now had at least four cinemas.

Capital expenditure of R20m had been budgeted for in financial 1991 to expand cinema facilities.

He said SA had a big growth poten-

tial for movies — Ster-Kinekor was growing at a rate of 25 screens a year — with the black market being a major potential growth area.

The film production industry was volatile, Salusbury said. While 52 films were made in SA two years ago, only 10 films were made this year because of the withdrawal of tax benefits. He expected production to settle at between 10 and 20 a year.

The cinema division was a cash business with a substantial turnover, and funds for future investments would

come out of its own earnings, he said. Gearing was reduced from 39% in 1989 to 20% this year, and soon there would be no borrowings at all.

He said that despite a high interest bill, the decline in film production, problems in the sports division and the downturn in the economy, group profits grew by 14% in the year to June.

On next year's results, Salusbury said there should be good growth even if the market remained flat. However, the tax rate was expected to rise from 30% to 40%.

Caiphus Semenye jets in

EXILED musician Caiphus Katse Semenya returned to South Africa yesterday to a tumultuous welcome by friends and relatives at Jan Smuts Airport, among them top local artists and political activists.

Semenya's wife, Letta Mbulu, will arrive later, according to the organisers of the "Exiles Concert". The event takes place at Ellis Park Stadium, Johannesburg, in January.

Some of the artists who will share the stage with Semenya and Mbulu are Julian Bahule, Penise Saul, Lucky Ranku, Chimora, Rebecca Malope, Condry Ziqubu, Bayete, Sakhile, Chicco, P.J. Powers and Sankomota.

Semenya later went to Rustenburg to see his ailing mother.

The singer had delayed his arrival due to ill-health.

Craven²⁹² rebuff to Africa^{CM-Tinks 6/12/80} — Ganga

LAUSANNE, Switzerland. — South African rugby boss Dr Danie Craven was attacked yesterday by Mr Jean-Claude Ganga, Africa's leading sports official, over his plan for a rebel rugby tour.

Dr Craven, president of the SA Rugby Board, said on Saturday that there were plans for an unnamed team to visit the country next year.

His announcement sent a shock wave through the rest of Africa in the wake of a historic meeting in Harare a month ago at which SA sports officials met African Olympic leaders and agreed to accept a moratorium on competition with other nations.

'Sabotage'

The agreement was seen as a key step on the road to ending the country's virtual isolation from the international sporting arena since it was banned from the Olympic movement 20 years ago.

Mr Ganga, president of the Association of National Olympic Committees of Africa (Anoca), told reporters: "I think Dr Craven is making trouble for himself. If he wants to provoke Africa despite our gentlemen's agreement, we will campaign against it (the proposed tour)."

Speaking after a meeting of the apartheid commission of the International Olympic Committee (IOC), Mr Ganga said of the Harare meeting: "We told them, all the white people, that they must not try to sabotage our work by organising competitions which went against our gentlemen's agreement."

— Sapa

SA's weird, says Arthur Miller

By Carina le Grange 6/12/90

The cultural boycott is a political weapon and not a moral issue, American playwright Arthur Miller said in Johannesburg last night.

Miller, known to many South Africans from productions of his plays "The Crucible", "After the Fall" and "Death of a Salesman", was speaking at a function organised by the Congress of South African Writers (Cosaw).

Author Nadine Gordimer chaired a panel discussion which featured actor John Kani, playwright/actress Gcina Mhlope, poet Sphiwe Ngwenya and critic Paul Boekooi.

After discussion, questions were taken from the floor.

This was the only public appearance Miller has made during a fleeting visit to South Africa.

The purpose of his visit was the production of a BBC documentary involving a two-hour discussion between himself and ANC deputy president Nelson Mandela.

Switched on

Referring to the cultural boycott, Miller, hailed as one of America's greatest playwrights and ranking among the best in world theatre today, said that when he switched on television in South Africa, all he saw were American productions.

"Perhaps we are only keeping out the good stuff," he said.

Miller said he believed

that in the '50s and early '60s the boycott was necessary in the sense that it roused people's consciences about the issues in South Africa.

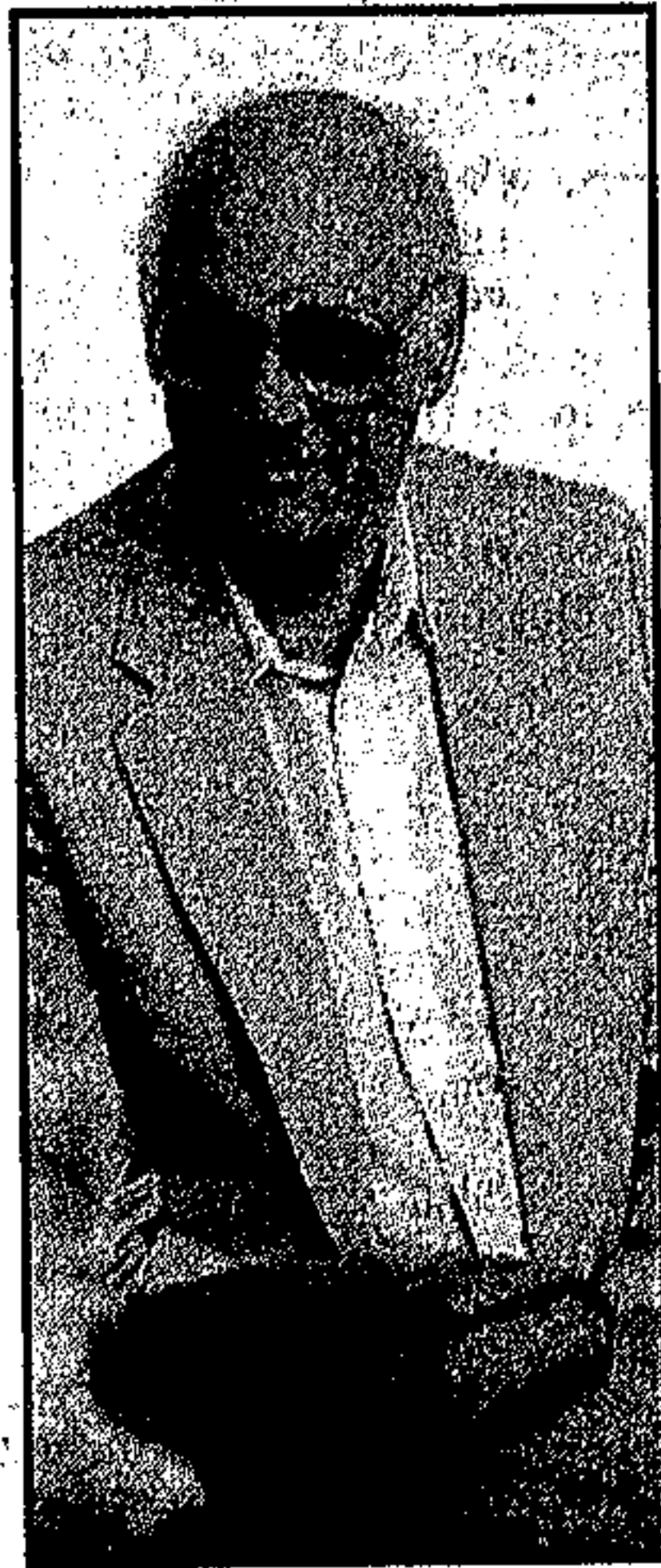
"But I am not sure we still have the same problem now," he said.

In his short introductory talk, he said it seemed to him that South Africa was a country of "State socialism for whites and fascism for blacks".

He said it was a weird country, in which one could live without ever knowing what was really happening, and "if you don't veer to the right or the left", it could seem to be a paradise.

It was a country of "fragmented vision".

"I'm a man from the moon as far as this place is concerned," Miller said.



Arthur Miller . . . A man from the moon in this place.

New cultural body gearing up for launch

W/Mail 7/12-13/12/90 292

A national cultural federation could be on its way, following last weekend's Durban conference which changed the name of the existing group.

PAUL ALEXANDER reports

THE creation of a national cultural federation drew closer at the weekend as a draft constitution and a provisional name was adopted at a consultative cultural conference in Durban.

The conference, attended by almost 100 representatives from all over the country, renamed the National Interim Cultural Co-ordinating Conference (NICCC) and elected regional representatives.

A provisional name — the Federation of South African Cultural Organisations (Fosaco) — was adopted, and the NICCC interim executive transferred to the new organisation. No date has yet been set for its official launch.

Fosaco chairperson Dennis Nkosi said the adoption of a constitution, logo and executive would follow regional discussions.

Speaking on the cultural boycott, he said the consultative conference recommended its continuation, pending a clear indication that people in the country believe the changes are irreversible.

"Things have changed, but the question that is asked is whether the changes that have taken place warrant the lifting of the boycott," he said this week.

Some of the issues identified by the conference include the return of the exiles, the release of political prisoners, the institution of a constituent assembly and an interim government.

But the conference also noted some of the problems which have arisen in the implementation of the boycott. A national workshop among cultural workers will be held encompassing the "wider political spectrum", which would attempt to solve these problems.

"The lack of inter-organisational discussion is one of the things that have created the confusion," he said.

The selective cultural boycott must be used to strengthen grassroots cultural organisation through "pro-active action", he said, defining such action as allowing into the country only people who have knowledge to impart.

"For example, a person who has rural cultural experience in Kenya should be welcomed, because of the knowledge he could impart to the strengthening of local cultural organisations."

Also high on the conference agenda was the development of rural resources and cultural infrastructures. In an attempt to solve the problem, the Fosaco interim executive will launch a massive fund-raising campaign.

The state has been identified as one of the sources for funding — ironically, in the light of the criticism levelled at state-funded organisations like the performing arts councils. The conference agreed that the executive demand some of the funds from the state.

ARTS

FEARS that the theatre in South Africa will collapse completely have followed in the wake of the announcement that the national appropriation for the performing arts councils has been cut back by 6,57 percent.

The cuts, coming on top of threats of pressure from the African National Congress cultural desk, of a return to a more restrictive form of censorship, of the precarious financial situation of the Market Theatre company after the pending departure of Mamie Manim, of the proposed imposition of Value Added Tax on the price of theatre tickets, and the general lack of direction in which indigenous playwrights are finding themselves, are sending reverberations of fear throughout the industry.

Many actors, some of them prominent in the field, are leaving to seek employment elsewhere. Carel Trichardt, chairman of the South African Film and Theatre Union (Safu), in proposing an indaba of relevant bodies such as the government, the performing arts co-ordinating body Saccpac, the SABC, M-Net, the Film and Video Institute, commercial theatre companies, training centres and actors to address the issue, said: "If we don't want theatre, we must close the theatres and let the actors and actresses sell their bodies on the streets."

Clearly the forms of theatre most strongly in jeopardy are those costly disciplines of opera and ballet, disciplines that, at present, swallow up a major share of the grants in aid to the performing arts councils — a share that is certain to be deemed disproportionate to the degree of interest they are likely to engender in the new dispensation.

New subsidy scheme could save SA theatre

W-End Mail 2/12/90 292

It's time to take a hard look at priorities in the changing face of South African theatre, writes **RAEFORD DANIEL**

But there are also grave doubts about the direction of the so-called legitimate theatre, that, in the new South Africa, only plays of a rigidly prescribed format will be tolerated and that the plays held to be Eurocentric in origin or style will be suppressed.

Nicholas Ellenbogen, director of Theatre for Africa and a prime mover of the Armsel Playwright of the Year awards, fears that the stages of South Africa will be swamped by "a new theatre — not new to the world, but new to us. It could be called theatre of inflection, of re-education, or of historical misery — endless odes to those who died in the struggle and eulogies of those who have survived and are now in power.

"It is sure that government monies for the arts will not be plentiful in the short term, as much will be channelled off to more direct forms of education."

Whatever happens, it is clear that the face of South African theatre is going to change radically, and that those of us who fondly cherish the

traditions of established theatre are going to have to take a hard look at our priorities.

If less money is to be forthcoming from government sources, alternative funding must be found. Can we honestly hope to continue to perpetuate an elitist system whereby esoteric tastes are being fostered at the expense of the taxpayer? Our present subsidy system makes accessible to a select few opera and ballet, while the, often poorer, patron seeking more popular forms of entertainment has to pay for it himself.

Leon Louw, director of the Free Market Foundation and co-author of *Let the People Govern*, has come up with an alternative system of subsidy which, he believes, will depoliticise the matter and address the real issues.

His "demand-side subsidy" essentially entails the subsidising not of the producing institution but of ticket prices.

This, he tells me, will ensure the benefit is reaped by the people, who will actually get what they want and not what is thought to be what they need.

The plan, based on a welfare credit or voucher system, outlined in a chapter in *McGregor's Economic Alternatives*, provides an economic in-

centive to producers to keep prices down, being entirely dependent on how much support is received for the entertainment offered. The present subsidy system, he says, having little regard for and exerting no influence on the degree of support received, encourages the pushing up of prices.

Those who provide the entertainment may claim, say, 20 percent on every ticket sold. It will be in the interests of the producer to keep prices down. And only those arts supported by the public will be subsidised.

"In the new South Africa, regardless of who governs, there will be even less chance that cultural programmes will get state support. The budgeting of theatre will be low on the priority list. Ways will have to be found to make the arts more efficient. Only those that succeed in this will survive.

"Those who demand more esoteric, or elevated, forms of entertainment should pay for them, or at least get corporate firms, or a smaller, more elite market, to finance them."

The system could be extended to embrace the graphic arts and education.

Writing in *Economic Alternatives*, Louw asks: "Should the government provide theatres for the patronage of the middle and upper income groups? Should municipalities build tennis courts and golf courses? Should they run libraries, art galleries and bus services?"

In the United Kingdom, he points out, nearly all cultural institutions such as historical monuments, museums, theatres and galleries are private, or owned by the National Trust, which is completely private.

Playwright praises movies

sketch 1/14/90

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ONE of the century's greatest playwrights, Arthur Miller, believes cinema has overtaken theatre as "the prime dramatic art".

The famed author of "The Crucible", "Death of a Salesman", "All My Sons" and "After the Fall", this week provided fascinating insights into the processes of writing and the state of theatre, and touched on cultural issues of absorbing interest to South Africa, during his only public appearance in South Africa.

Among those taking part in the panel discussion hosted by the Congress of South African Writers were John Kani, Gcina Mhlope, Siphiwe Nkwenya and Paul Boekkoel.

Surveying the state of his art, Miller noted that "movies are concerned with more important themes than theatre. Theatre has become very private in its themes."

"Prophecy is in film, I'm sad to say. There's not much of it, but there's not much in theatre either. Movies are often subtler and aim higher — what you're looking for will come in movies rather than in theatre."

But, he stressed, "that's up to the playwrights. Anything is possible. Playwrights are not at the mercy of society — you are the captain of your own ship."

Miller confessed that, were he writing in contemporary South Africa, he might be unable to cope.

"In the theatre you face human beings as they are to-night, society as it is today. With the rapidity of events, it may not be possible to write relevantly about it tomorrow. You

American playwright and human rights activist Arthur Miller shared his thoughts on theatre and cultural politics with writers, directors and actors in Johannesburg this week. **DARRYL ACCONE** reports.

may have to wait for the pattern to emerge.

"But your turmoil — I'm not sure I could handle it."

"Now I'm going to contradict myself and say you must keep on writing, establish a dialectic and try to locate yourself, find out what you believe, not subject to political clichés, whether they are those of the ANC or of the Government."

"As Tolstoy said, as an artist, you come naked to the page. Where are you spiritually when naked? To try to be appropriate to a programme is a hopeless cause," Miller concluded to applause.

Actor John Kani, saying the media had a condescending attitude to protest theatre, asked if Miller had encountered similar reaction in the US.

"Something like this did happen to me and continues to happen. In the Anglo-Saxon tradition, if a play engages anything like a social issue, it becomes unesthetic and is very suspicious as art."

"It was extremely difficult for me in the '40s. Had 'All My Sons' — written during World War 2 — being produced during the war, it would probably have caused a riot, because it was

saying a lot of the patriotism was a cover for profiteering.

"There was reluctance by critics to accept it as a work of art. Likewise with 'The Crucible' — once it was understood it was a metaphor for a witch hunt, you were not supposed to deal with such things."

Dealing with "public themes" was nothing new, Miller observed, pointing to Greek tragedy and Shakespeare's works. But the rub lay in the fact that "the closer you get to the bone, the more resistance you find."

However, there is a caveat: "I must add that resistance does not guarantee a work is good, nor is there a guarantee work is good or bad if it deals with a public theme."

"In South Africa, it sounds like there's a built-in snobbery about local work. This is a contradiction of many countries. Britain, America, France and Germany claim some form of grandeur while those countries that are not great exporters of art — like Hungary and Czechoslovakia — do not."

"But with a changing world that is less provincial and with the explosion of imperialism, a different convention is slowly coming to pass."

Should — indeed, could — the personal be separated from the political in writing plays?

Miller replied with an analogy. "It's like a fish — the fish is in the water and the water is in the fish. You can't avoid the political when writing about the personal."

"It's a problem of judging reality. If you put someone in an interesting situation, questions come to mind. Art must answer questions, and when it does, so-

cietly is drawn in. I don't look on it as conflict.

"People who are not really writers think it's easy to become one. Plays should not be disguised diagrams of political convictions with little or no evidence of personal suffering. You should feel suffering in a work."

Smiling gently, Miller quipped "every play I've written has some horrible personal secret of mine," before adding "the more you put yourself at risk, the closer you get to writing social work."

Miller turned to his beginnings as a playwright. "I had to arrive as a commercial playwright. There was nothing but commercial theatre — you had to attract an audience. When I began, you could not assume your work would gain some clquish support."

"You wrote for everyone — just as the Greeks and Shakespeare did. They expected dumb heads as well as intelligent people."

"The characters had to be attractive to all. I think later developments, writing for a sectarian audience, have hurt theatre — you only have to send up the right signals."

Finally, Miller turned to the Federal Theatre Project set up in the US in the '30s, calling it "possibly the only original art form in theatre this century. The 'living newspaper' shows were a wonderful example of social protest."

Characterised by short, illustrative scenes and the use of dance and colour, Miller felt "there are resonances here of struggles in the US in the '30s and perhaps something similar should be considered here." □



Honoured guest . . . South African novelist Nadine Gordimer introduces legendary American playwright Arthur Miller at a workshop in Johannesburg this week.

Olympics 2000.

Ray of hope

for our chances

w/6 ARGLES
8/12/90
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SOUTH AFRICA's name has already been pencilled in by the International Olympic Committee to stage the Olympic Games in the year 2000.

That is the view of Pick 'n Pay chief Mr Raymond Ackerman, according to a report in the latest copy of the magazine Retail News, which says that he learnt of the IOC plan during a recent trip to Europe.

Mr Ackerman is quoted as saying that he was scheduled to deliver a speech at Manchester University recently. The city of Manchester had been lobbying vigorously for the 1996 Games, which eventually went to Atlanta, Georgia.

"One of the governors of the university, who had flown from Zurich for my speech, had come from a major IOC meeting in Switzerland," Mr Ackerman said. "He told me that if Manchester did not get the Games in 1996 they would not have a chance again for 12 years because SA was earmarked for the Games in the year 2000 and Australia would host them in 2004.

"I asked him whether this was pie-in-the-sky and he said he had seen the document with his own eyes. I got two people to telephone the IOC in Geneva for confirmation and they were told: 'We cannot deny it'."

This week Mr Ackerman confirmed that he stood by the magazine report, especially in the light of recent developments in South Africa and the sports talks held in Harare.

Mr Ackerman said: "I made that speech in Manchester during a trip abroad in June and July and the calls were made to the IOC in September. They had a chance to say the story was untrue but their statement was: 'We cannot deny it'."

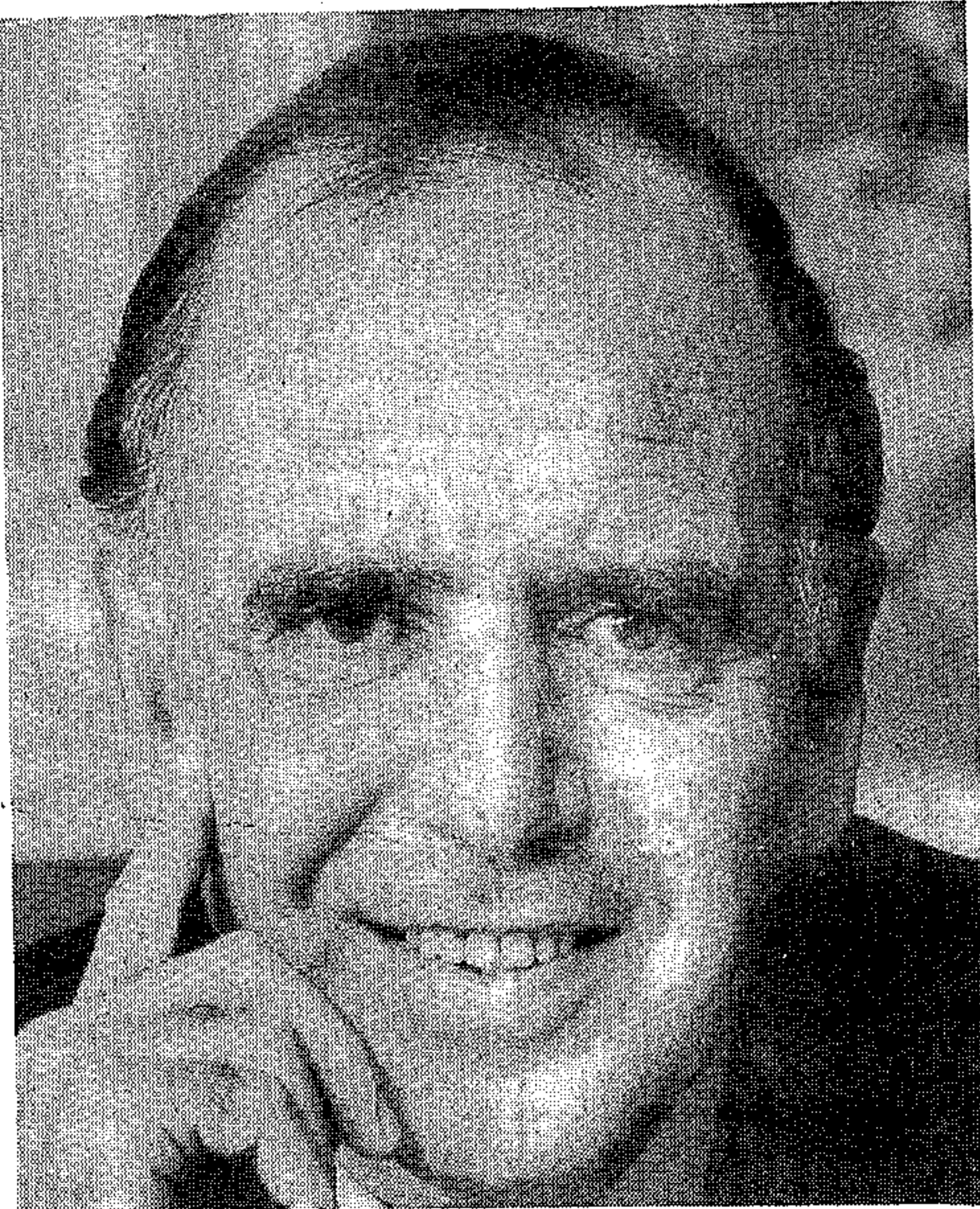
"Apparently it was agreed at the IOC meeting that the Games would come to South Africa in the year 2000 or possibly 2004, subject to political conditions changing here.

"Can you imagine what something like that would do to unify this country? As everyone knows I'm a positive person and I'm hopeful the Olympic Games will be held in South Africa."

The concept sounds very exciting, but according to the president of the South African National Olympic Committee (SANOC), Mr Johan du Plessis, there are some awesome hurdles to be overcome before South Africa could even think of hosting an Olympic Games.

"We all have our dreams of staging an Olympic Games here," Mr Du Plessis said, "but the realities of doing it are something else. At this stage it's not even possible to predict what will happen here. We're still struggling to get unity in sport.

THERE have been new moves to ensure that South Africa host the Olympic Games in the year 2000. Argus Group athletics reporter HUGH CRAWFORD investigates these developments and finds out what it would take to make that dream a reality.



Raymond Ackerman — the bearer of good tidings from the IOC.

"The special 10-man investigating committee agreed on in Harare are to meet for the first time only in the second week of January next year.

"So at this stage all we want to do is get back into the Olympic Games — never mind host them. But if we were going to put in a bid for the 2000

Games, the documentation would have to be ready in 1993 as the IOC will make their final decision in 1994 on where they will be held."

Mr Du Plessis said that cities like Durban and Johannesburg, which had already been touted as possible venues for the Games, would have to be

prepared to spend millions of rands just for the groundwork to be done before any documentation could be prepared.

And he says South Africa could expect strong competition from other countries wanting to host the Games.

"To stage an Olympic Games in modern times has become an enormous undertaking. You have to build almost a whole new town with its own transport system.

"Millions will have to be spent on a study of the facilities needed, then more costs are involved in bringing people out here to check if the facilities meet the requirements. Even more money has to be spent in canvassing members to vote for the Games to come here.

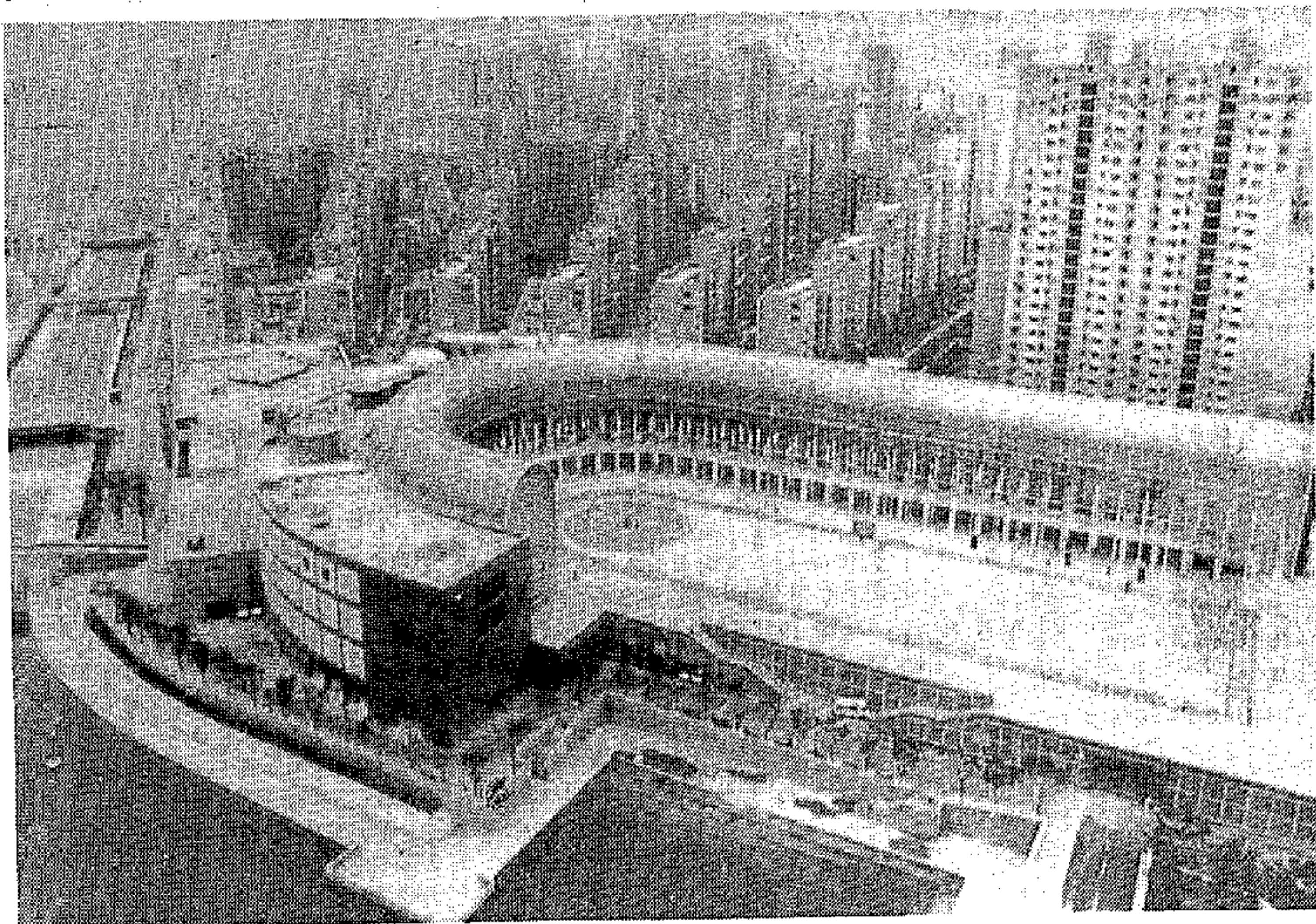
"There were some frightening reports about under-the-table dealings for the 1996 Games.

"But I would say that a figure of R50-million would be quite realistic to start off with — although there is no guarantee that our bid would be accepted.

"How can we justify spending money like that when there are so many other important needs in our country, such as education, housing and food?"

Mr Du Plessis is positive that, with "new vision", South Africa will be accepted back into Olympic fold in due course and that it would be a better project to try first to stage the African Games before making a bid for the Olympics.

"The African Games are to be held in Egypt next year and in Zimbabwe in 1995. So it could be feasible, provided unification goes ahead, that we could make a bid for the 1999 African Games to be staged in South Africa."



Seoul's Olympic "village". It is estimated that it cost that city R8-billion to host the 1988 Games. This could escalate to R15-billion by the year 2000.

Olympic move 'a surprise'

AGUS 10/12/90 292

'Don't count on Barcelona 1992'

By DENNIS CRUYWAGEN
Political Staff

THE International Olympic Committee's decision to send a fact-finding mission to South Africa has hit anti-apartheid sports organisations like a bombshell.

But the South African National Olympic Committee (Sanoc), while welcoming yesterday's IOC surprise decision, warned against expectations that South Africa would be re-admitted to the Olympic Games.

"We still have to meet two requirements: unity in sport and the abolishing of apartheid," said Sanoc director Mr Doep du Plessis from Mossel Bay.

"We can do something about unity, but the second requirement is out of our hands because it is a political matter. I would be careful about South Africa taking part in Barcelona in 1992 or even being invited to the 1996 Olympic Games."

'Fair and objective'

He said he was impressed by the IOC delegation's composition, especially its chairman, Mr Justice Keba Mbaye of Senegal.

"He is a fair and objective man who will not allow anyone to prescribe to him what to think or say."

Mr Mbaye told a news conference that South Africa could be at the Barcelona games. "Changes are taking place at an unexpected speed. History is accelerating; you could say. We may see the readmission of South Africa in 1992."

"The IOC has always said it looks forward to readmitting South Africa to the Olympics when apartheid is gone," he said on the first day of a three-day IOC executive meeting.

The National Olympic Sports Congress (NOSC) said today that it would not oppose the IOC visit.

"Our attitude is that we won't stop the visit... we'll even talk to them," said NOSC head Mr Mlukeli George.

But he warned that South Africa's return to the international sports arena would be decided by South Africans.

"There seems to be a perception that the international community will decide South Africa's return to world sport. But the people of South Africa will decide this in consultation with the international community. Our destiny is in our hands."

South African Council on Sport spokesman Mr Colin Clarke said he found it "surprising" that the IOC was sending a delegation.

'No confidence'

Recently an eight-man committee was elected at a conference held in Harare, organised by the Association of National Olympic Committees of Africa and overseen by the IOC, to look at South African sport.

"I'm somewhat surprised, therefore, that the IOC is sending a delegation here. We reject this, but we'll talk to the IOC group," Mr Clarke said.

Dr Danie Craven, who fell out with other sports bodies at the Harare conference when he announced that the South African Rugby Board would no longer observe the moratorium on international contact, said the IOC fact-finding delegation amounted to a "motion of no confidence" by IOC president Mr Juan Antonio Samaranch in the Harare conference.

"The fact-finding mission is a good thing and there is no doubt that it will bear fruits for South African sport," said Mr Craven. "The Harare conference was a farce, so he (Mr Samaranch) seems to have decided to try another way."

"The people on the delegation are all opposed to apartheid, so it seems that Samaranch has decided to send them here to see for themselves."

● See page 18.

LONDON. — The International Olympic Committee said yesterday that it would meet government and sports leaders in South Africa, the first formal contact for the IOC since it expelled the Republic more than 20 years ago.

One anti-apartheid leader called the move among the most significant steps yet toward ending South Africa's international sports isolation.

The surprise decision is a major victory for the IOC's Spanish president Mr Juan Antonio Samaranch, who has insisted against vociferous African opposition that the carrot of inclusion in the Barcelona Games in 1992 will be a huge incentive to South African sport and the government.

Four months ago in Stockholm, when he proposed the IOC delegation, he said South Africa could be given emergency readmission to the Olympic movement, enabling the Springboks to be in Barcelona — as long as apartheid was ended.

The delegation will comprise Mr Justice Keba Mbaye of Senegal, the anti-apartheid commission chairman; Mr Kévan Gosper, an IOC vice-president from Australia; Mr Jean-Claude Ganga, head of the Association of National Olympic Committees of Africa, from the Congo; Major-General Henry Adefope of Nigeria, and Mr Francois Carrard, the IOC's director-general.

They will meet the highest political and sports officials in South Africa.

Mr Justice Mbaye said yesterday: "Changes are taking place at an unexpected speed. History is accelerating, you could say. We might see the read-

mission of South Africa in 1992." He added: "Whether South Africa would again be included in the Olympic family depends on the viewpoint of the other African nations."

Mr Gosper stressed that the main aim is to take stock of the changes taking place in South Africa. He said the presence of a monitoring group indicated the positive changes taking place, but warned that readmission was still absolutely conditional on apartheid being dismantled.

IOC spokeswoman Ms Michele Verdier said the IOC wants to see for themselves that racial integration is taking place between the various sporting organisations.

African members of the IOC, however, angered by SARB president Dr Danie Craven's threat to break the sports moratorium, have said there should be no question of an IOC delegation going to South Africa, let alone any suggestion of South Africa competing in the 1992 games, until apartheid is dead and buried.

'Irreversible change'

"There is no sports solution without a political solution in South Africa," said Mr Fekrou Kidane, a consultant for the committee on Third World matters.

The president of the SA National Olympic Committee, Mr Johan du Plessis, was not available for comment when contacted at his Pretoria home last night.

The general secretary of the National Olympic Sports Congress (NOSC), Mr Mthobi Tyamzashe, said last night that the "time would be right" when "irreversible change" had taken place in this country.

"At the moment there are still three athletics organisations and not a single Olympic code has been unified." — Sapa-AP, Own Correspondent

SA may compete in 1992 Olympics

Sport coup

Capt T/16/15
10/12/90

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SA's fine arts — stuck between two traditions

W1 Mail 20/12/90 - 10/1/91

I was WB Yeats who described his own age and the state of crippling cultural and spiritual confusion which characterised it by noting: "The best lack all conviction/ While the worst are full of passionate intensity."

The dictum does not apply all the way across the board in the case of the visual arts in South Africa in 1990. Yet there is more than a grain of truth and certainly many of the more serious artists — those who, rooted in the Western critical traditions of art-making, pursue something more intellectually complex and resonant than mere object-making — tended to find themselves at something of a crossroads.

Painters like Penny Siopis, making pictures which strove towards the discovery of painting in the grand historical mode — in her case the figure which answered to the monumental and iconographic needs of the age — found themselves in a state of some struggle and irresolution. The illustrative detail was there, the component details evoking the age, the reality and its media status were there — and yet the resolution of these disparate elements into a single intuitive identity continued to elude the artist.

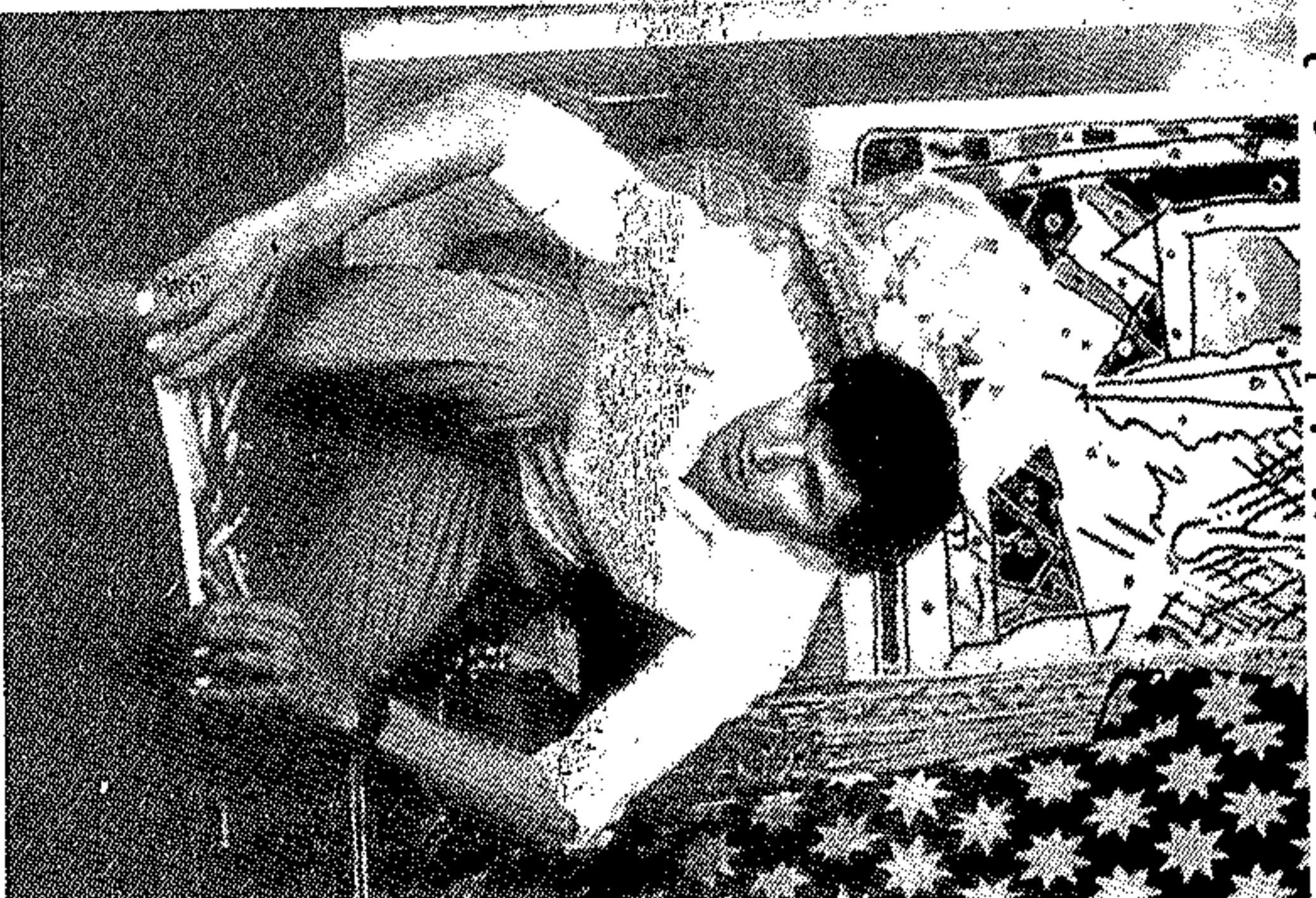
Like many of her more sensitive contemporaries, Siopis eloquently adumbrated the problems facing the artist of ambition, but failed to take the next step into an iconic and seamless vision for the future of the country.

Others, faced with the essential bankruptcy of a culture guided and stifled by the demands of commissars and the needs of a more or less politically aware art market — and bolstered by the now famous discussion paper delivered by African National Congress constitutional expert Albie Sachs and his attack on the notion of culture as a weapon of the struggle and the sense of *laissez faire* which they interpreted it to embody — felt they had been given licence to pursue the purely private in the face of the overwhelming imperative embodied in the past few years of cultural history in this country to find languages which speak of common experiences among the broader population.

These pursued a radically individualist position, one underwritten by personal experience and concern — as shaped by a basically (if by definition schizophrenically) Western experience of art to the exclusion of local concerns and content — and a more or less sublime disregard for the political concerns and realities which have obsessed the culture of South African democrats in recent years.

Painters like Karel Nel trod nearly entirely personal paths, drawing on esoteric learning, the great traditions of occult thinking and the fringe traditions of contemporary science in order to find new meanings and evocations within the mark-making of modernism.

Where African mysticism made an appearance, it did so only from its place in the queue of ideas, merely one among a number of four-dimensional realities which the artist was concerned to embody. It is in essence a private world, art as an often heroic escape from the strictures of reality and not in any transpersonal sense the reflection of social and political reality



Karel Nel ... art meets the fringe of science

those who have taken possession of the notion of culture would want us to be looking for.

More easily accessible, far more quirky in its post-modern concerns and far more limited in its goals, was the work of local painter Paul Shelly whose "little melodramas" used something caught between the ominous surrealism of Max Ernst's *Une Semaine de Bonte* and the sensibility of the comic book to create a series of dislocations and disturbances which speak with intelligence about a deep rooted suburban anxiety which stems in some way more from suburban passions and the revenge of dreams than it does from any real engagement with the country in its complex and often intractably fragmented reality.

If in general white artists in this country reflected in admittedly often subtle and searching ways the fact that in terms of immediate experience this country remains in essence two separate countries, one Western, one African, and never in thought shall the two meet, the condition of art within the liberation movement per se worked within an entirely different kind of set of rules. And what became abundantly clear is that the two streams of culture in this country, that of "art" and that of "folk" and "people's" culture, are becoming increasingly polarised.

So too are the immediacies of aesthetics. Where the last few years have represented an attempt to forge common ground between the often devotional artefacts being made in rural areas and the very literate, corrupt and sophisticated artistic concerns of artists in the urban contexts, now the attempt is beginning to seem more than a little hollow — especially the Standard Bank Young Artists' award exhibition launched at the Grahamstown Arts festival this year.

FINE ARTS NOR POWELL

It featured the work of black sculptor Bonnie Ntshatshatl along with that of her Western-trained mentor Fay Halsted Berning and brought the incompatibilities of intention in a rural artist working in naive ways as against those guiding a Western-trained artist exploring questions of identity in form into a sharp and for many critics uncomfortable focus.

At this point, after the heady days of the putative emerging South African style, the orthodox analysis can get no further than to point to the co-existence of two entirely separate traditions. Then there is the culture of the revolution in the arts. For the vast majority of the practitioners — or more properly strategists — of people's culture in the visual arts, there is no glimpse of any other sense of art production beyond that as the proverbial "weapon of the struggle". Art is essentially — though the practice remains confused — a set of practices over-determined by political considerations and more specifically by the perceived need to build a people's culture.

A recent example of this kind of approach was to be found in the controversy surrounding photographer Steve Hilton Barber's photographs of a North Soho circumcision ritual. In at least one of the contradictory views expressed by a small but vociferous group of Market Theatre workers the pictures were offensive and ought to be subjected to censorship of various kinds because they promoted tribalism in a country where the overwhelming need was for a concerted programme in pursuit of a non-tribal people's culture.

For the proponents of this view art should be made to be radically accountable to the perceived needs of society at large, and if it does not accord with political directives has no right to be shown. When satisfaction was not given through normal pressure channels, these cultural militants resorted to the expedient of stealing the pictures in order to achieve their ends.

To those educated in the Western tradition

such views are an absolute anathema. They increasingly champion artistic autonomy and are moving into radically aestheticist positions which increasingly want to render art as being essentially ahistorical and unanswerable to political and historical imperatives.

If this kind of attitude could be characterised as being largely reactionary it is only so because it is indeed a reaction to unwarranted, usually fundamentally ignorant and increasingly absurd restrictive attempts at political control which the representatives of people's culture have been exercising in recent months.

It has been a somewhat disturbing if hardly illuminating trend in the past year that visual arts groups operating in the broadly democratic sphere of influence have increasingly been making their presence felt — usually to more purpose than to gain control for their own usually undemocratic membership over particular (funded) projects within the visual arts.

But this is mere anachronism in the current political climate and it is difficult to view such interventions as anything more than the last flickerings of an attempted collectivism in a radically individualistic sphere of activity.

What is far more important is that the categories are beginning to override the substance. The days are not far off when an artist like Jackson Hlungwane — the closest thing we have to the madman/genius who conditions the transcendences of art — is going to be marginalised because he does not tick off points in the dominant categories which determine the reality of the conflict simmering in the visual arts.

Hopefully 1991 will see a movement towards something that makes a little more sense and begins to understand that we weren't absolutely right in wanting to find an embracing South African art. But at least some of the questions which were asked could, if intensely addressed over time, lead to its coming into being.

It's like the new South Africa — pretty meaningless as an immaculate solution. But God help us if we stop trying to find a way in which to render it meaningful.

Alex education, sports centre for 1991

Sowetan 10/12/90

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A CENTRE that will have a mix of educational and sports facilities is to be opened in Alexandra in June next year.

The Alexandra Trek Recreational Educational Centre, the first of its kind in South Africa, is sponsored by the Trek Petroleum company.

The centre will initially comprise two soccer fields, two netball fields, a clubhouse with a tuck shop, change rooms and a homework centre.

"It will be a place where youngsters can come after school, do their homework, play sport and feel at home," a company spokesman said.

"Each centre will create an environment that provides a positive social and educational framework."

The Recreation Education Foundation (REF) planned other such centres throughout the country, he said.

BY NIKOPANE MAKOBANE

REF is a committee comprising Seth Mazibuko, Geoff Wald, Joan Joffe, Syd Catton and Louise Tager.

Each centre will be owned and eventually run by the local community.

The community will decide how the facility will be best for the benefit of their children.

"The idea is that the centre should become self-funding within three

years and thereafter generate profit for expansion," he said.

The Alexandra centre has received full support of all community associations in Alexandra. These associations, have also been involved in the planning and implementation of the project.

The local authorities in Alexandra have provided the ground at no cost.

"One of the most unique aspects of the facility is that the oil company plans to establish a

petrol station on or close to the site within the next two years. The profits of this station could be used, towards funding the centre."

In addition, the spokesman said a special trainee course has been instituted to ensure that there is an effective management structure for the centre.

This structure will not only run the day-to-day administration and marketing functions, but also to train future management.



Ms Denise Stamm of Grey Advertising and chairman of the Darryl Phillips Bursary Fund, flanked by Mxolisi Vincent Norman and Nonhlanhla Gumbi, two of the three 1991 recipients of the fund.

M-Net has a corner seat on gravy train

By Derek Tommey

941
10/12/90

Operating a TV station in Britain was once described as "a licence to print money". M-Net is not in that fortunate position — yet.

But an interim statement issued today shows it should have an extremely prosperous future.

Private

M-Net is SA's only private TV channel.

It was listed earlier this year after a preferential offer of shares at 100c a share to existing M-Net subscribers and to selected persons and business associates.

Those offered shares and not taking them up must be kicking themselves.

Despite depressed conditions on the JSE, M-Net shares are trading at 205c — double the issue price and a solid reflection of the investor faith in the company's prospects.

Turnover is running well ahead of forecast, even though

business conditions have not been particularly favourable.

In its prospectus, M-Net forecast a turnover of R301,3 million for the year to March 1991.

However, turnover for the six months to August rose 33 percent to R198,2 million — 66 percent of the figure expected for the full year.

Moreover, the more profitable six months — incorporating the Christmas period with more advertising and decoder sales — is still to come.

In the six months to August the company earned 12,3c — equal to 57 percent of the 21,6c forecast for the full year, and 20 percent ahead of forecast.

Turnover

Chief financial officer Steve Pacak says turnover in the second half should confirm the higher trend in earnings.

But Mr Pacak could well be over cautious.

The rise in turnover, the fall in finance costs and efforts to improve productivity suggest year-end earnings could be a

happy surprise for shareholders.

Helping boost prospects has been a surprise increase in subscribers.

M-Net said in its prospectus it expected a much smaller increase this year in decoder sales.

Prospectus

But since the prospectus was published six months ago it has lifted its membership to 505 000 by selling another 75 000 decoders and acquiring another 7 000 members.

This means a lot because 75 percent of its income is derived from subscriptions.

M-Net believes at least one million homes are able to afford the channel.

Another plus for M-Net is that advertisers have remained loyal to it in the face of a declining economy.

If they are willing to advertise now, just think what will happen when the economy starts picking up.

Entry to 1992 Games possible, says IOC delegation head

Olympic boost for SA²⁹²

Star 10/12/90

LILLEHAMMER (Norway) — South Africa may be readmitted to the Olympic Games in 1992, according to the African chairman of the apartheid commission of the International Olympic Committee, which is to visit South Africa in April for the first time in 20 years.

Judge Keba Mbaye of Senegal, who is to lead the five-man delegation, told a news conference South Africa could be at the Games in Barcelona.

The fact-finding tour will include talks with political and sporting leaders, IOC information director Michele Verdier said.

Other members of the del-

egation are Kevan Gosper, an IOC vice-president from Australia; Jean-Claude Ganga, head of the Association of National Olympic Committees of Africa, from the Congo; Major-General Henry Adeboye of Nigeria; and Francois Carrard, the IOC's director-general. No specific timetable has been set for South Africa's return.

"It will partly depend on the findings of the delegation," Ms Verdier said. "We will recognise only one South African Olympic committee," she added.

Earlier this year, the African Olympic group sent a delegation on a fact-finding mission to South Africa and met South African sports officials in Harare last month. The meeting exposed some division in South African sport administration.

The announcement of the IOC fact-finding mission has been greeted with some scepticism by the president of the National Olympic and Sports Congress of SA, Muli George.

Mr George said today it had come as a surprise. No prior contact had been made.

"At our International Campaign Against Apartheid in Sport congress in Stockholm in September we decided along with IOC that there was no need for such a visit," he said.

The same conclusion was reached at the meeting organised by the Association of National Olympic Committees of Africa in Harare.

"I believe the IOC is creating the impression it has the say whether or not SA is readmitted. Although it has a very important role ... the people of South Africa will decide.

"We will meet them when they arrive. We are not against their visit."

Rugby supremo Dr Danie Craven said: "It is obvious that IOC president Juan Antonio Samaranch was not happy with what transpired in Harare and he wants to get things rolling again."

Mr Craven reiterated, however, that the SARB would go ahead with the official international rugby tour sanctioned by the International Rugby Board (IRB) next season. — Associated Press, Sports Reporter.

Visit to pave way for SA sport's return

By Chris Whitfield
Star Bureau

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Star 11/12/90

LONDON — Sam Ramsamy will visit South Africa again early next year, setting the scene for the International Olympic Committee (IOC) delegation visit to the country.

The South African Non-Racial Olympic Committee (Sanroc) boss broke the ice earlier this year with his fact-finding mission.

This time he will spend about

three weeks in the country, from January 10, and meet the "Committee of 10" South African sports administrators set up at a Harare meeting earlier this year.

He said he would also be seeing other sports administrators, but could not elaborate.

The news of the delegation's visit has taken many anti-apartheid campaigners by surprise.

Mr Ramsamy, however, said it was a "natural development".

He saw it as a trip to get

things in place for SA's possible return to the international fold rather than a fact-finding mission.

Mr Ramsamy also joined those who have been warning that a rugby tour to the country next year, as predicted by South African Rugby Board president Danie Craven, would be disastrous for all sport.

"It would delay the return of all other sports into the international arena," he said.

Soccer pools plan for SA

CAP- Tm 12/12/90

792
Own Correspondent

JOHANNESBURG. — The cabinet is considering the creation of a R5-billion fund for social spending, to be partly financed by soccer pools.

A committee of five deputy ministers headed by Deputy Finance Minister Dr Org Marais has been appointed to investigate its establishment.

Dr Marais has sent confidential letters to private business asking for their views on the financing and use of such a fund.

A business source, who had read the letter, said figures mentioned were "in the region" of R5bn.

He said the committee was looking at various sources of finance for the fund, including soccer pools, international aid or loans and government grants.

Task group

It is understood the main focus of the fund would be on urban development.

Letters have been sent to industry associations, including the life offices, banks and building societies, mining and commerce and industry. Eskom is also said to have been asked to provide feedback.

Dr Marais last night confirmed that the cabinet had appointed a task group to examine various financing options for social spending put forward by the private sector.

The group was co-ordinating existing information on social upliftment of the poor, including reports, memoranda and proposals from the private sector. He declined to confirm or deny that creation of a R5bn fund was being considered.

"The task group will examine various financing options that have been proposed by the private sector. The task group will start investigations early next year and should submit a memorandum to the cabinet fairly shortly," he said.

Dr Marais also declined to comment on whether the ANC, the Development Bank and groups other than business would be consulted but said he had invited "different interest groups" to submit their recommendations to the task group.



Death toll at Phola Park

ABOVE: Residents of Phola Park squatter camp, which is next to Thokoza township on the East Rand, carry the body of a friend who was killed during fighting on Monday.

A
B
B

Musicians still being exploited, says Sama

By ELLIOT MAKHAYA

THE music industry and other allied forces are exploiting musicians in this country, particularly black musicians.

It is no secret that the black musician has been ripped off on his recording rights and royalties, publishing rights, producers royalties and even his live performance fees.

Started

The exploitation is still going on, but it has been ameliorated by the formation of the South African Musicians' Alliance (Sama) in 1987.

Sama was started after two previous attempts to create a national organisation of musicians had failed (1984 and 1985).

Initially it was the musicians themselves who tried to run Sama on a day to day basis, with Mara Louw as the first executive leader.

Leader

Mara Louw resigned the position in a few months.

When Sama was formed there were many issues affecting musicians daily which had to be dealt with:

* venues and boycott;

* the black Christmas which was depriving musicians of their income;

* stayaways which were similarly affecting musicians;

* the cultural boycott;

* and most important, the exploitation of musicians under contracts with record companies.

Reason

These problems manifested themselves in different ways in different regions.

Sama, now operating out of a small office in Johannesburg, tried effectively to represent interests of all musicians in South Africa.

It is for this reason that today Sama thinks of changing its structure at both national and regional levels.

These should help achieve a strong and accessible representation at regional level on a day-to-day basis.

"From the very beginning, it was always intended that Sama should have regional organisations which would be strong and effectively autonomous in relation to regional matters," said Sama chairman Jabu Ngwenya.

Sama started off with a very broad set of goals

and to achieve these goals, Sama operated on a three-dimensional base: As an advice office for members; as an unofficial union to negotiate on behalf of members of various third party bodies; and as an alliance in order to create a structure for members and for others.

"From the earliest days of Sama it was clear that active professional musician did not have the time or the administrative skills to run Sama properly.

Debate

"Consequently, after much consultation and debate, a full time co-ordinating secretary was appointed in September 1988 to run Sama," said Jabu Ngwenya.

"Since then the office has gone along under extreme difficult circumstances, including a dire lack of money, resources and infrastructure," he said.

Sama says despite all these odds, it has achieved much. It claims it has:

* brought a substantial measure of consistency towards the cultural boycott;

* Increased control over venues on behalf of musicians;

* the black Christmas issue has been resolved;

* Has improved the efficiency of contracts between promoters and artists and has also monitored contracts between artists and record companies and between artists and producers.

The record industry as a whole, through the Association of South African Music Industries (Asami) has officially recognised Sama as being representative of musicians.

Asami and Sama signed a historic pact this year whereby both parties will in future recognise each other's sovereignty and co-operate in preparation for a "post-apartheid music industry"

This historic structure is the first to be created locally. The trend has been for the giant "white-run" industry to operate on its own without consulting musicians - their very reason for existence.

Pledged

Sama and Asami issued a joint statement whereby both acknowledged each other's mistakes of the past and pledged to work together "for the sake of preserving and developing local music."

Mr John Sturgeon, chairman of Asami, said his association was happy to work with Sama.

"We view this as a positive step towards laying a foundation for the development of local music.

"We have negotiated again in principle, again through Asami, for medical aid and funeral benefits to be made available to all Sama members who



Mara Louw...Sama's first president. She resigned.

arte contracted as recording artists to Asami companies," said Jabu Ngwenya

Sama's other priority is to convert the organisation into a fully fledged trade union.

"This will leave Sama to operate as a policy making umbrella organisation, and as an effective lobby to protect and advance the shared interest of its members on a national and international level," said Ngwenya.

Recognised

The South African Broadcasting Corporation (SABC) has also recognised Sama and has entered into negotiations with Sama on a wide range of issues affecting members throughout South Africa.

Sama says that it is acknowledged by South African political organisations as being the legitimate voice of members of the music industry.

"For instance, the ANC has always deferred

in practice to Sama in relation to many policy matters affecting rights of South African musicians to leave the country and perform internationally," said a Sama spokesman.

Expanding

Sama says that no one in the present executive or administration has any interest in expanding Sama's sphere of influence for personal rea-

"But Sama, through its executive members and administrative officers, will continue to argue strongly against fragmentation within our industry," said a spokesman.

Sama said that it is in agreement with those who say that it (Sama) has not been able to achieve everything that has been its goal and that the reason for this is not lack of effort or determination.

It is, Sama said, lack of money, time, resources, infrastructure, expertise and guidance.

Cultural boycott

South 13/12/90-17/12/90

292 (1088)

'still valid'

LEADING members of the cultural movement have hit out at a proposal that the cultural moratorium on South Africa be dropped.

They were responding to a controversial paper by the secretary of the Congress of South African Writers (Cosaw), Junaid Ahmed, and the Community Arts Project's Mike van Graan in which they called for the cultural boycott to be unconditionally suspended.

Bargaining

"The cultural boycott has served and can still serve as a bargaining tool both internally and externally", says visual artist Jacqui Nolte, performance poet Sandile Dikeni and cartoonist Stacy Stent in their response.

"Initially, the decision to boycott was in response to the political oppression in our country. If Van Graan and Ahmed supported the boycott on that basis, it is hard to fathom why they are using present-day politics as a lever for dropping it."

They argue that while it is accepted

that February 2 brought the government to the negotiating table, the stage of oppression is far from over.

They further motivate that there has not been enough debate among the progressive cultural movements to reach consensus on the boycott.

Opinion

"Van Graan and Ahmed's paper reinforces some public opinion that the reason South African audiences are not experiencing Sting and Tracy Chapman is due to the cultural boycott," they say.

They contend that this implies the old "blanket boycott" is still in practice and does not place its argument in terms of the selective boycott — a strategy adopted in 1987.

"Part of the reasoning of the selective boycott was to ensure that artistes who clearly aligned themselves with progressive ideology would not be denied access."

They claim that the cultural boy-

cott is not responsible for artistes like Tracy Chapman and Sting not performing in South Africa. This they ascribe to the weak infrastructure and lack of resources of progressive organisations which could have hosted these international acts.

"To call on our organisations to take the lead is to assume they are in a position to challenge and present comparable alternatives to the status quo."

Argue

They also argue that it is also not possible to seek the use of state-aligned structures unquestioningly while their policies and programmes remain fundamentally intact.

"Immediate unconditional recall of the cultural boycott before widespread debate within the progressive cultural movement would at present be a welcome bonus for state structures," they conclude.

— Heather Robertson

ANC slams Doc Craven's rugby tour plan

Staff Reporter

AN international rugby tour hosted by the SARB next year in defiance of the sports moratorium could result in civic chaos and the loss of life — and impact on the negotiating process, the ANC said yesterday.

Meanwhile in London, Mr Sam Ramoah, SARB's executive chairman, held out an olive branch to SARB

president Dr Danie Craven, urging all South African sports leaders to "forget about tours and concentrate on unity and reconciliation".

According to the SARB it needs the financial input from a tour to carry on with its programme of "uplifting disadvantaged" rugby players.

More than R8 million had been spent in the past eight years on coaching and

the improvement of fields and facilities in the lesser-privileged areas.

ANC national organiser Mr Steve Tshwele said yesterday that a tour in defiance of the international moratorium would result in the ANC "marshalling our people into the streets".

Police would then react and the ensuing chaos was "bound to impact on

negotiations in this country", Mr Tshwele said.

He said the ANC was fully behind unity talks between the SA Rugby Union and the SARB as a means of breaking rugby's sporting isolation.

"But they can forget about international tours until they've cleaned their house — then we'll reassess our strategy afresh," he said.



Concert promoter Jomo Sono

Exiles concert postponed

W-E 1m and 14/12 - 11/12/90

A SECOND postponement of the long-awaited "Return of the Exiles" concert is on the cards.

Anxious fans are being kept waiting with empty promises and assurances while numerous meetings are being held between organisers and the South African Musicians' Alliance in a desperate effort to keep the concert on track.

The concert has been billed as the "Southern African musical event of the decade", but people in the music industry claimed this week that promoters "just do not have the time and the proper organisation for the event to go ahead on the planned date".

Promoters could neither deny nor confirm the reports as they were either at meetings or "not in". Messages left were not returned.

The concert was expected to begin a national tour at Johannesburg's Ellis Park stadium on January 5. Attempts to reach Ellis Park management failed, but according to the stadium's answering machine, operations will begin only on January 7 — confirming claims of the postponement.

Yet Computicket has confirmed a booking for ticket sales for the concert beginning in January.

Cultural observers and people in the music industry consider the "early January" date as a non-

The beleaguered Return of the Exiles concert is once again likely to be postponed. Bad organisation has been blamed, reports PAUL ALEXANDER

(292)

starter, even though some of the exiled artists are already in the country, while others are said to be "arriving soon".

Exiled composer and arranger Caiphus Semenya flew into the country last week. Ignored by the local media but highly respected in America, Semenya has been involved in numerous major projects, most recent being Quincy Jones' "album of a thousand stars", *Back on the Block*.

Another exiled artist, former Malombo Jazz drummer, Julian Bahula, has been in the country for almost three months. Though Bahula has played a major role as co-ordinator of the exiles' concert, his experience gained in exile does not seem to be helping to accelerate the happening.

While many reasons have been given for the continued delays, promoter Jomo Sono has insisted

... yet again

that the main problem is getting the exiled musicians into the country in time for the concert.

It has also been suggested that the promoters do not have the funds to host the concert. The organisers, however, scoff at this.

Observers believe the main reason for the delay to be a "lack of proper organisation". Sono has acquired the assistance of local promoter Maurice Roda, but industry suspicions of Roda are believed to be decreasing Sono's chances of success.

Simon Mosikidi, manager of Sakhile, is the most recent to be recruited in the campaign to bring the concert about.

It is said that the South African Musicians' Alliance is trying to iron out the differences between Sono and the Ibrahim-Masekela-Makeba alliance and unite the gigs into the "mega-gig it should be".

At the time of going to press, Sama officials were not available for comment.

Sama is believed to be considering a "bigger gig" upon the imminent lifting of the cultural boycott. It is believed Sama is considering a "celebratory" event later next year with an international line-up, possibly to feature names such as Quincy Jones and Stevie Wonder.

UK paper calls for end to SA cultural boycott 'shambles'

OWN Correspondent
Cape Times 14/12/90

LONDON. — The cultural boycott against South Africa can no longer be enforced or understood, and has to be revised or abandoned.

This was the conclusion of an in-depth review on the arts page of The Times yesterday. Editorial comment in the same paper said the boycott was a shambles and the ANC should vote to dismantle it at their conference in Johannesburg this weekend.

The article on the arts page, posing the question "Time to Let the Music Flow Freely?" in its head-

line, raised the dilemma of the boycott which, while discouraging cultural exchange between South Africa and the rest of the world, at the same time contained within it "grey areas and contradictions" which made it possible for some artists to flout it while others felt themselves severely punished.

It focused especially on the problems the boycott held for "the emotive and hotly-disputed" music industry — "the field in which black South Africa had the richest resources of its own".

Paul Simon's Graceland project and Johnny

Clegg's problems with the British Music Union were highlighted in the article.

While some anti-apartheid campaigners viewed Graceland as an inevitable erosion of the boycott's credibility, others — including renowned exiled jazz musician Hugh Masekela — took the opposite view and welcomed the exposure to South Africans.

Clegg, who was born in Britain but settled in South Africa at the age of six, presented an equally "murky challenge to the apparently simple edicts of the boycott", said the article.

Although Clegg has always been fiercely anti-

apartheid and closely associated with the ANC, he has been — unlike black South African groups like Ladysmith Black Mambazo and The Soul Brothers — obstructed by the British Music Union, who reasoned that no musician could choose to work in both Britain and South Africa.

Denouncing the boycott, the leader article said many in the ANC had made a career out of being "cultural officials", and should the ANC cultural desk cease to exist, "they would be out of a job".

The ten-year-old cultural boycott will be reviewed by the UN on February 1 next year.

Remove 'disrespectful' photos, demand workers

Star 14/12/90
By Shareen Singh

A photographic exhibition at the Market Theatre evoked an angry response from black workers at the theatre who held a placard demonstration yesterday, demanding the removal of some photographs.

The workers objected to Steve Hilton-Barber's award-winning photographs of a Northern Sotho initiation ceremony, arguing that the photographs "destroyed a cultural tradition".

A spokesman for the workers, Vusi Ngidi, said women and children were not allowed to witness the initiation ceremony where boys were circumcised.

"Displaying such pictures for public viewing and exposing it to women and children shows disrespect for our culture. A circumcision ceremony is sacred and not meant to be a public affair."

Staffrider Magazine, the organiser of the exhibition, discussed the matter with Mr Hilton-

Barber on Wednesday night.

He said the ritual should be documented, not only to add to the growing photographic cultural heritage, but to help educate and broaden understanding of different cultural practices.

He had obtained permission from the initiates and the principal of the initiation school to photograph the ceremony and publish the photographs.

It was ludicrous to suggest that by photographing a sacred ritual one violated it, he said.

"I have not revealed anything that was not already known... I have merely given it a visual face."

Exhibition organiser Andries Oliphant said three of the theatre workers arrived at the meeting late, expressed their objections to the photographs, and left.

People had a right to express objections and criticise, but not to silence or censor anyone, Mr Oliphant said.

If he was forced to remove the photographs, he would close the entire exhibition.

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Agas 14/12/90

Turning dreams into a R1,3-m sports centre

WORKING mainly at weekends, a group of people have turned their dream into reality in the form of the R1,3-million community centre they built with their own sweat.

The Blackpool Sport community centre in Salt River is a major "seed projects" undertaken as a way of testing community participation.

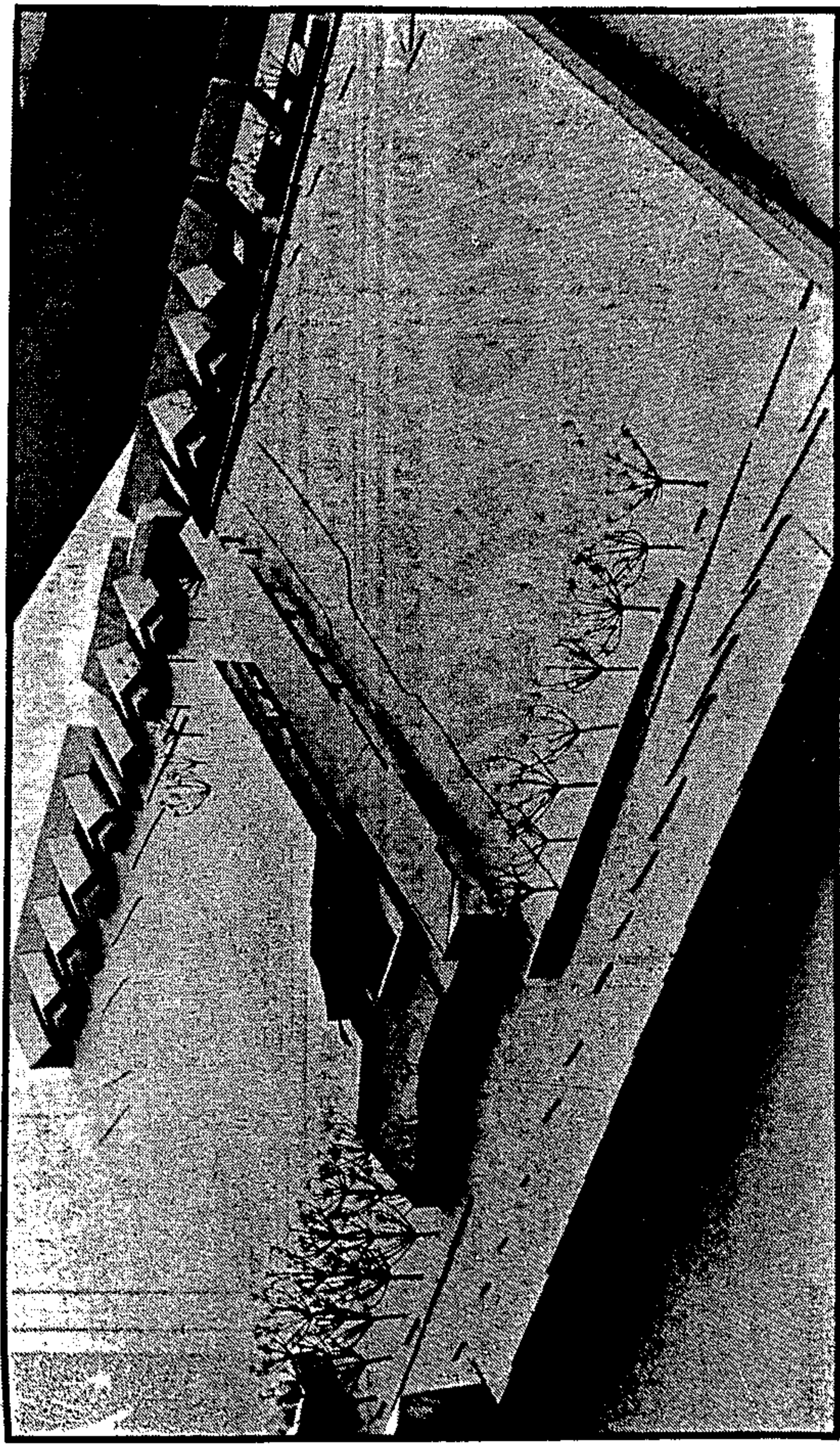
These projects are a partnership between Headstart, the non-profit "facilitating" company, the community and the City Council.

Other successes to date are the building of a tennis club cum community centre complex in the Bokaap and the modernising of the Marion Institute — a run-down community centre in Woodstock.

But the biggest of them all is the Blackpool Sport centre.

Two-thirds of the centre's value was contributed by the Council and business. The other third — R328 000 to be precise — came in the form of "sweat equity" from local people.

The multipurpose complex has an award-winning design. Its two four-team changerooms are designed to double as classrooms during the week. The stage and auditorium are to be used as the adjacent Salt River High School's school hall, and the building's floor



A model of the Blackpool sport community centre in Salt River.

area is big enough to allow indoor soccer.

Apart from BP, 19 other private sector concerns — notably Anglo American — contributed to the Blackpool project.

Nu-Metro buys Shareworld

By Jovial Rantao

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Shareworld, the insolvent multi-racial recreation complex south of Johannesburg, has been taken over by cinema giant Nu-Metro in partnership with the Standard Bank.

Since Shareworld went under, Standard Bank and Nu-Metro have had a contingency plan to implement if the "worst came to the worst".

The Shareworld Educational and Entertainment Company was wound up in March this year, owing Standard Bank R25 million. Erect Africa, the company owning the development rights, was liquidated at the same time.

Announcing the new deal, Danny Lerner of Nu-Metro said his company decided to enter into a deal with the Standard Bank because Nu-Metro had invested a lot in the eight cinemas at Shareworld.

He said Shareworld would be renamed "Nuworld" and the company would attempt to find operators for individual outlets.

It is hoped that the cinemas would in turn receive a boost from the proximity of other amenities.

Mr Lerner, who could not reveal more details about the agreement signed by his company and Standard Bank one week ago, said feasibility studies would be conducted to find out how the centre can best be used to its fullest potential.

"In the meantime we will probably use the place as a film studio," he said.

Mr Lerner said the new company, Nu-World (Pty) Ltd, would announce more details once it was registered.

He said the first event at the centre would be a music concert planned for February with the disco in the complex re-opening soon afterwards.

Film tax scams face scrutiny

INVESTORS who have been involved in film schemes might have to pay hundreds of millions of rands to the Receiver of Revenue if their tax assessments are re-examined in terms of a new approach being formulated. *bloam 19/12/90*

The Receiver is believed to be formulating a new way of dealing with tax on film subsidies which could provide the key to a more thorough investigation of the legitimacy of film schemes.

Informed sources say that if the new approach is successful, the Receiver might reopen past assessments and even cancel tax allowances *292* if they were obtained fraudulently.

In addition, penalties of up to 200% of the original tax lost to the fiscus could be

GILLIAN HAYNE

levied. The amount lost to government through double deductions and allowances on questionable film schemes has been estimated at hundreds of millions of rands.

There are about 35 film projects on record from the past four years. Some of these have not yet been assessed.

Analysts said if deductions were cancelled and penalties were levied, it would have a significant influence on companies' cash flow and earnings, especially for those which took advantage of the tax saving to pay out dividends.

Members of the Receiver's team involved in film scheme assessments were

□ To Page 2

Films *bloam 19/12/90*

unavailable for comment.

It is believed the backlog in film scheme assessments — and assessments of music projects and other export schemes — arose from Revenue's inability to put together an investigation strategy to test whether the schemes were genuine, and whether they warranted the double deduction allowance.

The new approach stems from the use of fixed expenditure contracts between the SA management companies, on behalf of investors, and overseas distributors, where it was argued that management companies were not obliged to support the expenditure with invoices.

When invoices were requested by auditors many were found to be false.

Sources suggested that by making the schemes with fixed expenditure contracts the starting point of investigations, Revenue would be more likely to distinguish

292 bona fide cases from those implemented solely for the tax benefits.

The new approach was conceived at a special meeting of creditors in the insolvent estate of Trinity Asset Management (Trinity).

At the meeting, evidence was put forward that the modus operandi of the film scheme management companies, which in turn were nearly always administered by Trinity, was to sign fixed expenditure contracts with overseas distributors where the management companies would undertake an obligation to pay an agreed sum overseas for distribution purposes.

Being a contractual obligation, it could be argued that invoices detailing the breakdown of the "fixed expenditure" were not necessary. However some auditors did request invoices and later others followed suit when problems were encountered. Many proved false.

□ From Page 1

Vandals tear down captions for controversial photos

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8/20/19/12/20
By Helen Grange

Vandals objecting to photographs of a Northern Sotho initiation ceremony ripped the remaining captions off the walls at the Market Theatre picture gallery on Monday.

The photographs, taken by Steve Hilton-Barber, were stolen from the gallery at the weekend after controversy raged throughout last week over whether they should be censored.

At lunch time on Monday, the remaining captions under the missing pictures were torn

from the wall and left dangling there, gallery manager Paola Beck said yesterday.

Asked whether theatre workers were under suspicion, Miss Beck would not comment.

Angry theatre workers demanded during a placard demonstration last week that the pictures be removed.

They argued that the award-winning photographs of naked boys were "destroying a cultural tradition".

Although police had been informed of the weekend theft, they had not yet arrived at the theatre, Miss Beck said.

Year the cultural boycott almost went

THE CULTURAL BOYCOTT

PAUL ALEXANDER

IN just over a month California will be abuzz with "cultural activists" and the local glitterati as they gather in what may be the last international indaba on South African culture.

The boycott debate has been on again, off again issue throughout 1990, and the Los Angeles meeting could put the cap on it. There is strong speculation it will be lifted next year. But there is controversy over whose decision that will be. *Wimail 20/12/90 - 10/1/91*

The foremost policy-makers have been the cultural activists, in conjunction with members of international human rights organisations such as the United Nations, meeting overseas.

The Federation of South African Cultural Organisations (Fosaco — formerly National Interim Cultural Coordinating Conference) launched earlier this month at the Durban Cultural Consultative Conference agreed unanimously to convene a national workshop to look at the cultural boycott.

But the possibility of a local indaba before the Los Angeles date seems unlikely, especially with the secondary role political organisations have given the cultural boycott.

The key player in the relaunching of the cultural boycott in the late 1970s was the Azanian People's Organisation. Its officials are among those who feel a local cultural symposium is essential to the ongoing debate.

Commenting on a local cultural indaba, Azapo representative Strini Moodley agreed that national discussion should be held. "People engaged in arts (referred to as cultural workers) are the people best able to make the decisions for themselves."

He added that "ways of working towards a cultural symposium" will be discussed at the Azapo national congress this weekend. Azapo intends also to look at the meaning of the cultural boycott.

Azapo hopes to have the fullest, widest representation at its proposed cultural indaba. Moodley said his organisation is to canvass support from all the liberation movements for the symposium.

Rashid Lanie of the South African Musicians' Alliance (Sama) also sees a need for a pre-Los Angeles local cultural gathering whose aim would be to solve some of the differences between cultural workers.

Lanie was one of the delegates who attended a meeting in New York last month called by the UN in preparation for the Los Angeles symposium. He feels some of the political objectives demanded before the boycott is lifted have been met by the government.

Speaking after Sama gave the French lambada group Kaoma the green light to perform here, he said: "We can't be radical any more on the cultural boycott. Many of the of the preconditions given for the lifting of the cultural boycott are no longer valid."

A cultural symposium inside South Africa would give observers, critics and interested people a chance to voice their needed — and often unheard — opinions.

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By attending a local cultural indaba, should there be one, anti-apartheid forces working overseas would observe first-hand the contradictions of the state in its moves in the eradication of apartheid. For instance, Western Cape cultural activist Omar Badsha said the then-NICCC believed the state was moving rapidly to privatise the performing arts councils so it could tie this issue to negotiations.

With the introduction of the "selective" cultural boycott, and how this selection works, no one could be more confused than the South African on the street.

Three years ago at a Culture Against Apartheid Symposium in Athens the British Anti-Apartheid Movement opposed the introduction of the "selective" boycott, preferring a blanket ban — but a speech by ANC president Oliver Tambo had set the selective boycott as policy. The selective boycott tended to be a splitting,

1990 was the year the cultural boycott almost went, but not yet

Wimail 20/12/90 - 10/1/91

rather than a unifying force, among liberation movements. Says Moodley: "The selective boycott tended to demonstrate a political intolerance. There is no need to declare an allegiance to any party. No one has a right to do this."

Much resentment built up over the years as various often self-appointed cultural commissars administered the boycott, often making decisions that seemed petty and unjustified.

The main reason put forward in Athens for a selective boycott was that it would stimulate the growth of progressive culture within South Africa — which it has, to some degree, done. But three years later cultural workers still differ on

how selective this boycott should be. Exceptions were meant to cover artists accredited by "liberation movements" and those whose work was seen to "reflect and advance the anti-apartheid cause."

Members of the United Nations Special Committee Against Apartheid and the Anti Apartheid Movements (particularly Britain and Holland), declared a reluctance to lift the ban, but deferred to cultural organisations inside South Africa.

The role of foreign-based anti-apartheid movements tends to follow the liberation movements on culture. British AAM's Karen Talbot told *The Weekly Mail* that they could not com-

ment on the boycott until they heard the results of last week's ANC consultative conference.

Three areas of the cultural sphere hold the final decision on lifting the boycott: the average South African, cultural workers, and the political leadership. But there is insufficient communication between these groups.

Symposia in exotic locations like LA or Athens will not cool the heated debate, though regular report-back meetings are important to boycott supporters.

At least the issue is under discussion, and interventions like that of Congress of South African Writers general secretary Jumaid Ahmed are valuable: "As progressive cultural organisations we are increasingly finding ourselves not knowing how best to continue from here," he says. "We have seriously and critically to evaluate the validity of the boycott's implementation."

ANC 'causing confusion on the cultural front'

CHL Trif 20/2/90 Staff Reporter

(292)

THE ANC's Department of Art and Culture was "causing concern and confusion" on the cultural front, the director of the South African National Gallery, Ms Marilyn Martin, said yesterday.

Speaking at a cultural convention in the city hosted by World Vision and Pen International, she said the ANC's cultural boycott had "profoundly affected the scope and quality of productions and exhibitions offered in South Africa".

"The national culture towards which this country is striving, will be poor and desperately lacking in substance if we have to fall back on our own undernourished and depleted resources alone. We should have enough faith in our own cultural production and potential to welcome outside influences," Ms Martin said.

Hurd: Ban on SA sport links needs review

Cape Times 20/12/90

Own Correspondent

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LONDON. — The Commonwealth should "look again" at the exclusion of South Africa from international sport in the light of President F.W. de Klerk's reforms, British Foreign Secretary Mr. Douglas Hurd said yesterday.

Mr Hurd said he welcomed the European Community's (EC's) decision in Rome on Sunday to end the ban on new investment in South Africa — but emphasised that the question of sporting links was "very difficult and very important" because different sports were in varying stages of reform in South Africa.

Giving evidence to the parliamentary Foreign Affairs Select Committee, he said the British government was planning no unilateral initiative to allow SA sportsmen and women back into international competitions and it was not a decision the EC could take.

But he added: "I don't think the Commonwealth can sit back and think that nothing has happened."

He told MPs that the decision by EC foreign ministers to lift the ban on foreign investment in SA last weekend reflected the "whole series of steps" that President De Klerk had taken this year.

Reassess sporting links, says Hurd

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610am 20/12/90
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CULTURE

New Nation 21/12/90 - 3/1/91

292

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A year of hope for cul-

because it saw many important initiatives which carried hope for an organised and progressive cultural life in a future South African.

In organisational terms, the formation of the Federation of South African Cultural Organisations (Fosaco) this month must be welcomed as the most important development.

That it was a difficult birth need not cloud the fact that it took place in the context of increasingly open debate on the need for artistic autonomy and the importance of having cultural organisations functioning independently of political organisations.

In a commendable show of democratic initiative, the ANC, in particular its department of arts and culture (DAC), encouraged and facilitated this process. The DAC provided funds for a consultative conference on a national cultural coordinating congress in May. The National Interim Coordinating Cultural Congress (NICCC) which was formed then gave birth to the politically non-aligned Fosaco.

Although the issue of who is the ultimate authority in cultural matters remains unresolved, it is apparent that the domination by the ANC need not be feared.

Fosaco has to work at building grassroots organisation to consolidate its strength as the premier voice. Organisation will be the determining factor because it has become clear that the accent has to fall on massive conventional and cultural education in the pe-



Some of those who helped make 1990 a year of hope for culture (from left to right): Jazz Pioneers leader Ntomi Piliso, cultural activist Albie Sachs, musician Abdullah Ebrahim, singer Sophie Mgclina and poet Wally Serote.

riod of reconstruction. It was in recognition of this that Fosaco resolved to start organising rural areas.

DEBATE

It is a task that can be approached with hope because 1990 introduced a climate of open and critical debate in the form of Albie Sachs' paper on culture.

This timely tackling of one sacred cow - culture as a weapon of struggle - was a watershed. It laid the ground for the collision of ideas essential for formulating the way forward.

It made it possible for many to engage in frank debates on issues such as the cultural boycott. Though no consensus has been reached on the cultural boycott, feelings of impotence cultivated in the era of the dominance of the Cultural Desk have given way to the re-

val of an aggressive desire to be heard.

Sachs' paper also marked the return of voices from exile that have become critical to cultural development in the country.

Long lionised returnees like Abdullah Ibrahim and Hugh Masekela were irreplaceable in their demand for openness and independence.

For the majority of returnees, the priority was reconstruction in culture. The excitement that accompanied their return refocused attention of the magnitude of the problem of reconstruction. Hopefully, sentiments already expressed on issues such as the need for the establishment of an arts fund will soon be translated into reality.

Areas like theatre, film and art require serious attention.

THEATRE

The performing arts are rich in talent but weak in constructive direction.

An exciting development was the launch of the Market Theatre laboratory, which has assisted community theatre projects.

But it seems that constructive involvement still eludes our theatre. Theatre for Africa's productions like "A Nativity", currently at the Market Theatre, demonstrates that theatre can engage social and developmental issues without deteriorating into clichés. Hopefully, the abundant talent demonstrated in the course of the year will be harnessed in a constructive manner.

The recently-formed Performance Arts Workers Equity (Pawe) will also help improve the situation.

FILM

The importance of organi-

sation in laying a firm foundation for building a new South Africa is demonstrated in the Film and Allied Workers' Organisation (Fawo).

Fawo is productive and effective in consolidating initiatives to democratise the new South Africa. One of Fawo's several commissions is doing critical work in fostering the transformation of the South African Broadcasting Corporation into a democratic institution.

Fawo advanced its struggle to cultivate and promote good cinema when it took part in the First Frontline Film Festival (FFFP) in Harare in August. Sharing the experiences of neighbouring states made it possible to jointly tackle the problems of poor distribution networks, the pathetic production of local cinema and domination by foreign cinema.

A serious failure was found in township cinema. The worst of Hollywood is conquering our backyards, promoting violence and uncritical cinema. This popular art form was not appropriated to promote progressive values.

FINE ARTS

Less popular in appeal, but increasingly drawing in a core of committed people is the area of fine arts. The consensus is that a project of mass education in the arts must be introduced. This must also involve creating the infrastructure that will accommodate the graduates churned out yearly by informal centres such as Fuba.

The year also revealed the value of retreats for artists like that organised by Thupelo late this year. Bringing artists together revealed a



Preparing f

culture at a crossroads. There was a sense of a culture struggling to shed the albatross of "culture as weapon of struggle" as clichéd and attempting instead to explore the multi-layered human struggles.

It is unfortunate that the majority did not have the opportunity to view this culture in transition because there is no festival that showcases the achievements of progressive culture.

FESTIVALS

In terms of showcasing achievement in the arts, the Grahamstown National Arts Festival remained the best organised event. Because it remains a hostage to its Eurocentric history, democratic formations introduced two challenges.

Firstly, that progressive culture must be promoted. Secondly - a dimension

added by the ANC Zabalaza Festival held in London - festivals must seriously assist in providing essential skills.

Critical in this drive are initiatives with regard to the state-funded performing arts councils. Fosaco resolved to engage the regional arts councils in discussions aimed at transforming them into democratic institutions. The resources and expertise here should help in educating the masses.

Democratising regional councils is important for racial integration as it became obvious that however excellent the work staged at Paarl, Johannesburg, they attract only the odd black person. Transforming these apartheid structures should not be merely a political decision.

MUSIC

Developments in music

292

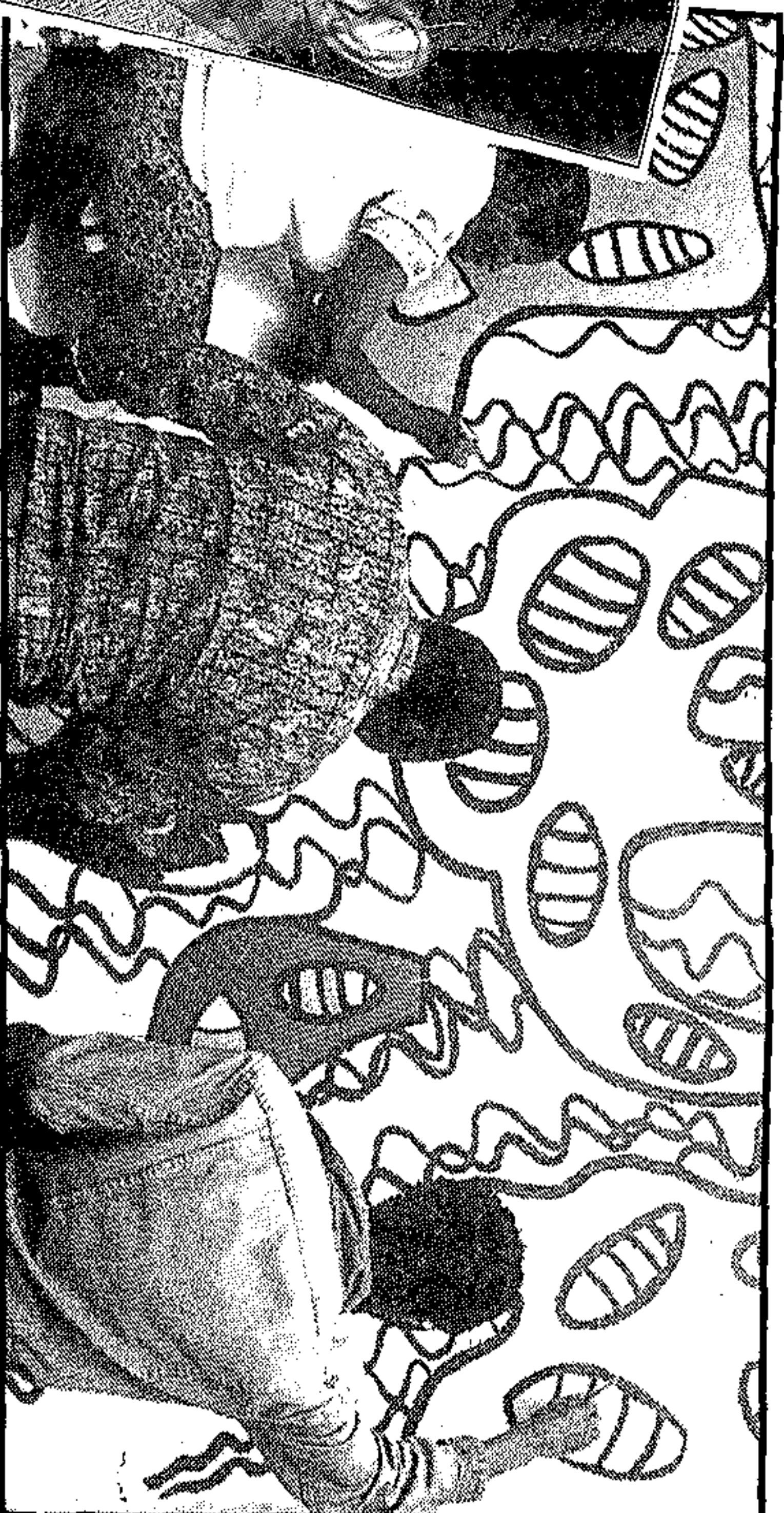
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New Nation 21/12/90 - 3/1/91

Hope for culture



leader Ntsebi Piliso, cultural activist Albie



Preparing for the ANC Zabalaza Festival in London.

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MUSIC

Developments in music

emphasise the need to sharply define the relationship of the arts to politics.

The activities of the South African Musicians' Alliance (Sama) revealed that an over politicisation of artists' organisations and activities takes place at the expense of the art.

Music seemed to be locked into an untenable duality of either too much politicisation or pure profiteering. Black promoters complained of being muscled out of business by white promoters who do not care about cultural development.

Motivated by political considerations, Sama campaigned against Morris Rhoda's concert for exiles. When this failed, in an unscrupulous show of economic might, former producer of the Rhoda concert, Jomo Sono, became a promoter over night.

The most recent Sama

AGM promised that the organisation would focus more on the art and the interests of performers.

LITERATURE

An area that seems to be making quite strides is literature. The Congress of South African Writers (Cosaw) is making excellent progress in integrating the ideals of non-racism and commitment to both cultural development and literary excellence.

The African Writers Association (AWA) is also rapidly coming out of hibernation to become a dependable contributor to the cultivation of tomorrow's writers.

What these two organisations have not done is to organise under one umbrella all the publishers who offer prizes for the benefit of their members and to channel the funds into workshops and scholarships.

ANC role on SA culture is attacked

Sowetan 21/12/90

292

THE ANC's department of art and culture was "causing a great deal of concern and confusion" on the cultural front, the director of the South African National Gallery, Miss Marilyn Martin, said on Wednesday.

Speaking at a cultural convention in Cape Town that was hosted by World Vision and Pen International, she said the ANC's cultural boycott had "profoundly affected the scope and quality of the productions and exhibitions offered in South Africa".

"The national culture towards which this country is striving, and which contains the very process of nation-building and of national unity, will be poor and desperately lacking in substance if we have to fall back on our own undernourished and depleted resources alone."

Education

"And yet we should have enough faith in our own cultural production and potentialities to welcome outside influences," Martin said.

South Africans had

been deprived by an education system that did not provide adequate access to either Western or African cultural influences.

In addition, the efforts of the masses to express themselves culturally had been negated or actively opposed.

"We must remember the wealth of culture which we have lost, which has been destroyed and banned and we must prepare ourselves for the cultural enrichment which the returning exiles are bringing," she said.

Sapa.

R180 000 gold bar arrest

A CARLETONVILLE miner was arrested on the road between the town and Johannesburg on

Wednesday after police found a R180 000 gold bar strapped to his waist.

Captain Braam Wiid, of the Gold Unit in Randfontein, said the man was arrested by Potchefstroom

He is a miner at Western Deep Levels Gold Mine.

Wiid said it was unusual to catch someone stealing a gold bar although miners were

Aussie call to lift bans on sport ⁽²⁹²⁾

FOREIGN NEWS SERVICE

MELBOURNE — Australia's Opposition Leader, Dr John Hewson, on Thursday put strong pressure on the government to lift sporting bans on South Africa. *Star 22/11/90*

He urged that ending the 13-year-old bans should be the reward for the De Klerk government if it removed the two most notorious instruments of apartheid — the Group Areas Act and the Land Act.

Repealed

Dr Hewson said he expected these Acts to be repealed when the South African Parliament resumed in February.

After that, he added, the Australian government should take up the case for the Commonwealth to overturn the bans.

Dr Hewson's call received the usual reaction from the Government — that it was watching the situation closely but it was not yet time to begin relaxing any sanctions.

CMT TCS 29/12/90

SA faces 2 vital sport meetings

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From KIN BENTLEY

LONDON. — Two high-powered meetings, which could prove crucial in the countdown to South Africa's readmission into international sport, were announced yesterday by the Association of National Olympic Committees of Africa (Anoca).

The meetings, confirmed by Anoca president Mr Jean Claude Ganga of the Congo, will set the stage for the historic visit to South Africa by a delegation from the International Olympic Committee in April.

Hopes are that the IOC visit, the first in 20 years, will facilitate South Africa's readmission to world sport in time for the 1992 Olympic Games in Barcelona.

Outlining the build-up to the visit, Mr Ganga said the South African Sports Co-ordinating Committee would meet in Johannesburg on January 12.

Total eradication of apartheid

Mr Ganga said this meeting, attended by representatives of the major South African sports umbrella bodies, would "finalise the steps to be taken towards unification of South African sport and also contributions of South African sports towards the total eradication of apartheid".

He added that "these are the conditions required of South Africa for its integration into the international sports community".

Then, at the beginning of March, he said, the four-man African Monitoring (Follow-up and Supervisory) Committee, set up following the Harare meeting last November, would meet in Gaborone.

He said the committee was "answerable to Anoca and the African Sports Movement" and must examine the results attained in South Africa before making recommendations to the IOC.

YEAR OF HOPE & HEARTACHE

As we wave goodbye

292 2000 30/12/90

AS we wave the year goodbye and indulge in a little hindsight, we find that the cultural boycott remains, SABC gave M-Net licence to broadcast news on condition it's a late-night show, and local boxers dominated the field of international sporting achievement.

Exiled musicians appeared briefly like ghosts from the past with mactros Abdullah Ibrahim (Dollar Brand) and Hugh Masekela raising the roof for the *Weekly Mail* film festival. A few minor bomb attacks jolted the festival.

Miriam Makeba came home to take a peek at the "new South Africa". She was allegedly most dis-

Hugh Masekela ... short visit to his home.

pleased when tour organisers took her to a venue where she was unexpectedly requested to sing - no-one had told Sis Miriam about the new "arrangement".

MarcAlex and Mango Groove attracted interest from American backers and flew over for recordings - good luck to 'em.

The international howler of the year must surely be the tale of the somewhat embarrassed superstar pop duo Milli Vanilli, who didn't sing a word on any of their albums but nevertheless won a Grammy Award which they were told to return.

The mime "artists" say they now want to sing. (What a cheek!)



Abdullah Ibrahim ... returned for a festival.



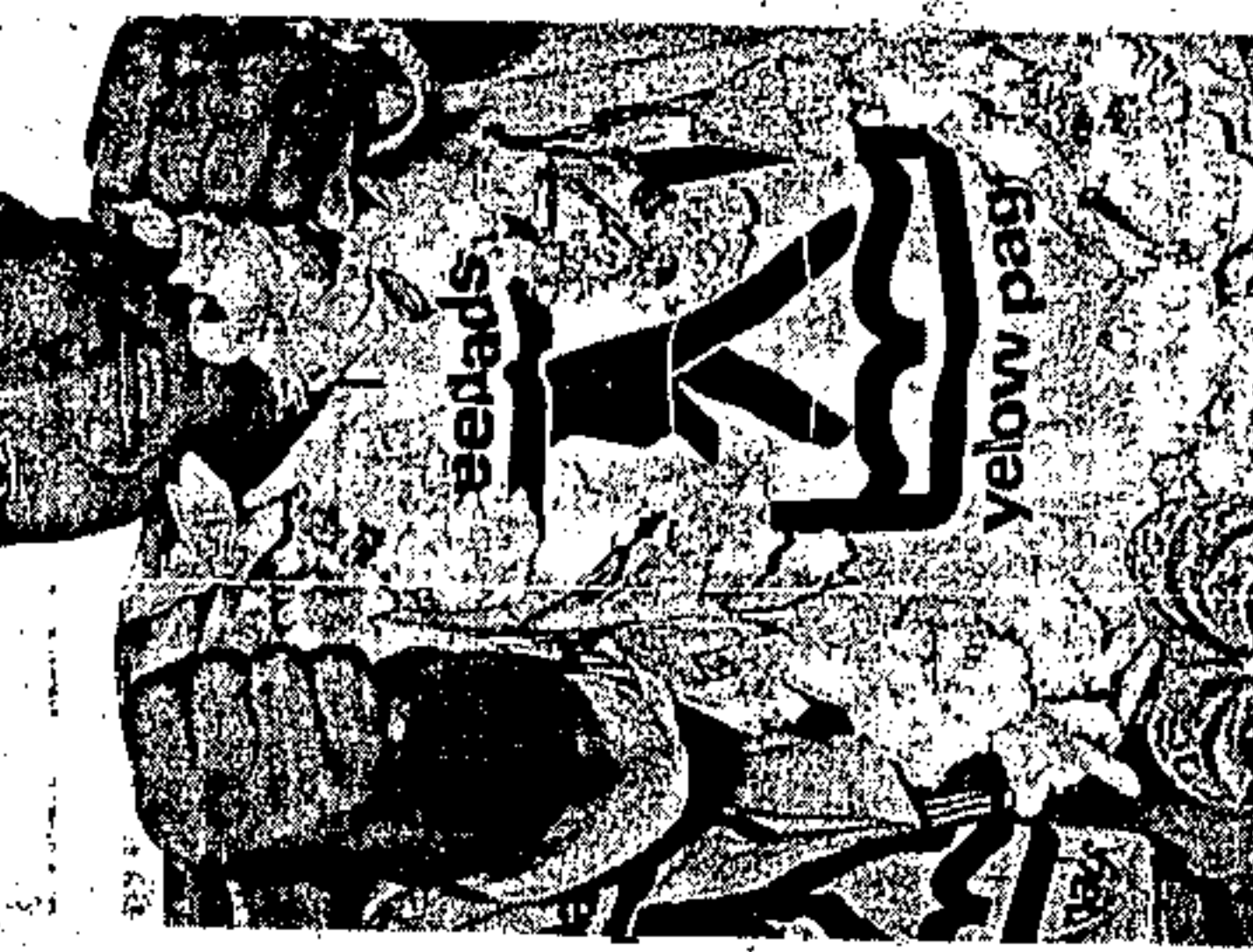
Songbird in exile ... Miriam 'Mother of Soul' Makeba, who jetted in to complete a whistle-stop tour of South Africa this year.



VICTORY! Mamelodi Sundowns on the way to being league champs and to grabbing two knockout titles this year.



Surrounded by fans ... Dingaan "Rose of Soweto" Thobela lifted the WBO world lightweight title from Mauricio Aceves in September.



Fists of fury ... boxing hero Welcome Ncita, who battered his way to become the IBF world junior featherweight champion.

WE'RE TALKING EDUCATION

Turn on your radio. Pick up the phone. And let's talk! Now is your

Talks may help end SA sports isolation

LONDON — Two high-powered meetings that could prove crucial to SA's readmission to international sport have been announced by the Association of National Olympic Committees of Africa (Anoca).

The meetings, confirmed by Anoca president Jean Claude Ganga of Congo, will set the stage for the April visit to SA by a delegation from the International Olympic Committee (IOC).

Impressing on this group that SA sport is fully integrated, or in the process of full integration, could herald the start of SA's

KIN BENTLEY

formal return to world sport.

The IOC visit to SA, the first in 20 years, could facilitate SA's readmission in time for the 1992 Olympic Games in Barcelona.

Outlining the build-up to the visit, Ganga said the SA Sports Co-ordinating Committee would meet in Johannesburg on January 12. Present would be representatives of Sacos (SA Council on Sport), Cosas (Confederation of SA Sport), Sanoc (SA National

To Page 2

Sports

Olympic Committee), NSC (National Olympic and Sports Congress) and Sanroc (SA Non-Racial Olympic Committee).

Heading the IOC delegation would be Keba Mbaye of Senegal, chairman of the body's apartheid commission.

Then, at the beginning of March, Ganga said, the four-man African Monitoring (follow-up and supervisory) Committee, set up

after the Harare meeting last November, would meet in Gaborone.

He said the committee was "answerable to Anoca and the African Sports Movement (and) must examine the results attained on the ground following on the decisions of the Harare meeting, before it formulates recommendations addressed to the IOC".

From Page 1


SERVICE SECTOR - ENTERTAINMENT & RECREATION - GENERAL

1991

JANUARY — MARCH



Rumanian, Soviet rugby tours of SA?

Cape Times 3/1/81
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LONDON. — Russia and Rumania have been officially invited to send their national rugby teams to tour South Africa this year.

Rumania has provisionally accepted the invitation and discussions are taking place to agree on a date.

Rumania's tour should take place immediately after the Rugby World Cup in October, but they have also been offered an earlier date with facilities at the end of the tour for a training camp, to help them prepare for the World Cup itself.

However, the Russians might just make it to South Africa first.

They are due to tour Namibia in the early part of South Africa's 1991 season and have been invited to go on to play in South Africa.

The Eastern European countries have also been impressed by reform in South Africa, and President F W de Klerk's undertaking in his New Year speech to remove more key apartheid legislation is regarded as of great significance, as contact with South Africa increases.

"That announcement (by Mr. De Klerk) was tremendous news to all of us involved in sport in South Africa," said SARB president Dr Danie Craven. "We can see all the doors opening again. Ours is wide open. We welcome all comers."

"It is not our intention to embarrass any of the countries on the International Board. We have been invited to tour Australia next year and we will accept that invitation with the greatest of pleasure."

"After all, we are looking forward to entertaining them all in the 1995 World Cup, and if we are lucky enough to be appointed as the host country we naturally want to be on the best possible terms with all our guests."

● Ian Hobbs reports that unless non-racial bodies approve tours, along with rugby re-unification, they have little prospect of going ahead.

They would almost certainly lead to Third World countries boycotting the Rugby World Cup and cause Olympic Games problems for both the Soviet Union and Rumania.

Money no object for entertainment, particularly over the festive season

Blom 4/11/91 292

PEOPLE may have less money to spend, but this was no deterrent to their entertainment over the festive season.

Most sectors of the entertainment industry showed no real decline in turnover figures during this period.

People were turned away from theatres at Sun City in the three weeks preceeding Christmas.

However, restaurant owners in Johannesburg and Pretoria reported this week that figures were down compared with last season, although not by as much as expected.

SunBop MD Peter Wartner said yesterday that Sun City had had "one of its best December periods ever".

The Million Dollar golf competition had attracted a bigger crowd than expected, he said.

Interleisure spokesman Rob Smithyman said cinemas had done relatively well and he expected this trend to continue until schools reopened.

Ster-Kinekor MD Philip McDonald

ROBERT WICKS
and SEAN VAN ZYL

said cinema attendance during the Christmas holidays was well up on expectations.

He said the group's Durban theatres showed the strongest attendance growth, with figures climbing by about 20% on the previous year.

Johannesburg theatres recorded an average increase in attendance of 11% in December.

McDonald said that overall the value of ticket sales had also climbed by about 20% on the previous year but this was boosted by the 10% increase in ticket prices introduced earlier in the year.

McDonald added that the release of two local movies by Ster-Kinekor in December also made a big difference to the numbers.

"Local films widen the market tremendously, and are proving to be extremely popular. Generally, we had a very good Christmas," he said.

Computicket MD Percy Tucker said yesterday the recession had in no way affected ticket sales.

"Attendances were determined by the nature of the production, and if the show was light-hearted, geared towards the family and of a festive nature, there could be no question regarding sales," he said.

But Market Theatre marketing manager Suzette Leseur said ticket sales over the festive period had been "decidedly less" than those in 1989. Of the four shows at the Market, only one was Christmas-related.

Market Theatre managing trustee John White-Spunner said ticket sales for Nativity had been good, but a drop had been noticed in the other three shows. "Attention has to be paid to the idea of ensuring that shows are geared to suit the season," he added. This would be looked into.

Computicket outlets confirmed that ticket sales for Boswell Wilkie Circus had been good, and were up on the previous year's figures.

Ngwenya puts focus on kids' detention

292
Sowetan 9/1/91

Playwright and director Peter Ngwenya will take his latest production, *Where Is My Son*, to Botswana in April.

By Shafa'ath-Ahmad Khan

He will also stage the drama at the Standard Bank National Arts Festival in Grahamstown in July.

The Botswana performances were prompted by an invitation from the Matsieng Cultural Centre, a leading cultural institution in Botswana.

It is a thought-provoking four-hander performed by members of

Ngwenya's 12-year-old Soweto Youth Drama Society - Nikiwe Khena, Thoko Mbongwa, Sindi Magingo and Ntombi Madinane.

Where Is My Son is about the detention of children in South African jails.

The storyline roughly tells of the abduction of a

young activist by people posing as policemen.

Ngwenya, who has studied Theatre in Education at the Yale University in United States, has written two radio plays *Ukungazi* and *Hamba Juba Bokuchutha Phambi* and popular stage productions such as *Qinisele*, *Telephone*, *Happy Christmas*, *Deserted Child*, *Whose Guilty* and *Save The Children*, which was performed at a children's theatre festival in Canada last year.

Ngwenya has established himself as a great achiever both as a playwright/director and children's theatre tutor with SYDS, which he formed 12 years ago.

He currently holds

drama classes in White City Jabavu.

These take place at an open air facility in Jabavu on weekday mornings and at a school, also in Jabavu in the afternoon.

He says working with over 50 eager children was fulfilling and a great cultural contribution.

"I know that I am not wasting my time working with township youth. They are our life-blood and here at SYDS, they learn to communicate from the gut the sap of human experience."

Through the application of role-playing they develop psychologically and shed the inhibitions that tend to plague a deprived people," said Ngwenya.



Playwright Peter Ngwenya.



Ramsamy visit 'next step to end isolation'

9/1/91
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Own Correspondent

LONDON. — Non-racial sports leader Mr Sam Ramsamy will be in Johannesburg on Saturday for a meeting described as "the next step" towards the end of South African sports isolation.

Mr Ramsamy and Zambian Mr Tommy Sithole will represent continental African sport at a day-long meeting of the co-ordinating committee of South Africa's principal sports bodies.

Mr Ramsamy, Sanroc executive chairman, and Mr Sithole, Rapporteur of the African Monitoring Committee on South African Sport, are optimistic that most South African sports leaders are working hard towards unification.

They will meet two delegates each from the SA National Olympic Committee (Sanoc), the National Olympic and Sports Congress (Nosc), the Confederation of SA Sport and the SA Council on Sport.

Mr Ramsamy said: "The mere fact that such a high-level meeting is taking place means we are optimistic. It is the next step forward and it is very important to the coming visit of the International Olympic Committee delegation."

The Johannesburg talks will set the scene for a "crucial" meeting in Botswana in the first week of March of the African Monitoring Committee and the IOC delegation's visit in April.

London-based Mr Ramsamy will spend about three weeks in South Africa.

Sports body slams 'blackmail' move

By Joe Mdhlela

292

THE National Olympic Sport Congress will not be party to the blackmail allegedly levied at organisers of an Australian tennis tournament that will host South African players, its president said yesterday.

Mr Muleki George was responding to a press report that Australian trade union leaders and anti-apartheid activists had demanded R20 000 on NOSC's behalf in exchange for the stoppage of protests at the Australian Open. *Gordon 10/11/91*

While denying any involvement in the alleged blackmail, George said that Tennis Australia, the tournament's organisers, had a responsibility to materially contribute to the fight against apartheid.

"We cannot be party to any form of blackmail that will undermine the sports moratorium. But the Australian tennis people must commit themselves to contribute funds to help swell our coffers in order to complete our work," he said.

A demand for a "donation" to NOSC was made by the president of the Australian Council of Trade Union, Martin Ferguson, and David Howes, spokesman for the Australian Anti-Apartheid Movement, in a letter to Tennis Australia.

* See page 24.

Napac in talks

W/E Mail 11/11-17/11/91
● From PAGE 15

(292)

by theatre managements who previously boycotted Napac to reconsider their views about using the Natal Playhouse as a venue for their own productions.

Already, Essop Khan and Mahomed Alli Productions have plans to premiere the Durban run of their latest comedy, *My Second Wife*, at the very plush Playhouse Drama Theatre, if they can get a booking around mid-year.

More immediately, an all-black theatre company, Die Bafanas, from the violence-stricken areas around Pietermaritzburg, opens at the Playhouse within 10 days with Khaba Mkize's powerful play about violence and reconciliation, *Pity! Maritzburg! — We Hope for Peace!* When this play was presented at the Standard Bank National Arts Festival in Grahamstown last June it was impossible to restrain members of an exuberant audience from leaping on to the stage, waving clenched fists and crying "Amandla!"

To see the play — which includes music and dance — at the Playhouse is likely to dent seriously and perhaps for good any remaining perceptions that the place is a colonial home for elitist, own-affairs white snobs.

Napac in hush-hush talks with arts groups

W/E Mail 11/11-17/11/91

After a series of hush-hush negotiations, Napac and progressive cultural organisations have reached a certain rapprochement regarding theatre in Durban. **HUMPHREY TYLER** reports

THERE'S some fascinating political drama taking place at the Natal Performing Arts Council (Napac) in Durban, and it's not all on the stage. In fact, a lot of it has involved hush-hush meetings that few of the participants have been prepared to talk about for fear of derailing a constructive process of negotiation and reconciliation that could make the Natal Playhouse "acceptable" to progressive organisations after a long cultural boycott.

Consider some results so far:

- Two committees, with representatives of community cultural organisations and Napac brass, now hold regular meetings to debate Napac's cultural role in the "new South Africa" and also nuts-and-bolts affairs, right down to putting up banners in more remote townships to announce shows of likely interest to people who don't normally read advertisements in the commercial press.

- A well-known producer, director and actor, with wide connections in the "establishment" and in the wider community, Themis Venturas, has been appointed as a full-time Community Programme Co-ordinator. He is already setting up a series of workshops and creating a separate company of beginner players to study, at no cost, such skills as movement and body language, improvisation, and so on. Promising school-leavers are the target. The course will be run in English and Zulu.

- The school's colour-blind educational programme has been beefed up to include a full-time project leader (who is also a writer and actor and will be likely to have to move sets as well) and six full-time actors and actresses.

- And suddenly on Napac's central board of control, there is a new name. Among such luminaries as two judges of the supreme court and various more staid members of the "establishment" business and education communities is now also (as you can read on the back of Napac theatre programmes) a certain Mr K Govender.

The "K" stands for Kessie and Kessie Govender is frequently considered a maverick hell-raiser in theatrical circles and the spiciest chilli in any mix of Indian cultural delights. He has written several plays (*Working Class Hero*, *Stablexpense*), run his own alternative theatre complex in a weird, dusty building in downtown Durban, and filled the august-sounding role of Director in Residence in the Department of Drama at the University of Durban-Westville, though without finding it ever necessary to wear a tie.

That he should have accepted a post on the "establishment" Napac board, and that the "establishment" in fact sought him out, reflects an admirable openness on both sides.

It has immediately given an impetus to moves

● To PAGE 16

Aussie tennis row: 'no stone unturned'

Star Foreign Service

MELBOURNE — Victoria's major crime squad has taken over the investigation into the attempted blackmail of Tennis Australia by unions and the local anti-apartheid movement.

The two groups tried to obtain R20 000 in return for not disrupting the Australian Open. They backed down

when the police were called and after a media outcry.

The money was to go to the National Olympic Sport Congress of South Africa, described as the sports arm of the ANC, to promote sport among blacks.

Senior Sergeant Peter Spence said today the investigation would "leave no stone unturned". He expected legal opinion whether the

demand constituted blackmail. ~~SP~~ 292

Sergeant Spence said the original documents containing the demand had been retrieved and a number of people interviewed.

ANC Victorian representative Terry February admitted today that the affair had damaged the anti-apartheid movement.

WP rugby switch 'has to be finalised'

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By DEON VILJOEN
Sports Staff

THE Western Province Union today played down reports that they had crossed the floor to Dr Danie Craven's South African Rugby Board. South African Rugby Board president Mr Cassiem Jabaar said a final decision to merge with Newlands-based Western Province had yet to be taken.

"We would like to set up a meeting with WP chief Jan Pickard to work out the nitty-gritty before ourselves," he said. "WP Union have a final get-together with the clubs on January 29 when we will make our position known."

SPECULATION

Mr Jabaar, who last night announced WPU's intention to break away from the South African Rugby Union, said he had taken the step to stop speculation about individuals and clubs "going over" to Newlands.

The reason we are exploring a possible pact is the disappointing way in which the national unity process has been dragging on," he said. "If a merger does take place, Saru may be consigned to extinction because WPU — they play out of Green Point Stadium — are predominantly Muslim — represent the body's nucleus."

Saru secretary Mr Josias Bailey, however, denied this would happen. "Saru will never collapse with or without WP Union," he said. Dr Craven said he hoped WP Union's initiative would speed up the unity process throughout the country.

"Our offer still stands for Saru to join forces with us on a national basis. We have wasted enough time," he said. "We will also approach the SA Council on Sport to include them in negotiations because they wield considerable influence in schools."

'GREAT DAY'

Mr Pickard said it would be "a great day" for WP rugby if the two rival unions were to unite. "We are willing to accommodate Mr Cassiem and company in all our competition and administrative structures from the start of next season."

The WP Union clubs are: Silvertree, Violets, Schotsche Kloor, Rangers, Watsonians, Callies, Hamediahs, Walmer, Pumas, All Blacks, United Bay Marines, Cape Town United, Caledonian, Roses, Hanover Park, Lotus Victorians, Khayelitsha, Sherwood, Stallions, Young Stars and Young Watsonians.

● See Page 16

MELBOURNE. — The International Cricket Council (ICC) drew back at the last moment from considering welcoming South Africa back into the fraternity in the near future.

The Melbourne meeting listened to the joint letter from the presidents of the South African Cricket Union and Cricket Board announcing their efforts to form a new single body.

The contents "were noted", according to ICC chairman Mr Colin Cowdrey and the matter was left there. Mr Cowdrey stressed that ICC policy on South Africa "remained unchanged".

It seems that pre-conference soundings had

ICC stand on SA ^{can't} remains ^{11/191} the same ²⁹²

ruled out a debate on the possibility of sending a fact-finding mission to South Africa.

Some participating nations, notably Pakistan and India, had made clear their opposition to any debate on the matter before the meeting began and this may have scuppered hopes of at least an informal discussion.

Mr David Richards,

chief executive of the Australian Test Board, said: "I think we went as far as we could at the moment. It is really for the politicians to do the work at this stage, not cricket administrators."

Mr Steve Camacho, secretary of the West Indies Cricket Board of Control, said his country "welcomed what is happening in South Africa."

"But it is very early days yet, too early for us to be talking about them being accepted back into the world of cricket."

If a proposal is formally lodged with the ICC secretariat before the end of March, it could then be properly considered at the annual meeting at Lord's in July.

WPRU goes over to Craven

CAPE TIMES 11/1/91

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By WILLEM VAN DE PUTTE

THE WP Rugby Union (WPRU), an ANC-aligned sports body, has crossed the floor to Dr Danie Craven's SA Rugby Board.

The WPRU last night officially gave notice that it would be leaving Mr Ebrahim Patel's SA Rugby Union, in what Dr Craven described as the biggest rugby news in years.

The WPRU is to throw its lot in with its Newlands counterpart, the WP Rugby Football Union (WPRFU).

In a statement last night, WPRU president Mr Cassiem Jabaar said his union was busy setting up a meeting with WPRFU president Mr Jan Pickard, in regard to unity.

"All rumours about individual clubs and players moving are untrue. We as a union will hold talks with Mr Pickard and his union because we are unhappy with the progress made with unity talks, and are only looking after the interest of our players," he said.

The news comes on the eve of the SA Sports Co-ordinating Committee meeting in Johannesburg tomorrow, to be attended by the SA National Olympic Committee (Sanoc), the SA Non-Racial Olympic Committee (Sanroc), the SA Council on Sport (Sacos), the National Olympic Sports Congress (NOSC), of which Mr Patel is also vice-president, and the Confederation of SA Sport (Cosas).

Mr Pickard said he welcomed the idea. "In principle we have nothing against it. I am glad that it has happened. It's good for Western Province and for South African rugby."

Mr Jabaar was regarded by many as one of the best WPRU scrumhalves ever. He was invited to the first "mixed" Springbok trials for a match against the World XV at Loftus

Versfeld in 1977 but, along with others in the then SA Coloured Rugby Board, was forced to decline.

It seems that it is not only lack of progress in unity talks that pre-empted the move. Sources close to the WPRU say that Saru also do nothing for rugby, and those heading the talks were politically motivated.

At loggerheads

Last night Mr Patel gave a terse "no comment" when confronted with the news that his strongest union was breaking ranks.

In October last year Dr Craven and Mr Patel were at loggerheads after the cancelling of the goodwill match between Northern Transvaal and the SA Barbarians in Soweto. The bad blood continued after the meeting of the Association of National Olympic Committees in Harare. Dr Craven returned, saying the meeting was a failure and that he would break the rugby moratorium with a tour sanctioned by the International Rugby Board.

Unconfirmed reports have it that City and Suburban, also a Saru affiliate, is waiting for WP to move before it, too, joins the SARB.

Late last night a highly placed official of Collegians Rugby Club said his club had not been part of the decision by Mr Jabaar to move across to the SARB.

The WPRU clubs that will cross the "line" are: Silvertree, Young Stars, Collegians, Violets, Schotsche Kloof, Rangers, Watsonians, Hamediahs, Collegians B, Walmer, Pumas, All Blacks, Kalk Bay Marines, CT United, Caledonian Roses, Hanover Park, Lotus Victorians, Khayelitsha (a WP sub-union), Sherwood, Stallions and Young Watsonians.

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By WILLEM
VAN DE PUTTE

COLLEGIANS, the strongest club within the Western Province Rugby Union, have come out strongly against the proposed merger with Mr Jan Pickard's Western Province Rugby Football Union.

Club secretary Mr Rudwaan Osmand said last night that WPRU president Mr Cassiem Jabaar had no mandate from Collegians.

Collegians would not join Mr Pickard's group, even if a majority of WPRU affiliates voted for the move.

"We support the unity talks as proposed by Saru under the leadership of Mr Ebrahim Patel, but not the idea of Western Province moving across en masse," he

Collegians says no to WP merger

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said.

Mr Osmand also denied the allegation that his club's opposition was based on the fact that Saru president Mr Ebrahim Patel is Collegians life president.

SA Rugby Board president Dr Danie Craven said he had been inundated with calls congratulating him and Mr Jabaar on the merger.

He had not, however, heard from Mr Patel,

with whom his union had been involved in unity talks.

It was reported earlier that the Silvertree club supported Collegians' stand against the merger. But a Silvertree official said last night that he was certain that the club would stand behind Mr Jabaar.

Meanwhile, the president of City and Suburban Rugby Union, Mr Ben Groepes, has denied

a rumour about his union considering the possibility of a switch to the Board. "We are a Saru affiliate, and remain committed to them," he said.

Mr Jabaar's union has provided the backbone of Saru's national team over the years. WP have won Saru's SA Cup eight times since its inception in 1971.

At present WP have 1 500 players registered with Saru, as well as almost 1 000 juniors.

Some of the outstanding players include Richard Britton (lock and flank), Anwar Majiet (utility back) and Faiek Davids (wing).

A WPRU official suggested that the merger would "do wonders" for players in his union, and for its standard of refereeing.

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Unity: The stakes they're playing for

DAYA PILLAY
in Durban

FOR the first time since the unity moves put South African sport on a new path to international participation, the issue of selective boycotts is to be seriously addressed.

It features high on the agenda of the National and Olympic Sports Congress' national executive committee meeting in Johannesburg today.

The debate on the subject of selective boycotts is crucial in that whatever the decision, it will be conveyed to Sam Ramsamy, the representative of the Association of National Olympic Committees of Africa, when he meets leading South

African sports officials this evening, just hours after the NOSC meeting.

In recent months much has been said about whether or not the advocates of the isolationist approach should reconsider their stance. And there have been many arguments in favour of the selective boycott.

What is significant, however, is that both NOSC and African National Congress spokesmen have recognised that the selective boycott can be used as a tool to get results. "The point is," said one NOSC source, "the selective boycott has not been ruled out as an option."

Today, some cautiously point out, the NOSC 'could go for it'

when they meet in Johannesburg. If they do, it will be put to their general council for approval.

NOSC sources say the strides made by soccer, and to some extent cricket, has had much to do with their having a re-think on the issue.

The question is now being asked if it's fair that soccer, which already has formed a unified controlling body, should sit back and wait while other codes drag their feet on unity.

In this regard, other codes, thirsty for outside competition, will speed up their unification process if soccer, the world game, is allowed a certain degree of international competi-

tion, beginning in Africa, sources say.

The issue is to be discussed at length today and the meeting continues tomorrow.

Ramsamy himself, for so long a vociferous adversary of South African sport, flew into Johannesburg yesterday and pronounced himself pleased with the progress made so far towards unity.

Ramsamy, London-based executive chairman of the SA Non-Racial Olympic Committee, who arrived with Tommy Sithole, the president of the Confederation of Southern African Olympic Committees, said he was happy with the progress made since the November conference on South African sport

in Harare, which he described as a "catalyst in getting everyone thinking about unity".

He added: "About a dozen sports are now holding unity talks, and that is very encouraging. Now we hope this meeting will get us beyond the debating stage and down to preparing a plan of action."

Sithole, the editor-in-chief of Zimbabwe Newspapers and president of the Zimbabwe Olympic Committee, will deliver a message to today's meeting from Jean Claude Ganga, president of the Association of National Olympic Committees of Africa.

Today's meeting will be attended by two delegates each

from the SA National Olympic Committee, the NOSC, the SA Council of Sport and the Confederation of SA Sport — the first time the four multi-sports bodies have got together round a table in South Africa.

Ramsamy said his purpose in attending was to try and accelerate the unity progress, setting out basic guidelines, and also to see what could be done "to accelerate the downfall of apartheid, which still exists".

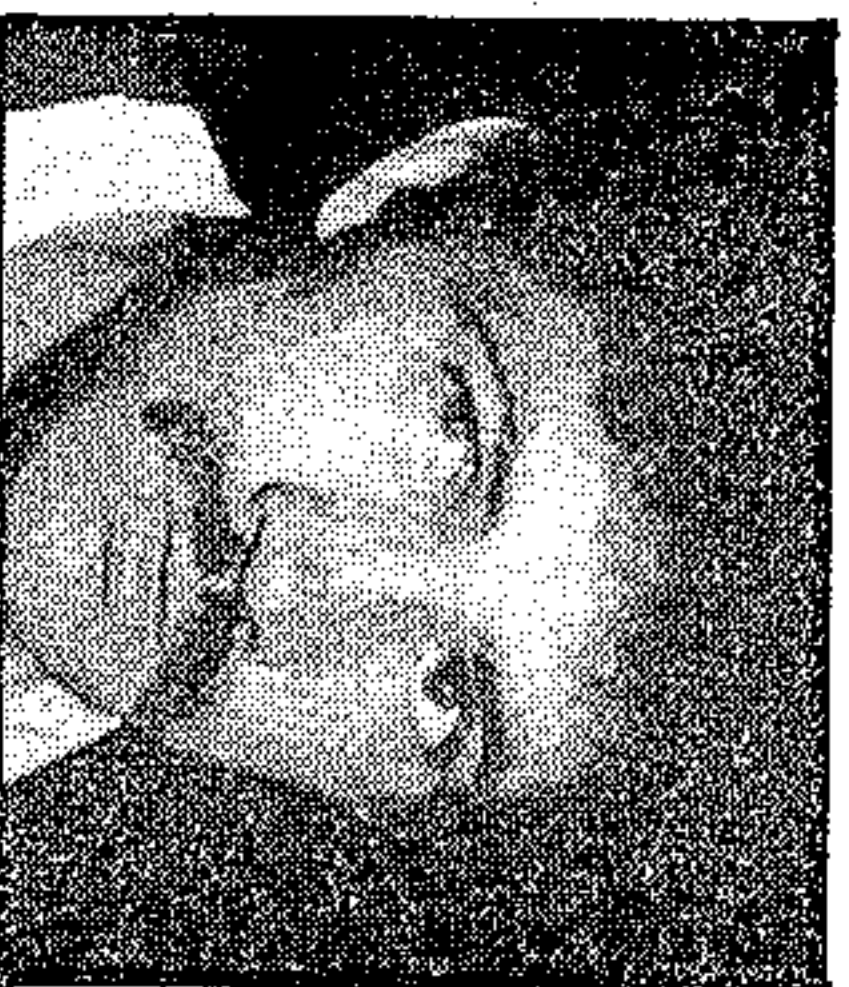
The achievement of unity in sports codes would open the doors to some form of early recognition from Africa, which was the key to South Africa's re-admission into the world sports arenas.



FAGMIE SOLOMONS
'No comment'



FAIEK DAVIDS
'Players will move'



RICHARD BRITTON
Joining Hamitrons?



CASSIEM JABAAR
In his playing days



RIEDOH ALLEN
Wants to tackle U1



IRFAAN SYDOW
'All for it'

RUGBY'S RUGBY RUGBY

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Today... how to cross the game's great divide

THE NIGHTMARE OF A NEW CLUB FORMAT

FOR the first time there appears to be strong light at the end of the rugby tunnel. That's how some see it. DEON VILJOEN, group rugby writer for the Argus Company, found others who have their doubts.

A FUIRORE has erupted in Western Province Union circles after attempts to cross rugby's Rubicon was disclosed by president Cassiem Jabaar on Thursday.

Now it seems unity moves may not only cause the demise of the South African Rugby Union, but could also split the WP Union down the middle.

The WP Union's two strongest clubs, Silvertree and Collegians, have raised a storm of protest about reports stating they had crossed over to the Newlands-based WP Rugby Football Union and Dr Danie Craven's SA Rugby Board.

Said Silvertree president Nadeem Hendricks: "WP Union haven't got a mandate to join either the WPRFU or the SARB. As far as Silvertree are concerned, we will never endorse such a decision before consulting the players and our community. We will put our case at the WP Union's next meeting on Tuesday, January 29."

Collegians have also thrown a spanner in the works by opposing an exploratory meeting between Mr Jabaar and WPRFU boss Jan Pickard, which is scheduled for Wednesday.

Collegians secretary Rudwaan Osman said: "In principle we are not against a get-together with Mr Pickard, but at the moment this is out of the question."

However, Mr Jabaar and his executive got a nod of approval from the two elder statesmen of the WP Union, Salie Fredericks and Magmoed Effendi.

"Cassiem Jabaar has made the right move," said Fredericks. "SARU closed the doors when they went against a court order and now they want us to crawl back to them. The first thing we love is the game, but nowadays rugby is being run by politicians."

ACCOMMODATING Western Province Union in the Western Province Rugby Football Union's current league structure could be a nightmare, writes DEON VILJOEN.

WPRFU competitions boffin Ronnie Masson admitted today there would be "immense problems" to work out a new format for next season should the two bodies merge.

Green Point Track-based WP Union will decide on Tuesday, January 29, whether to quit the SA Rugby Union for the SA Rugby Board.

"It's easy to talk about unity, but the practical problems involved in such a move are staggering," he said. "Unfortunately I can't make predictions about a possible system because I'm a bit in the dark."

"We have yet to sit around a table with WP Union officials to establish their needs and demands. Until such time it's futile to make predictions."

The WPRFU already have an overloaded domestic programme because of the plethora of WP League clubs which have joined their ranks since the late 70s.

Meanwhile, Mr Jabaar maintains he acted in good faith by bringing the issue into the open. "I wanted to stop speculation about individuals and clubs 'going over' to Newlands," he said. This was in reference to rumours about large-scale 'defections' of players and clubs from the WP Union ranks.

It is known that WP Union forward Richard Britton and versatile back Anwar Majiet have talked respectively to Hamiltons and Villagers officials. Moreover, WP Union coach Sedick Sieed is said to

have joined Hamiltons.

Of all the restless WP Union clubs, Violets were ostensibly the closest to crossing the 'great divide'.

While officials and players were divided on the issue, the average WP Union supporter saw the positive side of latest developments.

Shameel Isaacs, the brother of Violets flank Nadier Isaacs, said: "At last things are on the go. Some people have just been involved in rugby for their own political gain. All the players want to do is have a game of

To alleviate the 'congestion', the WPRFU have encouraged clubs to merge. This development was recently taken to a logical conclusion when Paarl Rugby Club and Paarl League linked. They will field a collective team in the Markhams Grand Challenge competition this year.

The WP Union represent 18 clubs, but as many as 24 teams compete for the Grand Challenge, Kagee Moosa Cup and the Knockout Cup. They include: Silvertree, Young Stars, Collegians, Violets, Schotsche Kloof, Rangers, Watsonians, Callies, Hamediahs, Walmer, Pumas, All Blacks, Kalk Bay Marines, Cape Town United, Caledonian Roses, Hanover Park, Lotus Victorians, Khayelitsha, Sherwood, Stallions and Young Watsonians.

Like the National Soccer League, the WP bodies might have to go through a 'pruning process' in which the clubs would compete in a pool for one season to determine new divisions for the following season.

rugby — we should have been playing together eight years ago."

How they saw it:

Igsaan Waggie (Kalk Bay Marines chairman): "WP Union should first try to fix the rift between them and SARU before attempting unity talks with Dr Craven's camp."

Fagmie Solomons (former SARU, WP Union captain and Callies fly-half): "If a person is sincere in his actions he will always succeed. Otherwise I have no comment."

Riedoh Allen (SARU Junior, WP Union and Silvertree hook-

er): "If it's for the benefit of the game I'm all for it. A united WP will regain their lost flair."

"I've always admired (Springbok hooker) Uli Schmidt and I hope to play against him before I retire. It's also a dream of mine to play at grounds like Murrayfield and Cardiff Arm's Park, so the sooner we have unity on a national scale and return to international competition the better."

"If we have a united front I might consider joining a fam-

ous club like Hamiltons or Villagers, but I have no particular preferences."

Ebrahim Samsodien (Schotsche Kloof secretary): "We support Mr Jabaar's initiative but we would like to make it clear that the club has not yet given him a mandate to cross the floor to the SARB. And we can't see any harm in holding exploratory talks with Mr Pickard."

Faiek Davids (WP Union and Violets right-wing): "Unity is inevitable... it's got to happen sometime. As soon as the situation allows for freedom of movement I'm sure many players will join established clubs like Villagers. As far as I'm concerned I'll stay with Violets."

Hardy Dollie (executive member of Young Stars): "I was quite disturbed about the tone of headlines in the newspapers, but my opinion is that you have to talk to the other side. Therefore I support Mr Jabaar if he wants to speak to Dr Craven or Mr Pickard to find out how things are progressing on the unity front."

Richard Britton (SARU, WP Union and Violets forward): "No comment".

Irfaan Sydow (SARU Junior, WP Union and Silvertree centre): "I can't speak for Silvertree, but personally I'm all for it."

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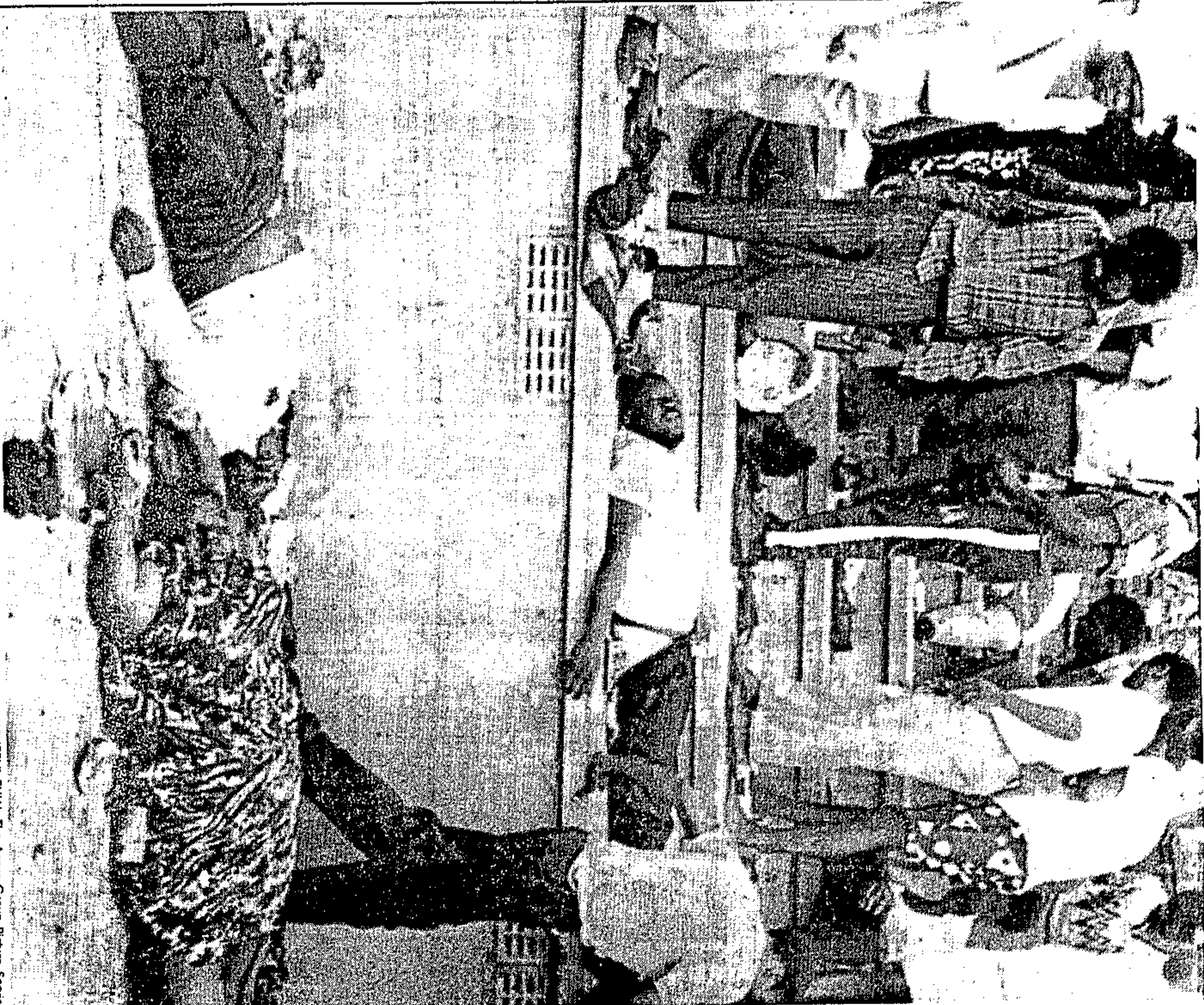
Death crush



CHAOS: Spectators flee as fighting breaks out in the stand.

Fighting at soccer leads to tragic spectator stampede

The Argus Correspondent
JOHANNESBURG. — Most of the 40 people who died after fighting among 22 000 spectators at a soccer match in Orkney were crushed to death in a stampede, witnesses say.
Steel railings were pushed over and bodies lay on the field — some were still draped over the grandstand seats. Shoes were scattered among the dead, left by those who fled.
"It was just like that incident in England. People were pressed to death when fans pushed down the security fence and ran on the pitch," said spectator Mr Frans Phokwane, who was in the stampede.
"It was a terrible sight. People were shocked and crying. They couldn't believe what had happened.
Police said the death toll is expected to rise as some of the 52 injured are in hospital in a critical condition.
Women and at least two boys and one 10-year-old girl were among the dead.
Police said last night they were investigating a case of public violence arising from the deaths at the Ernest Oppenheimer Stadium
at Vaal Reefs Mine yesterday.
Reporter Molefi Mila was covering the match between Kaizer Chiefs and Orlando Pirates. He said:



AFTERMATH: Bodies lie on the field and draped over grandstand seats after fighting broke out and spectators panicked at a soccer match at Vaal Reef's mine in Orkney.

Gold jumps US 'will do
\$4 an ounce

SIGHT & SOUND

Reporter Molefi Mila was covering the match between Kaizer Chiefs and Orlando Pirates. He said:
Commotion



OS: Spectators flee as fighting breaks out in the stand.

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correspondent

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Commotion

"Fanie Madida scored a goal which the referee awarded to Pirates. The game went on and then we realised there was a commotion in the main pavilion.

"Some people in the pavilion cheered the goal, which was the first in the game. This sparked a brawl among fans who were sitting together on the grandstand.

"They were throwing cans at each other and some were flashing knives. Other fans were trying to run away from the fighting. They converged on the main exit and were crushed to death. There was screaming and chaos. Women and kids were caught in the confusion.

"I ran over and saw a kid of about 14 years lying on the ground. He was dead. He had no visible injuries so I think he had been crushed to death.

"I looked around and saw eight other bodies. Some spectators did not realise they were dead and were trying to revive them.

"I think some must have fallen and been trampled. None of the bodies I saw had any wounds so I don't think they had been stabbed."

'Frightening'

Ambulances battled through the crowd to get to the injured.

"It was frightening. The whole thing was very quick — about 15 minutes."

Spokesman for Western Transvaal police Major Ben van Heerden said most of the 40 dead were found at the flattened security fence separating the grandstands and the pitch. None of the bodies he saw had marks on them and appeared to have died of suffocation.

● Second division "corruption"

— page 2.



Don't put readmission at risk, SARB warned

By Arthur Molisiwa
and Reuter

(292)

The prospect of South Africa taking part in international sports next year seem bright, say SA Non-Racial Olympic Committee executive chairman Sam Ramsamy and Zimbabwe Olympic Committee chairman Tommy Sithole, who addressed a meeting of leading Soweto administrators from all sports fraternities at Funda Centre in Soweto yesterday.

And South Africa's rival sporting bodies agreed to work together at the weekend to end the country's international isolation and warned the SA Rugby Board not to endanger the process by hosting rebel tours.

Anti-apartheid and other sporting leaders agreed to abide by the moratorium on international sporting contacts to help speed up SA's return to world sport and hopefully allow it to take part in the next Olympics.

Mr Ramsamy said: "In 1979 we predicted that Zimbabwe would not qualify for the Olympics, but were proved wrong.

"So much has been done in the last few years in South Africa, and depending on whether all sports unified, the situation could change.

"Although a lot of us are thinking that South Africa will only participate in the Olympics in 1996, judging by the latest developments in sports and politically anything is possible.

"But above all, South Africa

needs to be liberated and a non-racial country formed. Local people must learn to change their attitudes and accommodate each other to avoid being accused of racism.

"Of course, if the conditions are right and the country continues to work towards the upliftment of sports at all levels, South Africa could participate in the Barcelona Olympics next year," Mr Ramsamy said.

He encouraged the Soweto sports people to form a united front and work towards improving sports at grassroots level.

He added that Soweto was a conglomeration of oppressed people who had a responsibility to promote sports.

Five sports organisations said after the day of talks that they would put pressure on bodies still ignoring the moratorium, notably the SARB, not to host rebel tours.

"Rugby must realise it is part of South African sport and anything it does will affect all other sports," said Mr Ramsamy.

"It was accepted that overseas contacts would only create problems and endanger the unity process," he added.

The SARB has reportedly invited Soviet and Romanian rugby teams to tour South Africa in defiance of the world boycott, angering anti-apartheid groups.

White South African sporting bodies agreed to abide by the moratorium in a "gentleman's agreement" at landmark talks with anti-apartheid groups and black African sports leaders in Zimbabwe in November.

South Africa's sporting bodies returned from that meeting confident they had made a big

step towards meeting the terms of readmission to international competition and returning to the Olympics in Atlanta in 1996.

Mr Ramsamy said sponsors had a role to play in sports irrespective of different games.

Mr Sithole urged the officials to work harder because "you've taken the right direction".

Soccer Association of SA general secretary Solomon Morewa briefly outlined the structures of football and pledged their support for the formation of a new body.

He said sports could play a role in eradicating apartheid and promote friendship among all races. "But unless the society moves along with the trend of change it could be difficult for us to achieve our goal.

"Soccer has set the precedent by unifying all bodies in the country and I believe other sports could copy from us."

Mr Sithole will report back to Association of National Olympic Committees of Africa president Jean Claude Ganga.

Mr Sithole read a message from Mr Ganga warning that he would not allow Pretoria's return to international sport to be halted by a reluctance to build sporting unity.

In a reference to the SA Council on Sport, Mr Ganga said hardline black sports officials hesitant about building South African sports unity with white sporting bodies would be left behind by the international community.

Mr Ganga said he expected the 10 South African participants in the weekend talks would form the basis of an interim single disciplinary sports organisation.

CA 714B 14/1/91 (292)

Craven slams Sanoc after SARB criticised

By WILLEM VAN DE PUTTE

SA Rugby Board president Dr Danie Craven has dissociated himself from the South African National Olympic Committee (Sanoc) and will affiliate with the Confederation of South African Sport (Cosas).

Dr Craven's statement came last night in response to a meeting of sports administrators, including Sanoc officials, at which the SARB was criticised for attempting to break the sports moratorium.

"After the announcement that there would be a fact-finding mission by the International Olympic Committee, I said it was a vote of no confidence in the meeting we had in Harare. I also said that the meeting in Johannesburg was an effort to further discredit the meeting and an insult to the appointed committees," Dr Craven said.

"I also ask why Mr Sam Ramsamy was appointed to the seven-member (two SA Council of Sport members, two Sanoc members, two National Olympic and Sports Congress members and Mr Ramsamy) committee?

"Just as Mr Ramsamy has powerful

contacts over the world and is in close contact with the ANC, I do too.

"What I have disclosed might be a breach of confidence, but when South Africa and rugby are caught in the middle then I am obliged to speak out."

Dr Craven added that he was appalled that at an earlier meeting with the Rev Arnold Stofile, Mr Stofile had said that any rugby tour to this country would be counteracted with violence.

"I told him that as a minister I hope that God would forgive his sinful thoughts.

"I therefore ask Mr Stofile and Mr Ebrahim Patel to distance themselves from violence."

Dr Craven added that unity talks would continue with the SA Rugby Union, but that the code decided on earlier would have to be stuck to.

"The talks will continue, but then Mr Patel has to distance himself from Mr Ramsamy's baby the NOSC and the violence which Mr Stofile advocated.

"The talks have to be non-racial, non-political and there must be no violence."

Pirates fans blamed

CME T-493
14/1/91
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JOHANNESBURG. — An eye-witness to yesterday's soccer-riot horror claimed that Orlando Pirates fans started the trouble.

Mr Frans Phokwana, 30, said Pirates fans on the western side of a packed grandstand in the Ernest Oppenheimer Sports Stadium started throwing cans and fruit at Chiefs fans soon after Chiefs striker Fanie Madiba scored a goal in the 25th minute of the game, putting his team ahead.

"Kaizer Chiefs supporters tried to run away from the trouble, forcing down the security fence and running on to the field."

He said most of those killed or hurt had sat on the front benches of the grandstand and had fallen, and were overrun by the panic-stricken crowd.

'I nearly died'

Mr Phokwana could not confirm other eyewitness reports of stabbings and fighting, but would not deny them either.

"I was sitting on the eastern side of the stand. We thought it was a stampede. I wanted to run away and instead fell. Somebody stepped on top of me and injured my neck. I nearly died myself," he claimed.

"People were lying all over the place, some were unconscious, some were bleeding."

While National Soccer League (NSL) officials organised ambulances to transport the injured to hospital, other people tried to help and tried to revive the unconscious, he added.

Mr Phokwana estimated that about 30 000 spectators attended the match, a pre-season "friendly" intended as a winner-take-all challenge. — Sapa

40 die in soccer riot

CAT Tini's
14/1/91

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JOHANNESBURG. — Forty people died yesterday in a soccer riot at Orkney during a match between arch-rivals Kaizer Chiefs and Orlando Pirates.

The death toll was the worst in South African sporting history, police records showed. Fighting broke out among hundreds of the estimated 20 000 spectators in the Ernest Oppenheimer Stadium in the Western Transvaal town about 6.20pm because "a section of the crowd was unhappy with a decision by the referee to give Chiefs a goal", police spokesman Colonel Johan Mostert said. "Bottle-throwing began, and then thousands of people stampeded for the gates. Many were crushed in the squeeze to get there," Colonel Mostert said. Two of the 40 dead were children. "The death toll may rise still... some people are very badly hurt," he said. Colonel Mostert could not say how many had died in the fighting before the stampede. "Many of the bodies have extensive injuries... we cannot say now who died where."

Officers were at the scene trying to establish who had provoked the battles, Colonel Mostert added. Kaizer Chiefs and Orlando Pirates, both home to many of South Africa's soccer stars, have large followings in black townships around Johannesburg and fans follow the sides to games across the country. Spectators clash from time to time but deaths are rare.

"We are still conducting a full investigation of the circumstances that led to the deaths," Colonel Mostert said.

'Deeply mourned'

The pre-season friendly soccer match was intended to take the form of a winner-take-all challenge. The ANC yesterday expressed shock and horror at the deaths.

In a statement, ANC deputy president Mr Nelson Mandela conveyed his condolences to family members of the victims, and said the country was experiencing too much death and destruction.

"Every loss of life is deeply mourned, for each one of you is precious and needed to build the free South Africa in the making. This tragedy should bring us closer together in our shared grief," said Mr Mandela. The ANC leader went on to urge sports fans to ensure that all sporting facilities were built "to serve and protect the people and prevent future tragedies".

The management committee of the National Soccer League has ordered an emergency meeting for this morning in an effort to discover the cause of the tragedy.

"This is a sad day for South African soccer," said a distraught NSL chief executive, Mr Cyril Kobus. "We want to get to the bottom of things as a matter of urgency." Officials of both clubs had been summoned to today's crisis meeting, he said.

"I will personally conduct an inspection of the stadium tomorrow, as it is clearly not fit to host matches of this magnitude."

● In 1989 a mob smashed part of a wall, looted a ticket office and attacked fans at a match between Kaizer Chiefs and Hellenic at Hartleyvale.

Soccer bosses order inquiry into tragedy

JOHANNESBURG. — The National Soccer League has appointed a top-level internal commission of inquiry to investigate Sunday's soccer stadium tragedy in Orkney, where at least 40 people were crushed to death.

The decision was taken during a three-hour crisis meeting of the NSL management committee attended by leading representatives of the Kaizer Chiefs and Orlando Pirates.

A stampede was triggered midway through the first half of a friendly fixture at Orkney's Ernest Oppenheimer Stadium between the two Soweto-based teams when fighting broke out in a section of the 22 000 crowd.

Saturday's Iwisa Maize Meal Charity Spectacular match between Kaizer Chiefs and Orlando Pirates at the FNB Stadium would be postponed until January 26 "as a mark of respect" to the bereaved.

In addition, all friendly matches, including those already given the green light by the NSL would be cancelled "as of immediate effect" until the investigation is completed, said NSL spokesman Mr Abdul Bhamjee.

Meanwhile police today pledged to help with security at soccer fields in the wake of the Orkney stampede.

Anglo American Corporation spokesman Adrian du Plessis said it was encouraging that the National Soccer League was to hold a meeting to establish the cause of incident at

Vaal Reefs, which is owned by the company.

● Several political organisations have added their voices to those of the government and the African National Congress in condemning the Sebokeng massacre at the weekend.

The Civic Associations of Southern Transvaal said the tragedy demonstrated the inability of police to root out elements of violence in the townships and served as a justification for calls by residents for the formation of defence committees.

Inkatha leader Chief Mangosuthu Buthelezi said the Sebokeng disaster should be viewed as an omen nobody should ignore.

The Pan Africanist Congress called it "total savagery".

Another three people have died in hospital following Saturday's pre-dawn attack, pushing the massacre death toll to 38.

Doctors at Sebokeng Hospital said 50 people were treated and 29 admitted to hospital after the incident. — The Argus Correspondent, Sapa.

NSL inquiry into soccer tragedy

CH 795
15/1/81
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JOHANNESBURG. — The National Soccer League yesterday opened an official commission of inquiry into the crowd disturbances that resulted in 42 deaths during a friendly match between Kaizer Chiefs and Orlando Pirates at Orkney in the Western Transvaal on Sunday.

The three-man commission was formed after a three-hour meeting at the NSL headquarters at Johannesburg's FNB Stadium, where officials of both clubs presented their sides of the tragedy.

NSL chief executive officer Mr Cyril Kobus, a commission member, said he hoped to have the report completed within a week, after which recommendations would be made to the management committee on — among other matters — how to deal with the guilty parties and how to assist, if possible,

the families of those killed.

The disaster occurred when rival supporters in a section of the 20 000-strong desegregated crowd at Orkney's Oppenheimer Stadium started fighting and throwing objects.

In the panic to escape from the stadium, spectators were crushed against security fencing around the pitch.

Heading the commission will be NSL chairman Mr Roger Sishi, with Mr Kobus and NSL vice-chairman Mr Leon Hacker as his backup.

Officials of both soccer clubs declined to comment on the tragedy after yesterday's meeting, stating that they had said all they wished to say behind closed doors to the League management committee.

The incident has been described as the worst disaster in South African sporting history. — Sapa

Call for Craven's resignation

By WILLEM VAN DE PUTTE

THE National and Olympic Sports Congress (Western Cape) last night called for the resignation of Dr Danie Craven, the president of the South African Rugby Board (SARB).

This follows Dr Craven's announced intention to bring an overseas team to South Africa in defiance of the sports moratorium.

In another development the Khayelitsha Rugby Union (a sub-union of the WPRU) have distanced themselves from the president of the WPRU, Mr Kassem Jabaar, and his planned breakaway from the SA Rugby Union to the SARB.

The KRU was shocked at the news, said its president, Mr Lenox Gillie. "Most hurting was the lack of consultation by our mother body and we are seeking an urgent meeting with them."

At a press conference last night, the NOSC issued a statement appealing to Dr Craven to resign and allow other people the opportunity to unite South African rugby.

"The NOSC seriously questions Dr Craven's ability to lead the SARB," said Mr Ben Tenginmfeme, president of the Western Cape branch of the NOSC said. "Recent utterances clearly indicate that Dr Craven is out of touch

with the reality of South African sport."

Mr Tenginmfeme added: "Dr Craven insists on isolating himself and the rugby fraternity by insisting on rugby tours."

The NOSC also said: "Dr Craven's lack of understanding of South African sports was further indicated by his ludicrous suggestion that Cosas and Sacos rejected the moratorium."

The statement also said that any international tour of this country would make the Gatling cricket tour protest seem like a Sunday afternoon picnic. Dr Craven responded: "Of course

they would call for my head. I expected nothing else."

The NOSC also noted with disappointment the planned breakaway of the Western Province Rugby Union from the Saru and said they would do everything in their power to try to keep the WPRU within Saru.

Our London correspondent reports that prominent British anti-apartheid activist Mr Peter Hain said Dr Craven was "seriously damaging the prospects" for South Africa's early return to international competition by "refusing to dissolve his organisation into Saru and come under the umbrella of the National Sports Council".

Soccer rivals, NSL join forces for disaster fund

Call Tomb 16/1/91 292

JOHANNESBURG. — Orlando Pirates and Kaizer Chiefs, in conjunction with the National Soccer League, have established a disaster fund to help the families of those who died when violence broke out at a match at Orkney on Sunday.

The two rival clubs have put past differences behind them to come together and "help the bereaved through a difficult time".

Forty-two football fans lost their lives and scores were injured when a stampede started after fighting broke out between rival supporters at Orkney's Oppenheimer Stadium.

"We feel that we have to play a meaningful role in the tragedy," said Chiefs owner Mr Kaizer Motaung. "The bereaved families need support and the management and players of both clubs

will offer all the help we can."

He added that the clubs would go out of their way to ensure that they had representatives at the funerals of all those who had died in the incident.

There was a possibility that some of the proceeds from the Chiefs-Pirates match in a coming BP Top Eight quarter-final match in Durban could boost the fund, Mr Motaung said.

Meanwhile, the government also expressed its sympathy with the next-of-kin of those killed and injured in the disaster, Minister of National Education and Environmental Affairs, Mr Louis Pienaar, said yesterday.

● The NSL-appointed commission of inquiry into the Orkney tragedy will begin its investigations tomorrow and is expected to complete its report within a week. — Sapa

Soccer stampede inquiry starts

By BOIKI MOTHEI

City Press 20/11/91

THE National Soccer League's inquiry into the deaths of 42 soccer spectators and injury to hundreds of others following a stampede at Orkney's Vaal Reefs Stadium last Sunday, starts tomorrow at FNB Stadium.

NSL chairman Roger Sishi, who heads the three-man investigating committee into the tragedy, told *City Press* the first people to be called in to give evidence would be the two promoters of the friendly game between Kaizer Chiefs and Orlando Pirates.

The two other members of the investigating committee are the league's chief executive, Cyril Kobus, and vice-chairman Leon Hacker.

The promoters of the double header games - Pretoria City played against Bloemfontein Celtic in the first match - were Thembisa businessman Chris Ndaba and NSL chief gate controller David Thidiela.

"As we said before, we will not leave any stone unturned," Sishi said. "We will do our best to get to the bottom of the whole matter."

The investigating process will

include visiting those who were injured in the incident, some of whom are still in hospital.

Sishi said the league also welcome the move by the Justice Minister Kobie Coetzee to ask the Transvaal Judge President to set up another inquiry.

"The matter is very serious and anybody who wants to help is welcome. I can also reveal that we have received a letter of condolence from the Minister of Education and the Environment," said Sishi.

Journalists and photographers who were present at the stadium could also be called to give evidence.

Sports boss wants end to isolation

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JW 21/11/91.
Dr Willie Basson, the chairman of the Confederation of South African Sport (Cosas), says it's time to get rid of the sports moratorium.

Speaking at an emergency meeting of Cosas in Pretoria at the weekend, Dr Basson said it was time that South African sport started working towards non-racial, democratic dispensation for sport in the country.

He said Cosas has devised a plan to achieve the organisation's aim, which is the return to international competition.

This will involve the setting up of a national trust fund for sport, which all national and provincial sporting bodies will be asked to contribute to.

A national lottery to finance sport will also be established. A meeting to discuss this lottery, to which all South African sporting bodies will be invited, is being arranged.

"The time has arrived for sport to have a positive way in which to participate in establishing a democratic dispensation," said Dr Basson.

"We have to solve both problems, the one of international competition and the establishment of the non-racial, democratic system" — Sapa.

WPRU given green light to join Craven's SARB

CMF Tm's 21/1/91

BY WILLEM VAN DE PUTTE

THE Western Province Rugby Union has given its president, Mr Cassiem Jabaar, the green light for its proposed breakaway from the National Olympic Sports Congress-affiliated South African Rugby Union of Mr Ebrahim Patel.

Last night Mr Jabaar was tight-lipped about a meeting of the WPRU

clubs at Vygieskraal yesterday, saying only that he would release a statement after consultation with his executive tonight.

It has, however, been reliably learnt that most of the delegates were in favour of the possibility of joining Doctor Danie Craven's South African Rugby Board and more specifically a possible merger with Mr Jan Pickard's Western Province Rugby Football Union.

Officials declined to say much last night, but said that something big had happened.

According to a reliable source, Mr Jabaar was given the mandate to go ahead with talks by a 19-to-6 majority vote.

Unconfirmed reports have it that there was also a motion of no confidence proposed in Mr Jabaar by Watsonians Club.

It was, however, defeated by 20 to

five. Earlier last week one of the strongest WPRU clubs, Collegians, distanced themselves from the move, as did Silverreeds and the Khayelitsha Rugby Union — apparently the only group not to attend yesterday's meeting.

No meeting with the WPRFU and Mr Pickard has been scheduled, as yet, but once the news becomes official a meeting will in all probability be called before the end of the month.

Rugby union votes for breakaway 292

THE Western Province Rugby Union has given its president Mr Cassiem Jabaar the green light for its proposed breakaway from the National Olympic Sports Congress-affiliated South African Rugby Union of Mr Ebrahim Patel.

Sowetan 23/1/91
On Sunday night Jabaar was tight-lipped about a meeting of the WPRU clubs at Vygieskraal, saying only that he would release a statement after consultation with his executive on Monday night.

It has, however, been reliably learnt that most of the delegates were in favour of joining Dr Danie Craven's SA Rugby Board and more specifically a possible merger with Mr Jan Pickard's WP Rugby Football Union. Officials declined to say more than that something big had happened.

According to a reliable source, Jabaar was given the mandate to go ahead with talks by a 19-6 majority vote.

Unconfirmed reports say there was also a motion of no confidence in Jabaar proposed by the Watsonians Club which was defeated by 20-5.

No meeting with the WPRFU and Mr Pickard has been scheduled yet. - *Sapa*.

Kaoma pop group in SA but 'selective' boycott stays

By Peter Feldman

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The arrival in Johannesburg yesterday of the 18-strong "Lambada" group, Kaoma, which has sold 12 million records worldwide, is "the beginning of the process of opening cultural doors to South Africa".

The group's visit, with three shows staged this weekend at the Standard Bank Arena, has been given the blessing of both the ANC Cultural Desk and the South African Musicians' Alliance (Sama).

However, the tour should not be regarded as opening doors to international artists, a press conference was told yesterday.

Kaoma had been given permission, Sama representative Rashid Lanie said, because they were contributing through workshops and a donation to the Orlando Children's Home to the cultural educational development of a new South Africa.

Pleased

He said a "selective boycott" still existed, however.

The performers, featuring 10 international musicians and eight dancers from Brazil, were pleased to be the first group to be allowed to make their contribution.

Their record chief Jean Karakos, who came to South Africa to see the changes for himself, said they all loved African music and would be recording some indigenous sounds, using local performers.

Kaoma, who describe their music as sensuous, said they found that Hollywood films depicted their music as "vulgar and silly" and didn't want to have anything to do with it.

Awards for music students

Southside 24/11 - 30/11/91

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TWENTY undergraduate bursaries for music study in Southern Africa in 1991 are being offered by Samro (Southern African Music Rights Organisation, Limited)

The bursary fund was founded in 1980 to encourage talented young South Africans of all races at the outset of tertiary music studies. Samro allocates 10 bursaries of R3000 each annually for study in any branch of "serious" music, and a further 10 in

the category of "contemporary popular" music.

The bursaries are awarded in February/March of each year. Successful candidates should pursue their studies at any university, technikon or institute of higher education approved by the board.

Applicants for the bursaries must incorporate a brief curriculum vitae with their applications, giving details of academic studies, qualifications

and practical experience to date, with particular reference to music.

Every application should be accompanied by a recent photograph of the applicant, testimonials from at least two persons to whom the applicant is known, and who can competently testify to his/her musical ability and activities. One testimonial should be from his/her music teacher.

Full details of other bursaries or study grants which the applicant may

have obtained should be included.

Before awarding bursaries, Samro's board of directors may submit the applications for scrutiny and recommendation to a selection committee appointed by the board. Applicants may be required to appear before such a committee.

Applications must reach Samro before January 31. Forms can be requested from Samro on telephone number: (011) 4036635.

SOUTHSIDE

ARTS & LIVING SUPPLEMENT OF SOUTH NEWSPAPER • JANUARY 24 TO JANUARY 30 1991

AMID numerous voices purporting to represent the diverse cultural interests in South Africa, a new amplified voice has emerged. The history of cultural organisations in South Africa is be soiled by a lack of effective co-ordination, petty jockeying for positions and, in some cases, unacceptable and undemocratic practices.

Against this background of fragmentation, Fosaco has been born.

There is also widespread dissatisfaction among artists themselves that none of the cultural organisations that exist services their developmental needs.

The input of such organisations at a political level has been remarkable; but outcries about the lack of necessary resources to nurture the vast potential talent are still being heard.

The urge to see as little politicking as possible by arts organisations was bolstered by the watershed paper on arts and the liberation struggle by ANC constitutional expert, Albie Sachs.

But cultural activists inside the country are adamant that there has never before been such a need for intensified political activity in the cultural scene.

"In any country where there is going to be social transformation, there arises a need for the people there to map out the future," said Mr Dennis Nkosi, Fosaco's Natal-based chairperson.

"We are in a similar situation in South Africa. As cultural workers, we should participate in a multipronged bid to address inequalities at all levels," said Nkosi. "We must give guidance to those who are negotiating at a political level."

But according to the federation's secretary, Mr Omar Badsha, the organisation is keenly alerted to the fact that crude politics in cultural matters is outdated.

"Our main task is to look at reconstruction, to help artists enter the new era. In the past, in contrast, we were largely involved in struggling against apartheid," said Badsha.

Apart from launching a new voice of artists and cultural workers, an attempt will be made to prioritise culture in the next government's agenda.

"There is a great deal of concern that the new government, because it will be faced with such economic problems as housing and unemployment, might downgrade culture and its relevance to a stable society," said Badsha, also a veteran photographer.

"Within that context, cultural organisations have to ensure that they are strong and well organised so that they can ensure that the demands they put forward are achieved."

The federation will also discuss whether progressive artists should associate themselves with state-run cul-

CONTINUED ON PAGE 2



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NEW VOICE FOR THE ARTS

Just when some observers might think direct political activism in the arts is a thing of the past, a giant new cultural organisation, the Federation of South African Cultural Organisations (Fosaco), has been born. MUSA NDWANDWE talked to two of the organisation's functionaries.

CONTINUED FROM PAGE 1

VOICE FOR THE ARTS

South side 24/11 - 30/1/91 (292)

tural institutions such as Capab, Pact and Napac
"We need to formulate a policy with regard to existing state and semi-state cultural organisations, and what changes should be instituted to make these organisations democratic," said Badsha.

This inevitably will place on Fosaco a task of monitoring and acting against those artists who do not comply with policies drawn. "We will definitely have to deal with those artists who act beyond our set scope," said Badsha.

This kind of blacklisting of artists has resulted in much friction in the past. Criticism was levelled at organisations like the National Interim Cultural Desk last year for the way in which they attempted to "colonise" the time of returning musicians like Miriam Makeba.

Attempts were also made to stop Abdullah Ibrahim from playing at the Weekly Mail Book Week because, it was argued, the concert was not planned through the right channels.

Consideration of these shortcomings in cultural organisations have made it necessary for Fosaco "to look into the acceptable infrastructure to be established inside the country to serve the cultural needs of the masses", as Nkosi said.

Can the federation operate beyond the diverse political views held by the artists whose interests it intends to serve?

Badsha explains that Fosaco is "non-aligned". But he adds: "This does not mean that we won't be politically active. Cultural organisations still feel that problems in the country are political and still need political intervention."

Ideological impartiality is not the only obstacle to effective cultural coordination of the wide-ranging cultural aspects of the country.

As Ms Jennifer Ferguson, executive member of the South African Musicians' Alliance (Sama) and also an established musician, once put it: "Our biggest battle besides apartheid structures is the enlightenment of ourselves. We can't have enlightened organisations until people have embarked on journeys of enlightenment within themselves." □

CREATIVE COURSES AT CAP

South side 24/11 - 30/1/91. (292)

THE Community Arts Project (CAP) based in Woodstock, Cape Town, has extended the deadline for applications to its parttime classes which begin in February. Its parttime programme — until now limited to the visual arts and crafts and photography — has expanded to include evening classes in theatre, dance and media. Registration takes place on February 2.

Evening classes in "Designing Posters and T-shirts", "Making and Using Pictures for Publications" and "Beginner's Photography" also begin in February.

Throughout the year CAP's media project will run short courses covering basic skills training, media theory and media awareness. Workshops around "Women and the media" and "Building a media committee" and photo comic courses will be held during the year. Introductory and advanced classes in drawing, painting, ceramics, lino-printing and sculpture will be offered.

In the visual arts and crafts project which continues its two-year fulltime course which began in July last year, the project also offers assistance with preparing a portfolio to those students applying for tertiary courses in art and architecture.

The Theatre Project will offer a wide range of parttime courses for the first time this year. Instead of a fulltime theatre course, a theatre company is being established to explore and experiment with new forms of theatre and develop some of the work that has come out of the fulltime popular theatre course.

There will also be a parttime course for adults in street theatre and a theatre course for high school students. These run from February to June. Shorter courses in masks, puppetry, playmaking, mime, street theatre, dance and theatre design will be offered, as well as a lecture series on SA theatre, popular theatre and social analysis through theatre and drama.

The Children's Art Project continues its popular Saturday morning art classes and is planning to expand its weekday afternoon classes.

Anyone still interested in attending parttime classes in drama, art or photography should telephone CAP at (021) 45-3689 or 45-3648. □

Sama: The new man in the hot seat

After a difficult year thick with controversy, the South African Musicians' Alliance has a new man in the hot seat preparing to tackle its problems. This week Rashid Lanie spoke to **SHAUN DE WAAL**

JAZZ pianist Rashid Lanie is the "new broom" of the South African Musicians' Alliance. "I'm tired of talking, of rhetoric," he says. "Things have to get done."

The organisation has been through a difficult year, hampered by lack of funds, inefficiency, internal dissent and various controversies revolving around the role of the Cultural Desk, which at times seemed to overlap unduly with Sama.

"There was dissention, but that's in the past," says Lanie. As for the Cultural Desk, he says, "if the African National Congress' Department of Arts and Culture is back (in South Africa), the Cultural Desk is redundant".

Sama has itself played a role, ironically perhaps, in making the Cultural Desk redundant — by taking its place as the organisation working most closely with the ANC in determining the future of the cultural boycott. The administration and implementation of the boycott was a task — whether self-imposed or mandated by the ANC — that caused much of the dissatisfaction surrounding the Desk.

Lanie, however, is keen to emphasise that while Sama is sensitive to the needs and aspirations of a broad movement for change in South Africa it is "completely non-aligned and non-partisan". And he is determined that Sama should establish its own role in relation to the music industry, to musicians — both members and non-members — and to a wider cultural constituency.

"We must be disciplined," he says. "We must have clear objectives."

Lanie acknowledges that Sama has made enemies, perhaps unnecessarily. "I can't say Sama has been a shining example." He puts it down to a degree of disorganisation (or lack of infrastructure) — and the personalities involved.

"That is a difficulty we had to swallow," he says. Now a public affairs committee has been established to make things run more smoothly, to "change the image of the organisation".

And Sama is paying serious attention to issues that have perhaps been neglected in the political flurry, like measures to counteract exploitation in the music industry.

Sama is working with a group of entertainment and media lawyers to deal with the contractual problems many musicians experience. Discussions have taken place with the Association of the South African Music Industry regarding the institution of standard contracts for musicians performing in the studio or live. And workshops are in progress to inform musicians about their rights and how to deal with legal matters affecting their careers.

"This year the keyword for Sama is 'education'," says Lanie. This includes a special effort in the development of local talent. "We should have more workshops," he says — especially in the realm of technology.

●To PAGE 14

Sama's new man

●From PAGE 13

...Musicians, says Lanie, must learn more about aspects of their profession that have long been beyond their control, such as engineering and production. "We must learn how the creative process is structured. We must gain control of the means of production," he says with a perhaps subconscious pun.

One of his longterm goals — a dream, really, at this stage — is the procurement of Sama's very own premises and the establishment of a kind of centre that would contain rehearsal rooms and a Sama studio.

But at the moment, Lanie says, "the first priority is funds". Without funds, there can be no building of an infrastructure on which to base the organisation. There are some negotiations underway, but Lanie doesn't want to give details. And it isn't easy: "We must be careful," he says, "where we get money from. There is the danger of vested interests."

But some progress is being made. With the help of a US congressional group, Sama is hoping to provide scholarships and bursaries for promising local musicians to study overseas — the development of South African talent is high on the agenda.

I'll sort out this mess ANC man

W/6 AR64
26/1/81

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BARRY GLASSPOOL
in Johannesburg

STEVE TSHWETE, the ANC's top sports facilitator, says he is ready and willing to step in to revive the collapsed national rugby talks.

Following his contribution to the cricket unity process recently, influential behind-the-scenes lobbyists now want him as rugby's mediator.

The announcement by SARU on Thursday has sent shock waves rippling through the game's upper structures. Months of intensive, dedicated efforts toward a single controlling body have crumbled in the tremors.

Tshwete, who was a long-serving political prisoner on Robben Island, says sportspeople and not politicians had to work out solutions to sporting problems.

He is aware that negotiations towards a new South Africa could be affected if rugby carried out its threat to defy the existing moratorium and organised tours without the blessing of the National and Olympic Sports Congress, the sports arm of the ANC.

The ANC-aligned SA Rugby Union suspended talks with Dr Danie Craven's SA Rugby Board in protest at what SARU president Ebrahim Patel described as "the inability and unwillingness of this Broederbond-inspired rugby board to understand the ethos of non-racialism and the aspirations of the op-

pressed rugby players of South Africa".

Tshwete, described by SA Cricket Union managing director Dr Ali Bacher as a vital component in the achievements of the past three unity meetings, said the major task in the rugby deadlock was to replace "disenchantment" with "rapport".

Rugby officials had to appreciate that they needed to work with the interests of the country uppermost in their minds, he said. It was vital for reasonableness to prevail.

Tshwete describes Craven as a reasonable man aware of all the sensitivities involved. He met the SARB chief at Harare and last November at Newlands and appreciates that some of the Stellenbosch doctor's own attempts to move along a common path to unity might have been resisted by others on his executive.

Craven's sadness at the breakdown will not deflect him in his belief that the moratorium had to be scrapped as part of any meaningful negotiations.

That could be one of the most awkward areas of reconciliation any rugby mediator would face at such a delicate time.

Says Tshwete: "I've told Dr Craven that rugby is playing a dangerous game when it talks about tours. South Africa could not afford the repercussions."

See Page 24

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Small man with a big reputation

AM Ramsamy is a little man with a big reputation.

And as he hurries across the hotel lobby to meet me, eyes twinkling and mouth beaming, he offers a stream of apologies for keeping me waiting 10 minutes. I put him at ease and he relaxes visibly.

What do you expect of a man who has featured in headlines worldwide through his campaign to isolate South African sport? Dressed in white shorts and casual shirt, he looks slightly out of place in the plush beachfront hotel. This is Samba Sam Ramsamy, the man white sportsmen would love to lynch.

Ramsamy may be executive chairman of Sanroc, but he looks more like an accountant or doctor than a vehement anti-apartheid sports campaigner who almost single-handedly assured South African sport isolation when, in the early 80s, he got the UN Special Committee Against Apartheid to adopt his brainchild — the dreaded blacklist for sportsmen breaking the boycott here.

But behind the man who has remained unflinching in the face of screaming opposition is a gentle, determined character with a wry sense of humour and an air of eternal optimism.

Born in Natal's now demolished Magazine Valley outside Durban, Ramsamy yearned for the green hills of the lush sub-tropical province as he endured 20 years of self-imposed exile in cosmopolitan London.

"It is difficult to say which were my most vivid memories of Natal," he says, sipping a beer. "They were happy memories mostly. I was a teacher and I loved being with kids all the time. But at the same time I felt perturbed. Facilities and opportunities were restricted to whites and because I was involved in top-class swimming coaching, it grieved me terribly when I could not offer my proteges the top competition — the poolings were very low."

Leaving South Africa in 1972, he says, was the only option open to him when he realised he was under surveillance for his role in opposing racist sport.

"If the Special Branch got to know about my anti-apartheid sports activities and what I had done in 1971 to sabotage the Republic festivals, I would have been put into prison and that would have restricted my campaigns."

"I'm happy I left because I became involved in a campaign which has been very successful against South Africa, and I believe helped bring about what is

Sam Ramsamy, head of the South African Non-Racial Olympic Committee (Sanroc) was in East London this week showing his East German wife Helga around South Africa. Our Special Correspondent tried to find out what makes him tick.

happening now.

"I was in my early twenties when I left, and I thought I still had enough physical vigour to join a liberation army and to try get involved militarily."

"Like Umkhonto weSizwe?" I venture.

"Yes, something like that. I was very frustrated, like most black South Africans and some whites. We had to do something because of the intransigent attitude of the NP. They did not move in any direction except to perpetuate white domination."

"I didn't see a non-militant, peaceful method of resolving the problem. I thought whites should have enough education to realise black people are human beings too," he says.

"But I am happy things are changing."

"The white South African mind has changed. They finally realise majority rule has to come and that they must give the privileges they have enjoyed to everyone."

While in London he yearned for home, but always had a steady stream of South African visitors.

"I missed socialising the South African way, but I had to keep away because there was no other option. But when I returned I felt overwhelmed by the friendship and fraternity that greeted me."

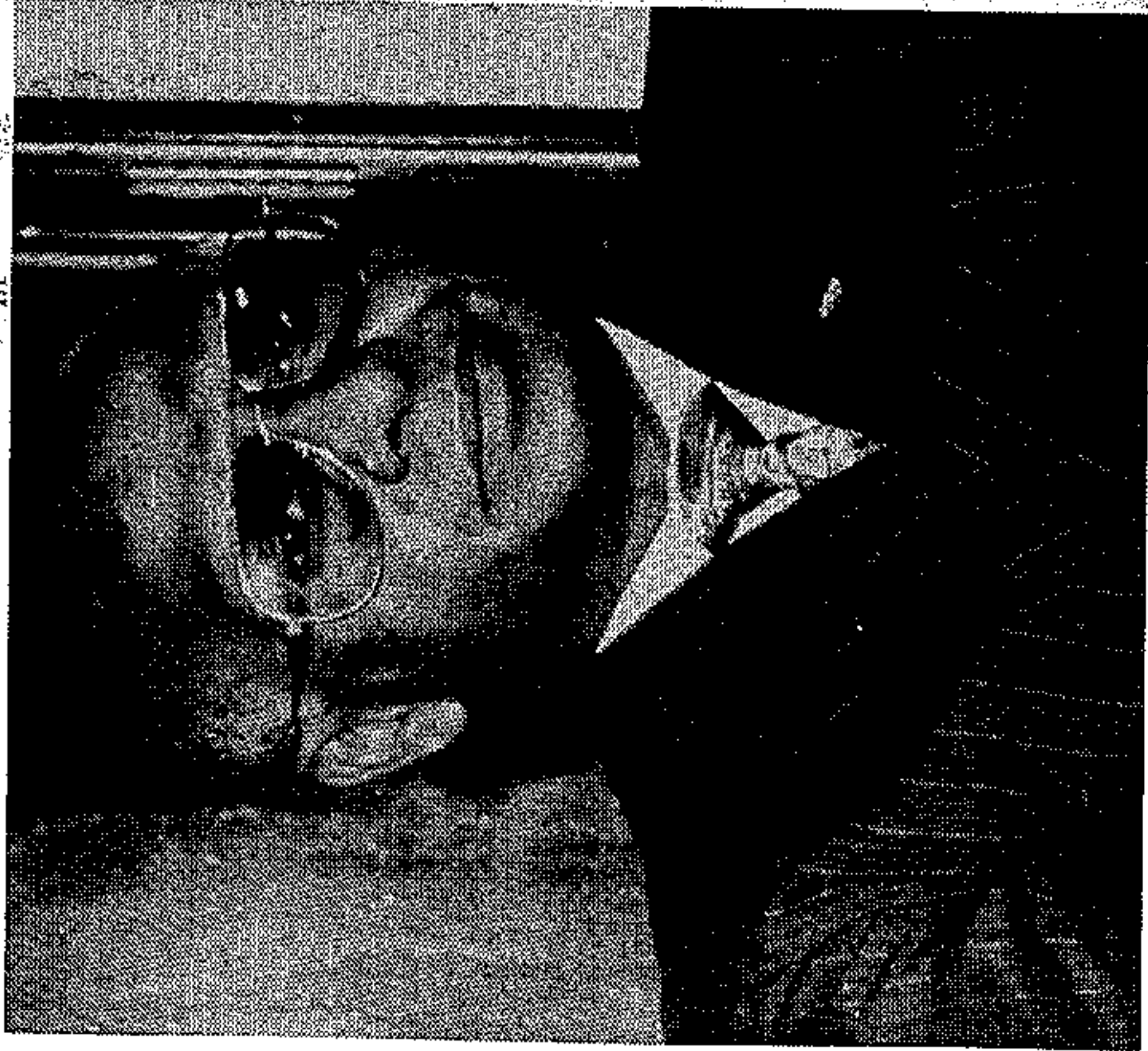
His time in exile was busy but he outlines the past 20 years in a few modest minutes: "After leaving in 1972 I taught in England for a while."

"Then I worked for the Supreme Council of Sport in Africa as a technical adviser to Jean-Claude Gange, then secretary of Scosia (now head of the African National Olympic Committees in Africa)."

"Then I went to East Germany to study swimming coaching for a year where I met my wife Helga. She was playing basketball for East Germany."

Breaking out into a laugh, while peering over the top of his glass of beer, he says: "I don't have to tell you who is taller."

"Then in 1974 I worked for a while as a professional



Sanroc's Sam Ramsamy ... happy that the white South African mind is finally changing.

swimming coach in England and then began teaching again. I became deputy principal of a fairly large school in London.

"In 1979 I resigned to work for the UN as a consultant and I was based in New York for two years after which I returned and continued consultancy work in England when I was asked to become a full-time officer for Sanroc. Then I took a tremendous drop in salary," he says laughing, knowing that he jokingly admitted to me earlier that he is an "ardent capitalist".

Our interview is interrupted by a local boxing administrator who has come to chat to him. He apologises and signals he will have to leave in a few minutes.

The interview tapers to an end but not before I have been invited to visit him at his flat outside London and perhaps share a meal with his family.

"I accept, because after all, we're both from Durban. I'm sure we'd have plenty to talk about."

Sama prepares for challenge of the new SA

AS South Africa moves towards acceptance in the international community, anti-apartheid artists and organisations face new challenges.

To learn to meet them, a representative of the South African Musicians' Alliance (Sama), Charles Mabaso, recently went on a three-month training tour of Australia - visiting Perth, Melbourne and Sydney.

"In Perth I attended three courses in basic communication skills in which I learnt how to address musicians' problems," he said. *CPren 27/1/91* (292)

"Secondly, I got involved in practical work with musicians' and actors' unions, and attended artists' meetings."

Mabaso also took a course in the history of arts and entertain-

ment trade unionism in Australia.

The most exciting part of his trip, however, was visiting Aboriginal centres and learning about the institutions that cater for minority ethnic groups.

Mabaso describes his trip as "fruitful" because "it is only by knowing how unions work in other parts of the world that we can update our standards here".

Inland revenue cracks down on film schemes

INLAND Revenue has refused deductions for marketing and distribution expenditure in 16 recent film scheme assessments, indicating its new hardline approach.

Inland Revenue chief director Hennie Smit said Revenue was not satisfied that the costs, claimed as deductions, were genuine.

This follows evidence given at a recent inquiry into the affairs of Trinity Asset Management (in liquidation), which is believed to have given Revenue the key to assessing film schemes. Four Revenue employees sat in on the final day of the inquiry. Many of the vouchers for marketing and distribution expenditure requested by auditors from Trinity Asset Management — which acted on behalf of various management companies — were found to be false.

The onus is now on the taxpayers to provide

GILLIAN HAYNE

vouchers proving the validity of the expenses incurred.

Smit said Revenue was likely to reopen old assessments and if the allowances were seen to have been obtained fraudulently, they would be reassessed. *By day 28/1/91*

It is believed the backlog in film scheme assessments arose from Revenue's inability to formulate an investigation strategy to test whether the schemes were genuine and whether they warranted the double deduction allowance.

The loss to the fiscus through double deductions and allowances on questionable film schemes is estimated to run into billions of rand.

Revenue's new approach to assessments stems from the use of fixed expenditure contracts between SA management companies, on behalf of investors in en commandite partnerships, and overseas distributors, where it was argued the management companies were not obliged to support the expenditure with vouchers, claiming they had been contractually incurred.

Informed sources suggested that, by making the film schemes with fixed expenditure contracts the starting point of investigations, Revenue would be more likely to distinguish bona fide cases from those implemented solely for tax benefits.

However, Revenue's new hardline stance indicates that it may disallow all deductions until vouchers are provided validating the expenses.

Rugby unity in SA forecast by end of year

By Barry Glasspool

Steve Tshwete, the ANC's top sports facilitator, predicts rugby will have a single controlling body by the end of the year, in spite of the breakdown of unity talks.

He will privately meet South African Rugby Board (SARB) chief Dr

Danie Craven in Stellenbosch soon.

The purpose of the meeting is to get the talks with Ebrahim Patel's South African Rugby Union (SARU) going again as soon as possible.

Mr Tshwete said Dr Craven was only too happy to meet him.

Mr Tshwete said: "The biggest obstacle at the

moment is the question of tours. If the SARB and Dr Craven can just agree to holding back on tours until houses have been put in order, I believe we can achieve rugby unity, which will have such good results for the country as a whole."

He sees finding a solution to the rugby logjam as one of his major priorities.

Interleisure MD hopes to restore confidence

81 day 30/1/91 292

MARCIA KLEIN

INTERLEISURE's new 36-year-old MD Mike Egan hopes to restore investor confidence in the group now that problems in the food and sport divisions have been ironed out.

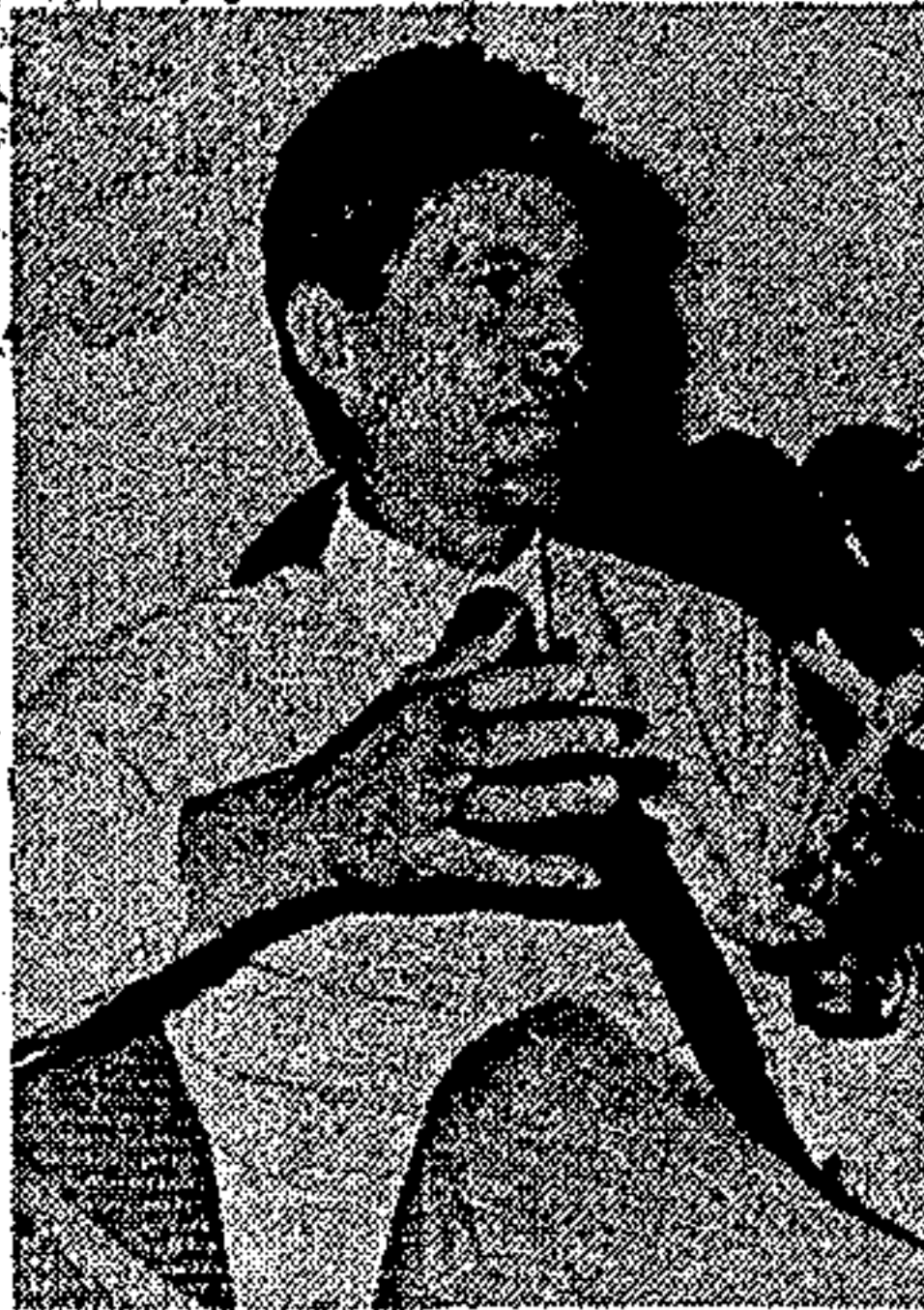
In an interview yesterday Egan said: "As the core business — including cinema, production and services — is running well now, I will not be making any changes in that sense, but I want to restore the confidence of the market by achieving results and communicating more effectively."

He becomes MD on February 1 following the resignation of present MD Anthony Salusbury, who informed associates on January 1 that he would be leaving the group at the end of this month to take up the post of MD of Sun Couriers, a company in the fold of United Service Technologies (Uniserv).

Egan could not comment on who would take over his previous position as group financial director and CE of the services division.

He was reluctant to expand on his plans, but said these would be more for the medium to long term, with few changes to the group which was running well.

He said the market had not responded to the rationalisation of the food and sport divisions as the changes had come to fruition only in the last few months. The share closed at 140c yesterday after



● EGAN

Picture: Catherine Ross

reaching a high of 190c in February 1990 and a low of 100c in August 1990.

However, Egan said the strong recovery in the two divisions would be reflected in the group's results for the six months to December which will be out early next month.

In the year to June 1990, Interleisure reported an 11% increase in earnings to 18,9c a share on a 3% increase in turnover to R386,1m.

Egan said the group might have to build a track record for a year or two before the share would be fully rerated.

Egan said Interleisure was still hoping to get permission to screen

films on Sundays, and the group had undertaken extensive market research which showed an overwhelming response in favour of this proposal. However, the matter was in government's hands.

He said the extra day's trading would boost Ster Kinekor's growth.

Egan said the high gearing ratio of 39% 18 months ago (20% at the June 1990 year-end) had come down substantially, and the group's improved cash position would be reflected in its results.

The drop in gearing was achieved despite the recent internally funded upgrading — especially in the cinema division, where capital expenditure of R20m was budgeted for the expansion of cinema facilities.

Egan expects Interleisure's interest bill for the six months to December to be half of the R4,3m reported at the December 1989 interim stage.

Egan matriculated in 1971 and studied for a CA at Wits University. After completing his articles at Deloitte, he joined the Rennies Group and in 1983 was appointed as financial director of Holiday Inns.

In 1985 he became financial director of Kersaf/Federale-controlled Satbel, and became Interleisure financial director when it was listed in 1987 after Satbel acquired control of Mike's Kitchen and Squires Loft.

End SA boycott ²⁹² — music alliance ^{1/2/91}

The Argus Correspondent

JOHANNESBURG. — In an historic move, the SA Musicians' Alliance (Sama) has called for an end to the cultural boycott — in its present form.

Sama recommends the boycott be replaced by a selective boycott, in which visiting artists are asked to contribute towards cultural development in South Africa.

The alliance has taken steps to cement relationships with the American and Australian musicians' unions to arrange reciprocal exchange visits.

Lambada group

Sama said it had become instrumental in dictating the flow of artists to the new SA, and was responsible for bringing Lambada group Kaoma.

It believed the continued cultural boycott — in its present form — "will seriously affect the long-term future of music in particular, and culture in general in South Africa".

The organisation said the boycott would have little further role to play in the near future while a reassessment of the boycott was a fundamental requirement.

Sama said the boycott had succeeded in prompting new political developments but the SA government had subjected musicians to censorship and arbitrary banning. It was time to actively counteract this state of affairs.

Sama argued that even if apartheid were abandoned tomorrow, insufficient groundwork had been done to reactivate or build cultural facilities and resources.

Sama proposed:

- A period of grace of 12 months when all visiting artists, whether commercially or non-commercially, be asked to contribute to cultural development — financial assistance, workshops and the imparting of technical skills in recording, production and business.

- The formation of a new, credible, non-partisan, non-racial musicians' union to operate locally and internationally.

- The establishment of an alternative, non-partisan, broad-based music trust to get international funding for music projects.

- A request be made to the Association of the South African Music Industry to match any contribution made by an international artist who wants to donate money earned in SA.

Negative influence

The document said the boycott had negative influences: lack of exposure and opportunity for South Africans to work overseas and a widespread sense of cultural inferiority.

In a statement, it said that if the boycott was removed suddenly "many vested interests ... could swamp the country with international artists."

SA artists would be pushed off the stage and "forgotten" in the rush to watch and write about international artists.

PARTLY A VIRGIN

FIM 1/2/91

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The ANC's Cultural Desk, wherever and whatever it is, has decided in its wisdom to suspend the cultural boycott in order that someone or something called Kaoma may perform in SA. I am unsure whether the sports boycott is also administered (not the right word, but I can't think of a better one) by the cultural desk, but there, too, an exception has been made in favour of a boxer.

When I saw these announcements in the newspaper the first thing that sprang to mind was a weary and familiar classification: Third World. But what does Third World mean, apart from being a vague short-hand for incompetence, poverty and a lack of punctuality?

Before gaining its connotation of rich and efficient, First World referred generally and neutrally to western Europe, North America, Japan and other industrialised nations.

Second World never seems to have caught on but I have an idea it was intended to refer to the Eastern Bloc.

Third World, presumably, is almost everyone else but specifically the underdeveloped and poor countries of Africa, Asia and Latin America, countries which had been colonised and pillaged.

I may have got some of this wrong but it is interesting to see what has become of these terms. (Second World has almost fallen away.)

First World now means rich, clever, efficient, educated and productive. But it also means white, materialistic, greedy, selfish and arrogant. It all depends where you're looking from.

Third World, if you're in it, means vir-

tuous, poor, noble, bullied and helpless. From outside, Third World looks more like black, lazy, unproductive, inefficient and surly.

Perhaps these loose perceptions are justified, perhaps not. But none of them fits my reaction to the ANC's inconsistency on cultural and sporting matters.

A better definition

The First-World mentality is distinguished by its instinct that things must work, allied with a deep belief in the importance of the individual. It prizes effort and efficiency, and understands the importance of reward. But it has also spent hundreds of years devising political methods aimed at protecting individual citizens from the tyranny of collective will. No democracy is perfect, of course — as Churchill pointed out, it's the worst political system apart from all the others — but the First-World outlook acknowledges this and keeps working at it. Hence, paraphrasing Irish Judge John Curran: "The price of liberty is eternal vigilance."

The Third-World outlook takes little account of the individual and much more of the tribe, sect, movement or "people." Because the individual is of no importance in the Third World, life is cheap. Values tend to be expressed in absolutes: right and wrong, hunter and hunted, oppressor and oppressed. Third-Worlders often take refuge in visceral reactions because they are essentially neurotic and unable to take responsibility for themselves.

Whereas the First World believes in the

Rule of Law, the Third World cannot really understand the concept (because it does not value the individual) and prefers to believe in the rule of particular laws.

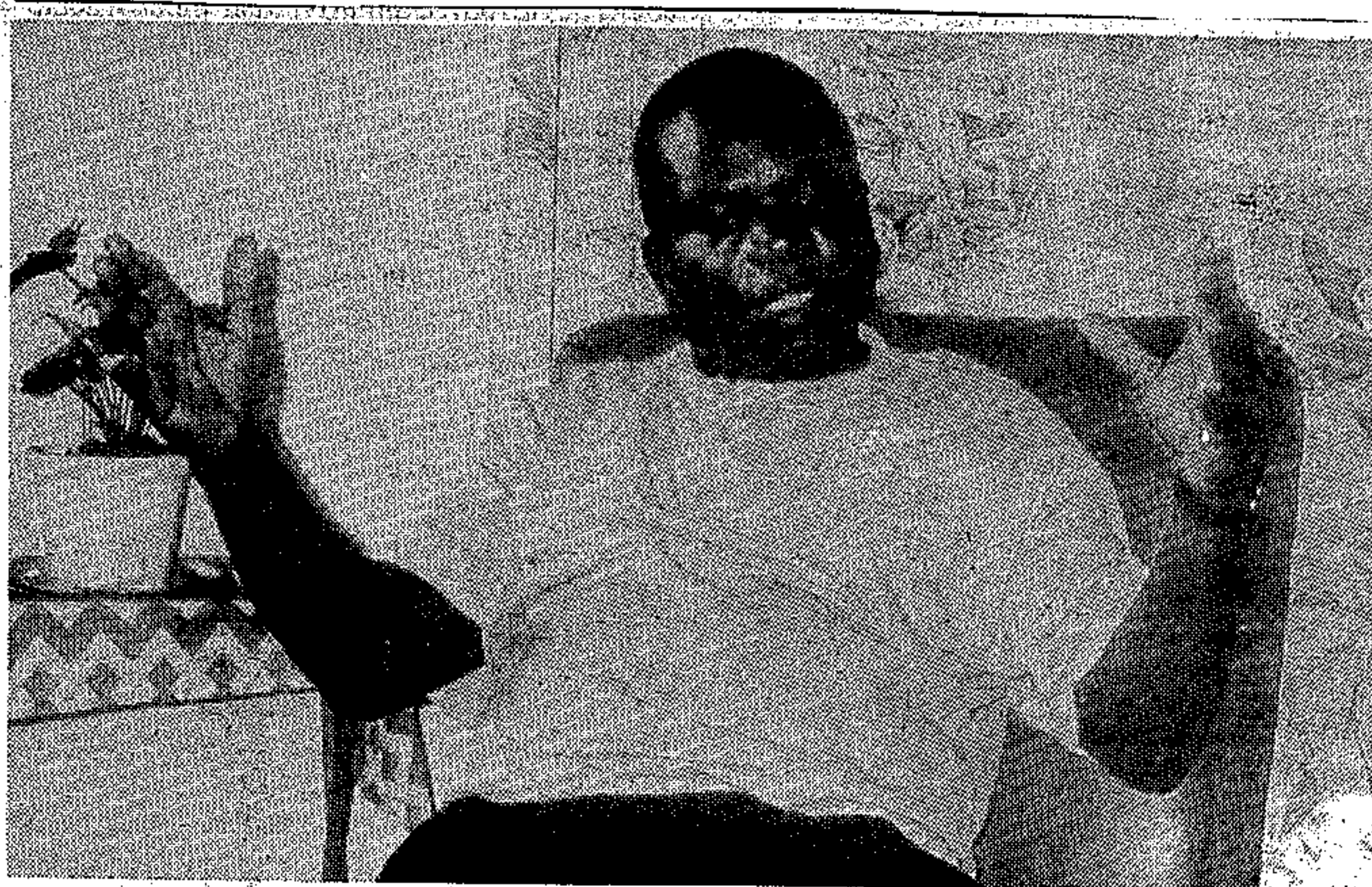
Traditionally, First World indicates white, Third World means other races. But this is not fair. Some famous white Third-Worlders include Hitler, Mussolini, Stalin, Senator Joe McCarthy, the Ku Klux Klan, a few Nat prime ministers and thousands of communists. Among the black First-Worlders: the chairman of the US Joint Chiefs of Staff, Gen Colin Powell; US civil rights leader Martin Luther King; Enoch Dumbutshena, the former Chief Justice of Zimbabwe; and thousands of SA taxi-drivers.

Apartheid was always a Third-World ideology, of course. The latest idea to improve things, affirmative action, will only confirm our Third-World status. Businessmen will be forced to hire according to race or gender, not individuality. I wonder if it has dawned on the ANC that in order to make affirmative action by skin colour legally enforceable, they would need race classification laws.

It is this kind of intellectual slackness that reinforces my reaction of Third World when I hear of exceptions being made to the sports and cultural boycotts. The boycotts were once based upon a principle: to make exceptions is to destroy that principle. It is like being partially a virgin.

Evil or weak men betray their principles all the time. But what is even more disturbing is when there is no understanding of what a principle is. And here we have hit on the essence of the Third-World mentality.

David Williams



Selaelo Dan Maredi ... 'We have to make South Africa the mecca of black art'

Exiled Workshop '71 director to bring his plays home with him

SELAELO DAN MAREDI swept the tiny, sun-baked courtyard, apparently oblivious to the buzz of excitement that permeates Alexandra township, near Johannesburg, in the early evening.

Back home after 14 years — almost to the week — of self-imposed exile in America, the playwright/director wielding the grass broom did not look like a man who had taught in prestigious American universities, among them San Francisco State University and Stanford.

But his activity on this evening symbolised the reunion of Maredi and his motherland. He expects to return for good later in the year.

In a month he will return to New York to fulfil directorial obligations, which he will follow with a two-month Chicago run of *Survival* — the production he left the country with in 1977. The end of the tour will mark his homecoming.

Maredi's return home is expected to signal South African premières of the 10 or so plays he produced while abroad. Immediately on his return he will stage *Survival* with Peter Se-Puma, one of the black performers for whom he has a high regard.

He has one main ambition to realise: "We have to make South Africa the mecca of black art. The number of African-Americans interested in visiting this country is unbelievable. By the time they come we must have perfected our art. But to do this there must be courage and unity among us."

Another ambition is to impart the theatrical knowledge he acquired in America. He wants to see South African theatre "run by and for the people".

To Maredi, the day he left his homeland in the wake of the bloody June 16 1976 uprisings seems like yesterday. He was part of Workshop '71's experimental four-hander *Survival*, which also featured Seth Sibanda, Fana Kekana and Themba Ntinga.

"*Survival* is a somewhat autobiographical production which compares South Africa to a prison," he says. "As it turned out South Africa

Playwright and director Selaelo Dan Maredi, who went into exile 14 years ago with the play *Survival*, has returned home. He spoke to **PAUL ALEXANDER**

was more of prison than prison itself."

Maredi, 52, was a founder member of Workshop '71 with Se-Puma, James Mothoba and Hilda Ramawela — "an Alex teacher who has shown an interest in returning to theatre". Workshop '71 was an Alexandra fringe theatre company.

Recalls Maredi: "Workshop '71 was the only theatrical organisation which, during its time, intensely conducted workshops (in the townships) on acting, playwriting and directing."

As far as Maredi, who has no formal theatrical education, is concerned, experience is what counts in the performing arts.

"Drama is something that can be self-taught. It's derived from a people's culture. African theatre comes from oral story-telling. Even today, a look at black theatre is still tied to oral history."

He hopes to stage all his American productions here, particularly his latest, *Absalom's Song*, which is still in production in Los Angeles.

Absalom's Song deals with the relationship between a white woman and her black gardener, whom she suspects of being a member of Umkhonto weSizwe. It is set in the suburbs at the time of the early MK attacks.

"The work deals with the paranoia of the white community. *Absalom's Song* tries to educate the South African white community that there's no need to go on living in a state of fear, as we are all oppressed — blacks physically and whites psychologically."

The setting of all Maredi's plays is South Africa. "In my plays I find the South Africa of (the time) before the arrival of the whites — the past. Then there is the South Africa of the present and the vision, dreams and hopes of the future."

New Cape group tackles theatre's future

A GROUND-BREAKING initiative underway in the Western Cape aims at changing the face of theatre in the region.

Spearheading the move is the Theatre Action Group (TAG), which has drawn together for the first time a broad spectrum of people involved in not only protest and community theatre but also Capab and the drama departments of the universities of Stellenbosch and Cape Town.

The group has devised a programme of action for 1991 which, as it stands, will bring theatre to hitherto neglected areas such as Cape Flats ghettos and shanty-towns.

Mike van Graan, director of Cape Town's Community Arts Project (CAP) and TAG's chairman, explained how the group came about. It was spurred by "recognition of the need to pool our skills and resources and the need for a common vision".

That mutual recognition was fostered by a series of debates CAP ran which focused on theatre in a changing South Africa: the form it should take, its function and the challenges facing it.

Now, through TAG, the debate and self-examination are continuing. But, as Van Graan pointed out, "We're debating the issues through the work that we do rather than becoming embroiled in cultural politics."

In fact, TAG — by drawing in people asso-

W - E/Mar 1/2-7/2/91
Cape Town's Theatre Action Group has drawn together a broad spectrum of theatrical organisations to tackle the problems facing the theatre of a new South Africa. **GAYE DAVIS** reports from Cape Town

ciated with Capab — is acting in defiance of an injunction issued by the National Interim Cultural Co-ordinating Committee last year, that no discussions be held with performing arts councils until a list of demands had been acceded to.

"TAG is a loose grouping," said Van Graan. "We're bound by common aims: to develop theatre in all its forms in the Western Cape and especially in communities which lack theatre skills, resources and traditions."

"It's an exciting initiative. We all realise that, in the long term, money for the arts is not going to be so easy to come by, not when so many people's basic needs have to be met."

"So it's in the interests of theatre people to develop people's interest in the arts. Practitioners need to come together and look after themselves, struggle for their art."

"We hope to develop a much wider theatre culture — to develop audiences who can sustain theatre."

"We're also interested in developing a whole range of theatrical forms, such as street theatre

— which is a way of taking theatre to the people instead of expecting them to come to it."

292 TAG's basic working principles revolve around a commitment to non-racial, non-sexist, democratic practice — and while individuals who are part of TAG may support any political organisation, TAG itself is non-aligned.

It is also actively committed to initiating programmes and activities to achieve its aim.

The 1991 programme of action aims to bring theatre to previously neglected areas. So far six venues have been selected in Khayelitsha, Mitchells Plain, Guguletu, Athlone, Mbekweni (Paarl's black township), and Stellenbosch.

In April, children's plays and workshops will be staged at these venues, to be followed by productions geared for adults.

Among other events planned is a theatre festival in September, featuring all the works prepared during the preceding eight months.

Woven in among these events are scheduled discussions of theatre aesthetics, a festival of dance and a focus on "theatre for development". At year-end, TAG participants will take to the beaches, streets and shopping centres — to perform, not relax.

● Anyone interested in being part of this initiative can attend the next TAG forum which will be at CAP, 106 Chapel Street, Woodstock on Sunday February 10 from 10 am to 12 noon.

'Door still open for rugby talks'

292
Star 4/2/91

CAPE TOWN — The South African Rugby Union had never said it was against the formation of a single controlling body for South African rugby, SARU president Ebrahim Patel said yesterday.

Delivering the keynote address at the launch of the South African Schools Sports Congress (Sassco) at the University of the Western Cape, Mr Patel said the breakdown in talks between Dr Danie Craven's SA Rugby Board (SARB) and SARU was only temporary.

Suspension

The executive of SARU issued a statement last week announcing a suspension of talks in protest against the inability and unwillingness of "this Broederbond-inspired Rugby Board to understand the ethos of non-racialism and the aspirations of the oppressed rugby players in South Africa".

On Thursday Dr Craven said the doors were still wide open and the board would welcome further talks with SARU.

Mr Patel, who is also vice-president of the National Olympic and Sports Congress, pledged the NOSC's support for Sassco, and said that if the

SARB took the destiny of South Africa in international sport seriously, it would resume talks as soon as possible.

SARU would lift its suspension on talks with the SARB if it dropped its "Afrikaner arrogance, its paternalistic and humiliating approach, and stopped using the press as a propaganda machine to intimidate SARU".

He said SARU would not be co-opted into the SARB.

"We have survived without the SARB for more than 100 years and we can carry on without them for another 100 years," Mr Patel said.

He said SARU knew more about nonracialism than the SARB and that it could learn from SARU.

Unify

"We bear no malice towards our white counterparts; they have nothing to fear from us."

About 80 delegates from as far afield as the southern Cape, Karoo, eastern Cape, Border, Transkei, Natal, southern Transvaal, Soweto, eastern Transvaal, Free State, northern Transvaal and northern Cape attended the launch of Sassco.

The body will try to unify schools sport and organise it on a national basis. — Sapa.

Athletics unity sought

Star 4/2/91 292

Unity talks in South African athletics gained momentum at the weekend when the South African Amateur Athletics Union's executive held two meetings in Cape Town.

After meeting the executive of the SA Athletics Congress on Friday night, it was agreed in principle that there should be one unified body to control athletics in South Africa.

At the meeting between the SAAAU and the executive of the SA Amateur Athletics Board, agreement was reached on the need for one national athletics organisation.

After the two meetings, it was agreed to release the following statements to the media:

"After meeting the executive of the SAAC on Friday night, we

decided in principle to work towards one unified body to control athletics in South Africa. We realise how difficult it will be, due to the long history of apartheid and deprivation in our socio-political and sporting set-up.

"We decided to start a working relationship which will entail the putting up of interim structures working on these problem areas and monitoring the process to unification.

"We undertake to meet again in the near future.

"Following the meeting between the SAAAU on Saturday and the executive of the SAAAB, agreement was reached on the need for one national athletics organisation in a truly democratic SA." — Sapa.

ROUND
THE WORLD



BOB HAWKE

SA returning to world fold

Sowetan 4/12/91

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BRITISH Prime Minister John Major and Australian counterpart Bob Hawke are spearheading a two-pronged international drive to bring South Africa back from the cold.

And if they are successful, it could lead to dramatic changes for South Africa within two

years.

Major has already made it clear that he wants the Commonwealth to drop all sanctions as soon as possible.

Hawke is leading the campaign to get South Africa back into world sport. He envisages a full Springbok team taking part in next year's cricket World Cup in Australia and New Zealand.

There is also a strong belief that South African athletes may yet compete in the Barcelona Olympic Games next year.

And its footballers could be among the world's soccer elite in the 1994 World Cup finals in the United States.

The *Observer* reports that Major was told of the contents of De Klerk's speech in advance and

called in new Commonwealth Secretary-General Chief Emeka Anyaoku to urge him to make a "fresh start" on South Africa.

According to the *Observer*, Major also warned him that the European Community and the United States would shortly be abandoning all except arms sanctions, and that the Com-



JOHN MAJOR

monwealth should not be left behind. - Sowetan Correspondent.

Call for end to cultural bans

By VICTOR METSOAMERE

THE South African Musicians Alliance has called for an end to the cultural boycott and recommends a selective boycott which will require visiting artists to contribute toward the cultural upliftment of South Africa.

And the alliance has with immediate effect opened doors to exiled South African artists to perform here at any time of their choice.

A Sama statement cited the detrimental effects of the cultural boycott in its present form to the improvement of local artists and cultural links with overseas artists as well as the dramatic shift in the socio-political scenario since February 2 1990.

According to Sama, the cultural boycott is one of the numerous political weapons - albeit with secondary cultural implications - that have led to the new developments in South Africa.

Apartheid

"Pretoria no longer wishes to maintain apartheid through sheer force. It now seeks to present itself as eager to dismantle apartheid through legitimate consensus politics," said Sama spokesman Jabu Ngwenya.

Over the years local musicians' works were subjected to summary censorship and banning, directly inspired by a vain discriminatory strain - in true apartheid style.

The alliance says the cultural squeeze, in its present form, has and would seriously affect the future of South African music and culture in general.

Harmful

Some of the harmful effects cited are lack of exposure to other cultures, lack of exposure to performing artists from other countries, lack of opportunity for local artists to work outside South Africa where they could experiment and develop themselves.

Furthermore, the complete isolation has created a widespread sense of cultural inferiority among performers and audiences alike, Sama said.



JABU NGWENYA

This relaxation of the boycott would spawn healthier relationships with overseas musicians' organisations.

The alliance has so far begun a process of reciprocal exchange visits with the American and Australian musician bodies and has made an example of the selective boycott through allowing the French Lambada group Kaoma to perform here on condition they donate to charity and hold educational clinics involving local artists.

Boycott

Sama maintains that the cultural boycott has in the past deprived local artists of learning from visiting artists.

The other aspect of the ban was the isolation of Government-funded and homeland-based venues. These isolation measures have as a result deprived musicians of a chance for self-expression and livelihood, said Sama.

Sama has proposed that:

- * A 12-month grace be instituted during which all visiting international artists for any reason will be requested to contribute towards the cultural development of South Africa.

This could be either in the form of financial assistance or workshops recording and producing;



Lambada band Kaoma ... allowed to perform here.

- * Sama will establish itself or help in the formation of a new, credible, non-partisan and non-racial musicians union to operate both here and abroad in direct co-operation with musicians organisations in other countries.

The reciprocal exchange with other bodies abroad would automatically allow local artists to perform in other countries and vice-versa;

Donations

- * An alternative, non-partisan, broad-based music trust be established which can begin to receive international funding for music projects;

- * Sama requests the Association of South African Music Industries to match any contribution made by an international artist who wants to donate all or some of their South African royalties to cultural projects here;

- * There be an endorsement of the free inflow of books, newspapers, journals, magazines, videos and films as well as other

ideas that could promote and lead to the building of a new culture of democratic and humanistic values.

This is because, Sama argues, creative music production cannot occur in a vacuum.

Promoters

The summary removal of the boycott could produce detrimental effects ranging from some vested interests, such as promoters, resorts, television and radio stations and record companies could, in their collective power, swamp the country with a string of international acts.

The move could sweep local artists off the deserved limelight.

To counteract such a move, a strong but fair inflow of international performers should be allowed, Sama said.

Other moves to be considered are the protection of the rights of local artists and to ensure legitimate the involment of vested interests in the cultural operations following the total reprieve of the cultural boycott, which is to take place when an agreement with record companies and their contracted international artists has been reached.

The conditions of clinics and financial contributions to charity or educational causes by visiting artists will remain in place.

SA athletes in training for Olympics

Star 5/2/91

By Monica Nicolson

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South African athletes are not confident they will be competing in the 1992 Olympic Games — but they are still training with the Olympics in mind.

Most athletes interviewed by The Star agreed that even if they were allowed to compete, they would not be ready and the country would not make a good showing because of the effects of sport isolation.

Springbok track and field coach Danie Malan said there were no experienced runners with much chance of doing well and that promising youngsters had had no overseas exposure or training.

Another problem would be getting athletes into peak physical condition as the local athletics season was from February to March and the overseas season peaked in July and August. For athletes to get into the team, they would have to train from February right through to May and run many races to prove themselves.

Not only athletes would need to improve, he said. Managers and coaches would have to be psychologically very strong and become much better at organising teams.

"We won't be ready for these Olympics — maybe in 1996," Mr Malan said.

Middle-distance athlete Jean Verster has spent several years studying overseas and said South Africans would have to change their approach to training.

"At the moment, we train with short-term goals in mind — but overseas athletes have a four-year plan to gear up for the Olympic Games.

"Most athletes don't believe they will be competing next year and are taking each season as it comes," he said.

Ultra-marathon star Frith van der Merwe agrees that the chances of a South African team competing next year are slim — but she has changed her training tactics "just in case".

Instead of going for ultra-marathons, she is concentrating on improving her speed in the internationally accepted marathon distance of 42,2 km.

"I'm trying to get faster to achieve a competitive time of 2 hr 25 min by focusing on short distances and track work.

"International competition would be really wonderful and something to aim for," she said.

Middle-distance runner Elana Meyer said she would be ready to compete overseas tomorrow if given the chance — but thinks she'll only be at the 1996 Olympics.

Nevertheless she is training hard and getting ready to compete psychologically.

"It's not my short-term goal, but the thought is still there at the back of my mind.

"Mentally, it will be a big change as we're not used to such pressure. But we need international exposure and competition to push us to our limits. Here, we know all our competitors and their tactics."

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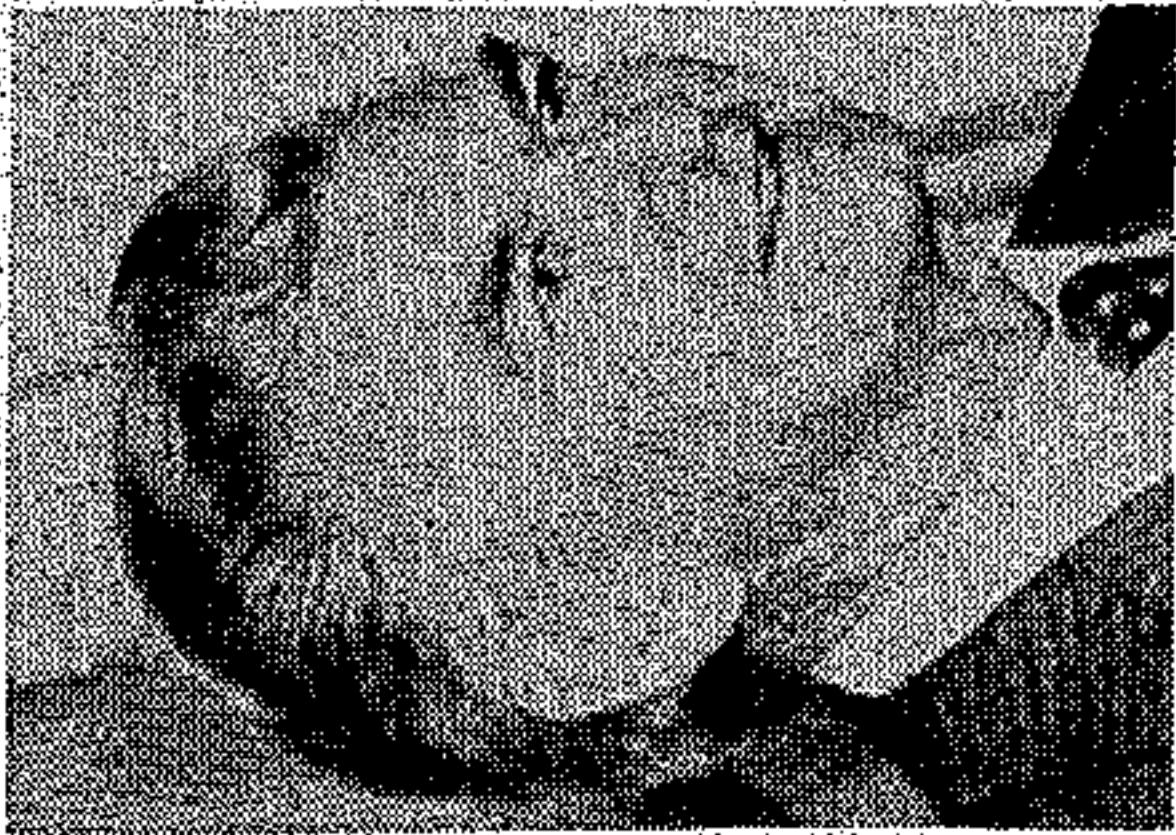
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Hawke, Major want sports sanctions



Mr Bob Hawke

Own Correspondent

LONDON. — British Prime Minister Mr John Major and his Australian counterpart Mr Bob Hawke agreed yesterday that there should be a phased removal of Commonwealth sanctions against South Africa.

During a 20-minute telephone conversation yesterday, the two cricket-loving premiers agreed the process should start with the removal of "people-orientated" sanctions, such as the 1977 Gleneagles Declaration, which discourages sporting contacts with South Africa.

Mr Hawke told Mr Major that because Australia had taken the lead in imposing sanctions, it was now keen to take the lead in removing them.

It remains unclear when that process will start, but Mr Major has stated that he does not want the Commonwealth to lag behind other international organisations in "encouraging and assisting change in South Africa".

The Commonwealth Foreign Ministers' Committee on South Africa meets here later this month to discuss the latest developments.

However, Commonwealth sources believe it is unlikely to take any concrete steps to start lifting sanctions before the October summit in Harare — although an exception could be made for sport.

Both Mr Major and Mr Hawke will be able to capitalise politically should they be instrumental in the speedy renewal of contacts with fully-integrated South African cricket and rugby sides.

Soon after President F W de Klerk's speech last Friday, Mr Hawke indicated his desire to see the Springboks return to

international cricket at the World Cup in Australia in a year's time.

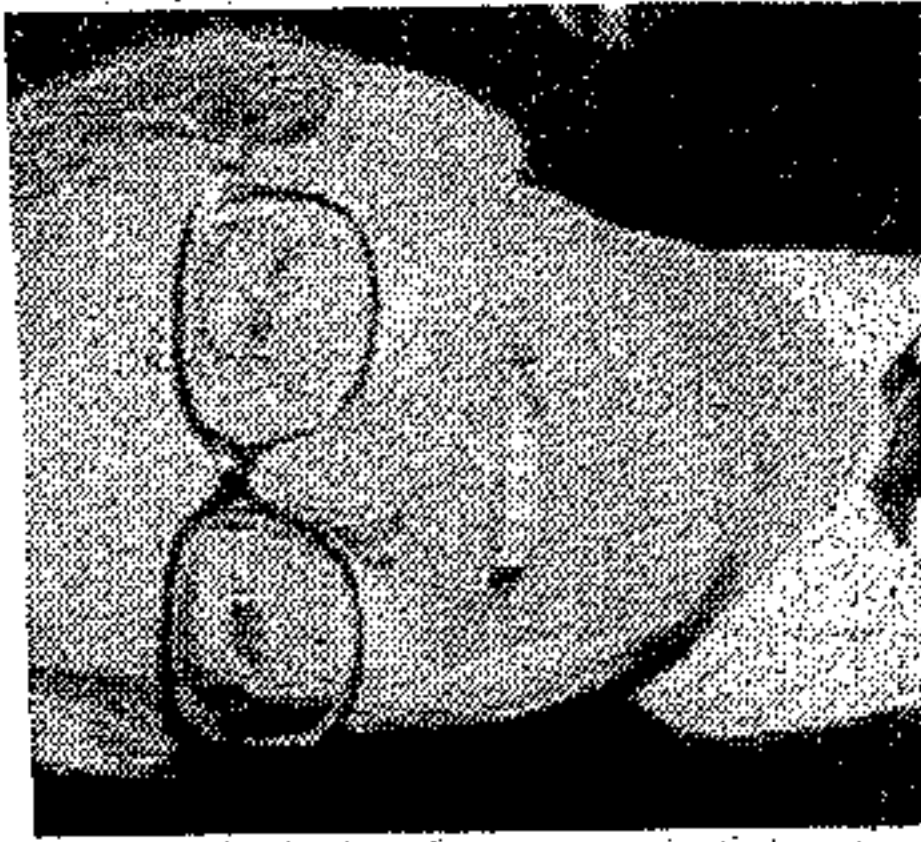
Like the US Congress, the Commonwealth is expected to follow the European Community lead, which undertook this week to start lifting trade sanctions as soon as legislation to repeal the Group Areas and Land Acts has been tabled.

Mr Major is known to want the divisive sanctions issue out of the way as soon as possible, because he envisages an increasingly important role for the 50-na-

tion Commonwealth, particularly should South Africa rejoin it.

The first opportunity Commonwealth foreign ministers will have to consider the Major/Hawke proposals will be on February 15 and 16 at a hastily-convened meeting here of the committee on South Africa.

Under Australia's influence, the committee could offer the carrot of a promise of early re-entry into international competition for South African sporting bodies which are fully integrated, should the political process remain on track.



Mr John Major

lifted soon

Cape Times, Wednesday, February 6 1991 3



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Protest poet Mbuli kept from festival

Sowetan 6/2/91
"PEOPLE'S POET" Mzwakhe Mbuli last week could not attend a Paris film festival featuring a documentary on his work because of a delay in granting him a passport.

Ms Gill Lloyd, a spokeswoman for Mbuli in London, said South African Embassy officials refused to grant him a passport in time, saying that applications must be made two days before the date of departure.

Support was immediately mobilised in London, where the Anti-Apartheid Movement, the BBC, Mbuli's London office and British parliamentarians called South African officials in London and Johannesburg.

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By ELLIOT MAKHAYA

"Even the South African Embassy in London agreed that this was a ridiculous way to treat Mbuli and that they would look into it," said Lloyd.

"Following this surge of support, the passport was issued the next day - too late to get the visa to enter France for the festival."

Mbuli was given a passport for one year, four years fewer than most South African passport holders are automatically awarded. But this is more than his previous passports, valid for only a few weeks or months.

World cautious on SA sports links

Cart Times 7/2/91

292

LONDON. — South African Non-racial Olympic Committee (Sanroc) chairman Mr Sam Ramsamy yesterday warned against "unilateral decisions" by countries like Britain and Australia to renew sporting contacts with South Africa without the support of international sports federations.

Mr Ramsamy stressed that international sports federations should determine "when South Africa is ready for international participation".

● It is reported from Switzerland, meanwhile, that two of the world's largest sports organizations have stated that despite changes in South Africa, it is too early to re-admit South African athletes into the international fold.

Mr Michele Verbier of the International Olympic Committee (IOC) welcomed the changes announced by President F W de Klerk, but said that "only a complete lifting of the apartheid laws" and the integration of South Africa's sports federations would allow South Africa back into the international fold.

Mr Guido Tognoni of the International Federation of Football Associations (Fifa) said South Africa's re-admission depended on approval from the the continental African Football Association and on the unification of the three South African football federations. — Own Correspondent and UPI

Bid to reverse Gleneagles accord

Own Correspondent

LONDON — An ambitious campaign to phase out Commonwealth sanctions against South Africa — starting with sport — before October is being launched by British Prime Minister Mr John Major and his Australian counterpart Mr Bob Hawke.

It was disclosed yesterday that the two leaders are to consult widely with Commonwealth leaders in a bid to win their support. Key countries they will need to win over include Canada, In-

dia, Nigeria, Zambia and Zimbabwe.

Meanwhile, senior Whitehall sources confirmed yesterday that Mr Major could visit South Africa for discussions with leaders — including Mr Nelson Mandela — before October, should there be progress in the implementation of the repeal of apartheid laws.

Mr Major has already discussed the broad issue of sanctions with Commonwealth Secretary-General Chief Emeka Anyaoku.

Sports Sanctions may be lifted

LONDON — International moves to break down sanctions against South Africa gained momentum yesterday when the Commonwealth Secretariat confirmed that a special meeting of the nine-member Foreign Ministers Committee on South Africa would take place in London next week.

British Prime Minister John Major and, for the first time, his Australian counterpart, Bob Hawke, are putting pressure on the Commonwealth to ease sanctions and boycotts, particu-

larly sporting ties, with South Africa following President de Klerk's promise on Friday to scrap the remaining pillars of apartheid.

The 1977 Gleneagles Agreement cutting sports ties with South Africa is expected to come under closer scrutiny at the February 16 meeting, as well as at another meeting of 10 major Commonwealth leaders scheduled for June to review strategy, and at which a decision may be announced.

The countries represented next week will be Australia, Canada, India, Guyana, Tanza-

nia, Zambia, Zimbabwe, Nigeria and Malaysia.

In the European Community this week, the wheels were set in motion to lift the remainder of its 1986 sanctions package as soon as Mr de Klerk's reform legislation is tabled.

This would follow the decision taken at the EC summit in Rome last year to lift the ban on new investments as encouragement to the South African Government.

It emerged after Mr de Klerk's speech that Mr Major had, well beforehand, invited the Commonwealth Secretary-General, Chief Emeka Anyaoku,

to Downing Street for talks about a shift in the organisation's sanctions stance.

Mr Major is keen to have apartheid and South Africa, as a Commonwealth issue, largely settled before the organisation's summit meeting in Harare in October.

At the last three summits, held every two years, South Africa has been a divisive issue, leading to acrimonious words between Britain under Margaret Thatcher, who opposed sanctions, and other leaders who pressed for them to be intensified.

South Africa has effectively been banned from international sport since 1970, and the Gleneagles Agreement signed by Commonwealth leaders in 1977 was a voluntary pact to "do everything possible" to prevent teams from playing against South African sides which were not representative of all communities.

British government officials have indicated they did not believe a specific meeting of the Commonwealth was needed to repeal the Gleneagles Agreement and that a decision could well be reached before the October summit. — Sapa.

Boycott

South 7/2-13/21 91.

● From Page One

have to be discussed and confirmed by a wide range of anti-apartheid cultural organisations within South Africa.

She was not aware of any plans to suspend the cultural boycott yet.

Meanwhile, it has been confirmed that the ANC's Youth League plans to breach the cultural boycott earlier by inviting international artists to perform at a youth festival in April.

Asked to comment on the suspension of the cultural boycott, Sama spokesperson, Mr Jabu Ngwenya, said: "As far as we are concerned, there is no talk of the end of the cultural boycott."

● Full story — Page 11

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IRB ^{Cart Tip} backs ^{8/2/91} SA bid ²⁹² for Cup

Own Correspondent

LONDON. — The International Rugby Board (IRB) meeting in London next month will give overwhelming support to South Africa's carefully planned strategy to host the 1995 Rugby World Cup, senior officials say.

"It's natural justice and in the best interests of international rugby that South Africa host the 1995 World Cup," a famous IRB representative said privately yesterday.

"I am quite certain they will get the vote, particularly now that the Commonwealth is clearly moving to lift the sports boycott."

He is confident Ireland supports South Africa's bid for the 1995 World Cup and that even Wales, outraged by the recruitment of its players for the World XV tour last year, wants to renew links.

The IRB was to have chosen a host for the 1995 World Cup at its London meeting next month. Now it will accept a proposal from SARB president Dr Danie Craven that it defer its decision until November.

Short of a political disaster, it would become a mere formality in November to declare South Africa the 1995 host.

IRB president Mr Ken Smith is to visit South Africa next week to assure the SARB of support.

ANC

puts

rugby

talks

back

on track

By MICHAEL OWEN-SMITH

TALKS on unity in South African rugby are back on track.

In a dramatic development yesterday the South African Rugby Board (SARB) and the ANC met in Stellenbosch where both agreed that rugby unity was a matter of urgency.

The SARB also agreed that:

● The separate controlling bodies should resume unity talks and work for a single non-racial, non-political body before the start of the next rugby season.

● The new body will formulate its policy on all rugby matters.

The president of the SARB, Dr Danie Craven, said: "It is wonderful news. We will be getting together with the South African Rugby Union (Saru) as soon as possible."

The statement is highly significant in that it fulfils the non-political demand by the SARB that has been the main stumbling block to negotiations with Saru so far.

Equally significant is the fact that the ANC requested the meeting and I understand from reliable National Olympic and Sports Congress (NOSC) sources that their delegation included Mr Steve Tshwete, who played a major role in facilitating successful unity talks between the South African Cricket Union and the South African Cricket Board.

The fact that the Western Province Union has returned to Saru after threatening to break away to join the SARB will probably also help to get the two national bodies around the same table again.

The controversial moratorium is not mentioned in the statement but there is a growing belief that it is going to be discarded.

● NOSC praises FW

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ANC may be mediator in rugby scrumdown

By Barry Glasspool
and Sapa

292

The ANC could act as mediator to bring about unity in South African rugby and bridge the gap between the SA Rugby Board of Dr Danie Craven and the SA Rugby Union of Ebrahim Patel.

This seems to be the implied message in a statement released from Stellenbosch yesterday after a meeting between SARB president Dr Craven and top ANC sports facilitator Steve Tshwete. The meeting was held at the ANC's request.

The statement said the following resolutions would be recommended to all rugby bodies:

- The unity of rugby in the country was a matter of extreme urgency and must be the

main thrust of negotiations.

- The separate controlling bodies should come together to resume unity talks and work for the creation of a single non-racial non-political controlling body before the beginning of the next rugby season.

- The new body would formulate its policy on all matters pertaining to rugby.

The statement does not refer to the sports moratorium, which has been discarded by the SARB but has remained a bone of contention. Dr Craven has maintained that unity should come first, while other parties insist on the moratorium first and then unity.

Dr Craven said in an interview he expected the on-off unity talks with the SARU to continue shortly. Talks were

suspended by the SARU recently after Mr Patel and his executive claimed the SARB was unwilling "to understand the ethos of nonracialism and the aspirations of the oppressed rugby players".

Dr Craven is also pushing ahead with plans for international contact and is to make a renewed attempt to convince the International Rugby Board that South Africa should host the World Cup in 1995.

In another development, Ken Smith, chairman of the IRB, will visit South Africa next week. He will meet Government officials in Cape Town to be briefed on the most recent political developments.

The climate for South Africa's return to international sport has improved dramatical-

ly this week, with Australia, New Zealand and England all declaring a keenness to tour.

English Rugby Union secretary Dudley Wood said yesterday: "All we are waiting for is a shift in the climate of public opinion."

"Our reasons for suspending links with South Africa were purely a reaction to the feelings of the public."

"But in the light of political changes we have reason to feel optimistic the situation will change."

President de Klerk's opening address to Parliament, when he announced the scrapping of the remainder of the so-called pillars of apartheid, has led to a dramatic about-turn in world opinion towards South Africa and its sportsmen.

12/28/91

CURRENT AFFAIRS

FIM 8/2191

LET'S PLAY BALL

(292)

The ANC made it clear last year that readmission to world sport did not depend on the granting of the vote to all South Africans. Its preconditions were:

- ☐ Repeal of the Group Areas Act; and
- ☐ Unity in sports administration.

President F W de Klerk will see to the first and some sports — notably boxing, football and athletics — are already unified, apart from minor splinter groups. Cricket expects unity before next season.

The ANC is aware of pressure to lift the sports and cultural boycotts, before foreign countries do it for them. It was due to discuss the issue this week, in the knowledge that one of the staunchest supporters of sporting sanctions, Australian PM Bob Hawke, has already reversed his position.

Hawke's sudden about-turn fuels speculation that a cricket tour to this country next season is one way the Commonwealth will tolerate to reward De Klerk for finally scrapping apartheid.

An Australian tour here, rather than one abroad by the Springboks, would make sense. It would generate much-needed revenue for cricket's grass-roots programme and provide another dimension to political progress.



Putting them through their paces ... Jazz musician Gerry Spencer leads a rehearsal of second-year Mapp students at the Joseph Stone Auditorium in Athlone

Photograph: RASHID LOMBARD

School that's mapping out a future for young jazz talent

DUKE Ngcukana has to shout to make himself heard over the guitar riffs, piano chords and trombone blasts bouncing off the walls: "It's chaos, man, it's chaos," he says. "But we're getting there, we're getting there."

It's day two of the first term of the new year. Pupils and teachers are getting to grips with timetables and classes are slowly getting underway.

But this is no ordinary school.

Down the corridor comes veteran jazz musician Gerry Spencer. He buttonholes Ngcukana: "Duke, we've got to have audio for this term. I've spoken to some guys who say they can give us the equipment at factory prices."

"Get a quote from them," says Ngcukana, before leading the way on a conducted tour through the Joseph Stone Auditorium.

Situated on Klipfontein Road, Athlone, the Joseph Stone was for 20 years the subject of a boycott as effective as it was informal.

Bearing the brunt of the boycott was the Eoan Group, which administered the theatre, ran drama, dance and music classes, and staged the occasional production.

Formed in the Thirties, the Eoan Group, whose members were classified "coloured", once enjoyed the distinction of being South Africa's only opera company. Many former pupils have carved out international careers for themselves, such as Gordon Jephias, who has coached opera star Luciano Pavarotti.

But the Eoan Group committed the political "crime" of accepting state funds to keep its operation going. Over the years, audiences whittled away to little more than the parents and friends of those performing on its stage.

At least, that's the official history. As far as Ngcukana is concerned, the "real reason" for the boycott was that the Joseph Stone — the only fully equipped theatre within reach of Cape Town's black community — was designated solely for the use of people classified "coloured".

Today, the boycott is a thing of the past, thanks to the alliance forged two years ago between the Eoan Group and the grassroots cultural organisation, Mapp (Musical Action for People's Power).

The agreement won the Eoan Group much-needed political credibility and gave Mapp the space it desperately needed to accommodate a rapidly expanding cultural agenda, one of the main items on which was establishing a school for aspirant jazz musicians.

"It's incredible to believe that this place stood for 20 years without being touched," says Ngcukana, gesturing towards rehearsal and music rooms.

In one, a four-person ensemble is getting down to work, gathered around a battered upright piano. On the wall is a poster, with the handwritten legend: "Who are you? What are you looking for?"

Along the corridor, Ngcukana throws open a

GAYE DAVIS discovers the noisiest school in Cape Town, but it's all music to organiser Duke Ngcukana's ears

door marked "Showers" and "Men's Dressing Room". Crammed behind new pine desks, about 25 new students are receiving their first lesson in music theory from third-year University of Cape Town music student, Colin Miller.

"We've registered 23 first-years," says Ngcukana. "Others we had to turn away, but some are 'squatting' — attending classes without being officially registered."

This means they don't get paid the R200 a month subsistence allowance Mapp gives its full-time students — but their chances of getting admitted next year are enhanced.

Backstage, amid a jumble of props and flats from previous theatrical productions mounted at the theatre, a young man sits quietly picking away at his guitar. In the wings, another student practises at a piano. There is no music rest, so he balances his sheet music on the piano lid, peering awkwardly down at it.

Moving carefully, two students tote a double-bass up a narrow stairway, headed for another room where they and the other members of their ensemble will spend the morning working.

"We need a building for ourselves," says Ngcukana. It's the biggest item on a long list of needs, but Ngcukana, who was employed as a teacher by the Department of Education and Training for 15 years, is used to making do without basic essentials.

People told him it wasn't possible to devise a two-year jazz curriculum that would be worth anything: then he made contact with pianist Fred Kuit who achieved the impossible in three short months and is now one of the school's three full-time teachers.

First-year students attend morning classes for a general grounding in theory and technique. In their second year, they form ensembles — each comprising three or four students and their teacher — the emphasis being on getting out there and performing.

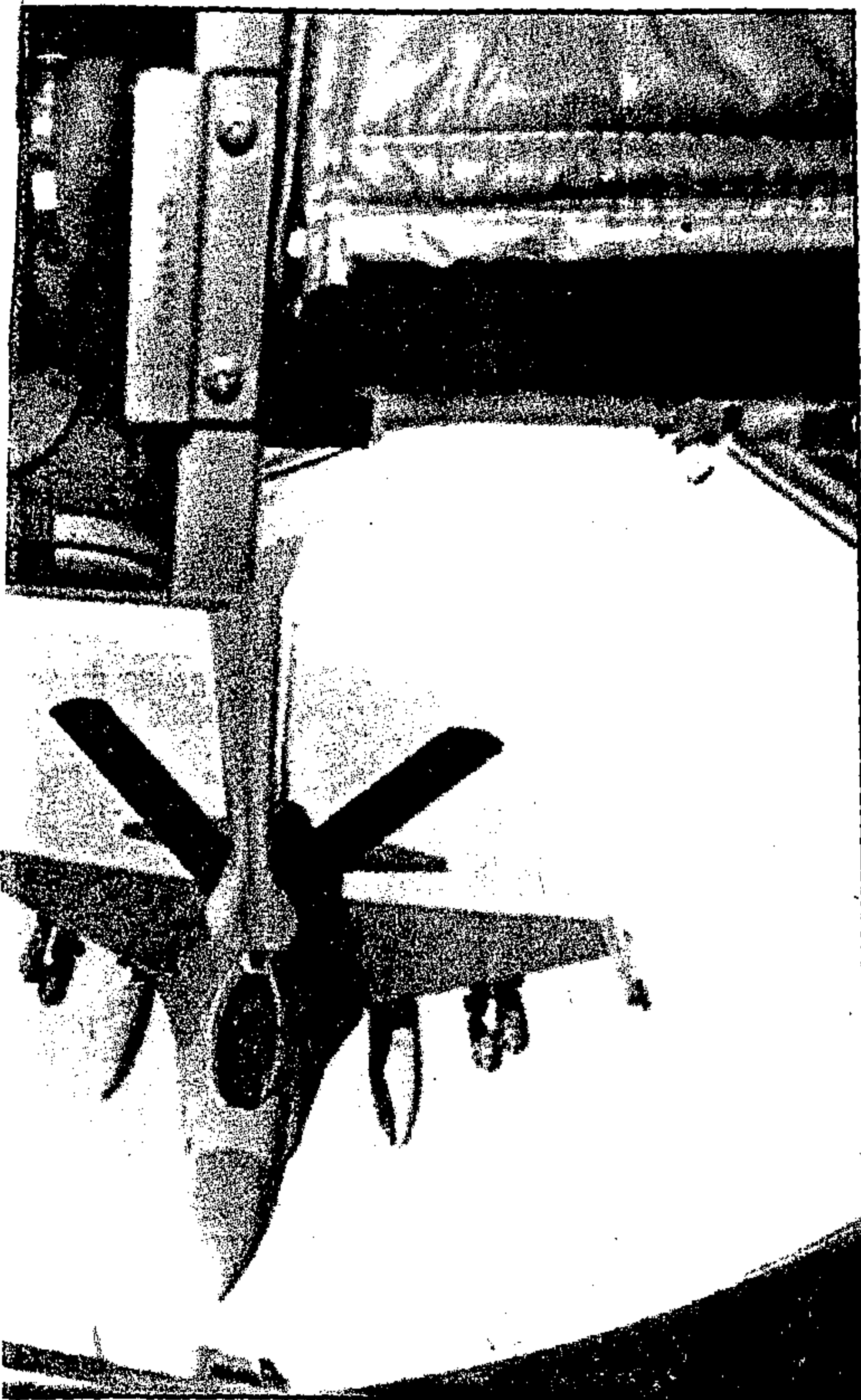
Ngcukana recalls with pride the case of the Mapp pupil who was recently accepted for a jazz course at the University of Cape Town. "Because music isn't offered as a subject in the (black) school system no-one has the skills to get accepted to study further," he says. "The University of the Western Cape has only one black African student in its music department. So there's a great need."

"It's impossible, in fact, to do justice to all the talent out there with the resources we have."

Mapp also runs an outreach programme, funded by Shell, which takes teachers — all either professional musicians or music students — to township venues each Saturday. It works two ways, as Ngcukana explains: children get a chance to learn to play an instrument and the programme provides a source of employment for the professionals.

SA

Australia



Kentucky, is seen reflected in a mirror aboard his KC-135 as an F-16 being refuelled in midair. Picture: Reuters

Sanctions:

EC spells

out terms

BRUSSELS — European Community Foreign Ministers agreed yesterday they would lift sanctions against South Africa as soon as President de Klerk started fulfilling his pledge to repeal the cornerstone apartheid laws.

"The President is tackling the three cornerstones of apartheid," said Luxembourg's Jacques Poos, who chaired the Ministers' meeting.

"In these circumstances, the European Community will begin preparations so as to lift sanctions still in force against that country ... as soon as legislation is set in motion."

It was not immediately clear whether this would happen when legislation was introduced in Parliament or when it finally became law.

President Bush took time off from the Gulf War yesterday to telephone President de Klerk and congratulate him on the "courage" of his speech.

A cautionary voice, however, came from US Senator Paul Simon, chairman of the senate sub-committee on Africa.

He said Pretoria was moving closer to meeting the terms for lifting sanctions — but the US "must continue to give the reform movement our support" until political prisoners were freed and blacks could participate fully in political life.

Fleet Street however was in no doubt, and yesterday continued to praise Mr de Klerk.

The Independent said Mr de Klerk "will go down in history as a major figure whether he succeeds or fails in sustaining the evolutionary approach he has mapped out".

Today newspaper likened the De Klerk reforms to the dismantling of the Berlin Wall.

At the UN, Dr Javier Perez de Cuellar, the Secretary-General, hailed the "constructive initiatives" and hoped negotiations could begin soon.

Despite Mr Mandela's plea that sanctions must still remain in place, several Western delegates said privately that the time was approaching when these could no longer be justified. — Political Staff, Star Foreign Service, Sapa-Reuter.

SA Olympic hopes given boost

MELBOURNE — South Africa could compete in next year's Olympic Games in Barcelona, International Olympic Committee (IOC) vice-president Kevan Gosper said today.

Twelve sporting bodies in South Africa had displayed a willingness to support a sin-

gle non-racial organisation and a high proportion of these represented Olympic sports, he said.

Mr Gosper is a member of the IOC Commission to South Africa next month, the first since South Africa was expelled from the IOC 23 years ago. — Star Foreign Service.

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The rugby world is waiting to welcome the Springboks, reports Tim Glover

Passport to sporting

April 6/24/91

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in," Dudley Wood, secretary of the England's Rugby Football Union, said this week.

"The scene has been a bit unbalanced without such a major rugby-playing force. They will add tremendously to the interest in the game, particularly in the World Cup.

"England will not move in isolation but all of us will look at our programmes and bend over backwards to accommodate them.

"The stance we have taken over the years has not been for any political reason, it has been because of the climate of opinion and the damage that could be done to the game."

South Africa has applied to stage the World Cup in 1995. England were the last official team to

tour South Africa — in 1984.

They lost the Tests 33-15 and 35-

9. The British Lions, who first toured South Africa in 1891, paid their last visit under the captaincy of Bill Beaumont in 1980 when three of the four Tests were lost.

The South Africans have not been seen abroad on a major tour for 10 years and were last seen in Britain in 1969 when Dawie de Villiers led a touring party.

There have been a few rebel incursions.

New Zealand, who were prevented on legal grounds from touring in 1985, sent an unofficial party and two years ago, Welsh players and officials played a prominent role in the visit of an invitation party.

It was a cloak and dagger operation — players and officials went under a cloak of secrecy and when they returned the daggers were out. Resignations followed and Wales broke off relations with South Africa.

However, if the anti-apartheid movement finds it has served its purpose, normal service will be resumed.

The All Blacks are scheduled to visit South Africa in 1992 followed by France in 1993, England in 1996, the Lions in 1997 and Ireland in 1998.

The Springboks are due in France in 1992, England and Wales in 1996 and Scotland and Ireland in 1998.

"We have missed South Africa greatly and they have missed us,"

Ken Smith, the chairman of the International Board, said.

"If the moves to abolish apartheid get through parliament then obviously it would make the situation easier and we would hope things would start moving sooner rather than later.

"I see no reason why South Africa would not or could not travel to Europe, or anywhere else for that matter, within the next few years. They have made tremendous strides in integrating all society in the rugby sphere."

The driving force behind change in South African rugby is Dr Danie Craven, president of the South African Rugby Board since 1956.

Dr Craven, who was 80 last October, has overseen the introduc-

tion of several blacks into the Springbok colours, notably Etrol Tobias and Avril Williams, a development he would never have dreamed of years ago. However, before South Africa is readmitted to the International Olympic Committee, their passport to all sporting pleasure, Dr Craven will have to oversee a mixed marriage between the SARB and the "non-white" South African Rugby Union. It is necessary for the Springboks to operate under one non-racial governing body but there has been a breakdown in talks. Dr Craven feels the SARB has long met all the criteria for allowing his beloved Springboks a place in the sun. — The Independent News Service. □

pleasure

FROM its origins at Rugby School around 1823, the game of rugby football spread throughout Britain. By 1870, soldiers introduced it to South Africa, where it was embraced with a natural enthusiasm. If apartheid is successfully dismantled, South Africa will be welcomed back into rugby union with open arms.

The green-and-gold jerseys of the Springboks have been sorely missed in the international arena by players, spectators and treasurers. Only rugby and cricket have shared such painful withdrawal symptoms over the isolation of South African sport.

"Once normal sporting relations are resumed with South Africa, there will be a race on to fit them

ANC lines up top stars for Jo'burg concert 292

CAPE TOWN — Top international musicians Sting, Bruce Springsteen and Phil Collins might perform in Johannesburg at an ANC-organised concert later this year.

The ANC last night refused to confirm or deny a report in the Cape Town-based South newspaper that it had endorsed the September concert — thereby breaking the 11-year-old cultural boycott.

Local and international record companies also could not confirm whether the musicians would be touring SA.

LINDEN BIRNS reports Tusk Music chairman Derrek Hannan said last night

Own Correspondent

the ANC had asked his company recently about the possibility of bringing out top performers Tracey Chapman, Whitney Houston and Stevie Wonder.

"There's talk of a lot of artists, but at the moment it is all speculation as to who could make up a bill," Hannan said.

He did not think a concert would occur "within the next two or three months".

In its latest edition, South reported that the ANC had already officially endorsed the International Music Concert and had

appointed former UDF publicity secretary Jonathan de Vries as its sole promoter.

ANC information director Pallo Jordan said last night the report had caused "unnecessary sensation".

"The ANC and mass democratic movement's policy on sports and cultural boycotts will continue as a boycott of apartheid," he said.

But any performer, sportsman or academic who prescribed to anti-apartheid structures and who had the approval of the relevant "progressive organisations" was welcome, he said.

B/p 8/2/91

W OVER ANC'S CONCERT PLANS

C/Prem 10/2/91.

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PAC, Azapo say no to ban-busting superstars

A ROW has broken out following claims that the ANC has planned a concert of top international musicians in South Africa for later this year in apparent defiance of the cultural boycott.

The concert, which was a secret until this week, involves bringing top artists like Tracy Chapman, Whitney Houston, Stevie Wonder, Bruce Springsteen and Phil Collins into the country to play for the ANC.

Sources say the festival has been scheduled for September. The concert was this week slammed by the PAC and Azapo.

The PAC said the concert would undermine the cultural boycott. Secretary for culture and sports Fitzroy Ngcukana said the PAC had been aware that some people in the ANC's department of arts and culture were bent on flouting the ban.

"They are doing this through their surrogates like Sama, (SA Musicians' Alliance) and this is disturbing. This is clearly breaking the cultural boycott.

And breaking the boycott will create a lot of strain among liberation movements. We need to be united in matters like this."

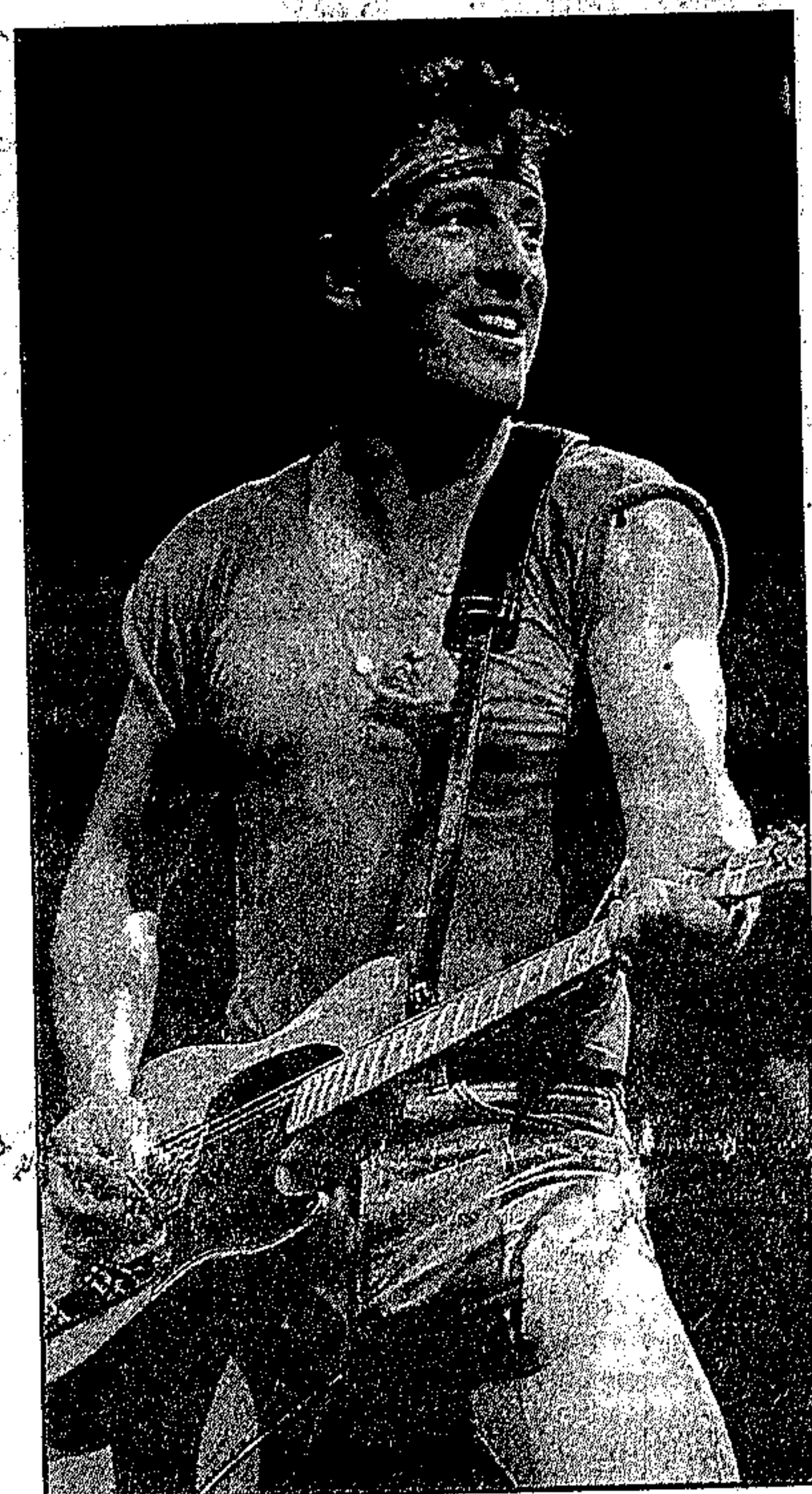
Azapo has not abandoned its stance on the boycott, said publicity secretary Strini Moodley.

"We will not support or encourage any international artist to perform in this country as there has been no significant change and white society must continue to be subjected to a programme of isolation."

In a further swipe against the ANC, he added: "No organisation can assume the right to determine when a cultural boycott should be brought to an end.

"The Black Consciousness movement and Azapo were the prime movers behind the cultural boycott.

"It is through the efforts of Azapo that the international community, particularly artists, have



Born in the USA ... Bruce Springsteen, who is allegedly on the concert's top billing for SA.

CP REPORTERS

were being made for the concert.

ANC information director Pallo Jordan said reports on the planned concert had caused "unnecessary sensation".

But Tusk Music chairman Derrek Hannan was reported to have said the ANC had recently asked his company about the possibility of bringing in top artists.

On Friday, the ANC said it endorsed a selective boycott of overseas artists performing in the country and said it was a misconception that it had always supported a blanket cultural boycott.

However, in the past, ANC-aligned organisations have always maintained there is a blanket boycott.

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■ From Page 1 (292)
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The ANC also said a misconception existed that the cultural boycott totally forbade any exchange with the outside cultural world.
The cultural boycott consisted of two components, said the ANC.
■ To continue to isolate

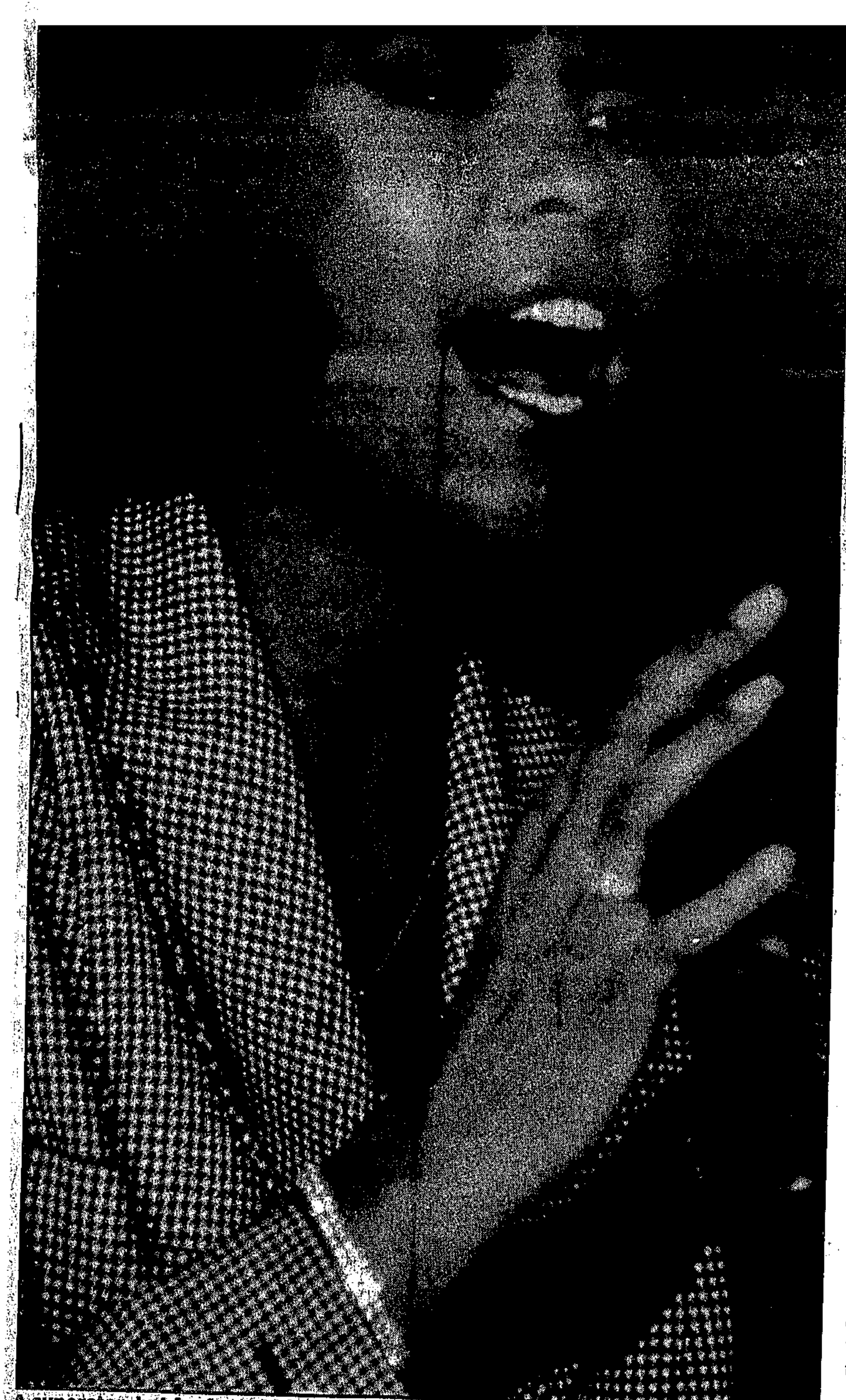
"the apartheid regime" generally and to isolate apartheid's cultural structures in particular.
■ To support a culture for a democratic South Africa, in particular democratic, non-racial cultural organisations.
Meanwhile, the ANC has given a conditional go-ahead to promoters to bring to South Africa chart-topping American

pop stars Freddie Jackson and Bobby Brown on July 6, reports S'BU MNGADI.
Durban music promoter Mdu Ngebo and Move Mkhadha of Johannesburg's Music Interaction have been working behind-the-scenes to bring the artists to FNB Stadium.
In a letter to Mkhadha, ANC department of arts and culture

co-ordinator Wally Ser-

C/Prem 10/2/91.

R



A superstar, but far from Africa... Whitney Houston, who has not said a word about the row over the SA concert which was apparently set up by ANC organisers.

and Phil Collins into the country to play for the ANC.

Sources say the festival has been scheduled for September. The concert was this week slammed by the PAC and Azapo.

The PAC said the concert would undermine the cultural boycott. Secretary for culture and sports Fitzroy Ngcukana said the PAC had been aware that some people in the ANC's department of arts and culture were bent on flouting the ban.

"They are doing this through their surrogates like Sama, (SA Musicians' Alliance) and this is disturbing. This is clearly breaking the cultural boycott.

And breaking the boycott will create a lot of strain among liberation movements. We need to be united in matters like this."

Azapo has not abandoned its stance on the boycott, said publicity secretary Strini Moodley.

"We will not support or encourage any international artist to perform in this country as there has been no significant change and white society must continue to be subjected to a programme of isolation."

In a further swipe against the ANC, he added: "No organisation can assume the right to determine when a cultural boycott should be brought to an end.

"The Black Consciousness movement and Azapo were the prime movers behind the cultural boycott.

"It is through the efforts of Azapo that the international community, particularly artists, have come to realise that they will be supporting racism, oppression and exploitation if they perform in this country."

The ANC would neither confirm nor deny whether preparations



Born in the USA... Bruce Springsteen, who is allegedly on the concert's top billing for SA.

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were being made for the concert.

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However, in the past, ANC-aligned organisations have always maintained there is a blanket boycott.

Jordan was earlier in the week quoted as saying: "The ANC and mass democratic movements' policy on sports and cultural boycotts will continue.

"But any performer, sportsman or academic who subscribes to anti-apartheid structures and who has the approval of relevant, progressive organisations is welcome."

City Press can also disclose that in December last year, Zinzi Mandela, daughter of ANC's deputy president Nelson Mandela, and Ina Perlman, head of Operation Hunger, had sought the blessings of the PAC to bring Stevie Wonder into the country for fundraising concerts in May this year.

In a letter to the PAC, they claimed Wonder was willing to perform in South Africa.

The PAC rejected this proposal, saying the cultural boycott was still in

■ From Page 1 (292)
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co-ordinator Wally Serote said our artists needed to address the lack of skills and facilities in rural and urban areas, expose and run workshops, and it was desirable that funds be raised to ensure continuity by participants after workshops.

Mdhladhla told City Press that if these terms were the only conditions for the tour to take place, he had no doubt Jackson and Brown would consent to them.

Row over the ANC concert

■ To Page 2

Row over the ANC concert



MIKE EGAN: What a good time to take over the top spot

Picture: COBUS BODENSTEIN

Interleisure over sporting hurdles

S/Times 10/2/91

292

DIFFICULTIES of the past few years in the sport and food divisions of Interleisure have been resolved.

The company has produced a creditable performance in the six months to December.

New chief executive Mike Egan says: "Our core business, Ster-Kinekor, is essentially in the consumer retail field and in spite of the continued downturn in the economy and the drop in consumer spending, cinema attendances have held up at levels equal to last year's."

Mr Egan hopes the Government will allow Sunday film viewing, although this would require legislation.

"After last year's restructuring of our sports wholesale and retail divisions, this sector has recovered strongly, particularly The Pro Shop, our chain of golf outlets. Its Christmas trading was a record."

Turnover of the film, sport and food group, dipped marginally to R190,3-million from R200,6-million in the half-year to December 1989. But operating profits were 14% better at R37,3-million against R32,7-million after an increase in margins to 20% from 16%.

Attributable profits were

By DON ROBERTSON

12% higher at R18,8-million compared with R18,2-million, helped by a halved interest bill.

Borrowings were slashed to R18,1-million from R32,2-million as a result of tight capital control and cash from the disposal and franchising of food outlets. Gearing is a healthy 16% compared with 34% in the previous December and 43% six months before that.

The cinema division contributed 45% to operating profits, film and food about 10% each, the sporting sector 12% and services about 22%.

Warned

Earnings were also better at 10,1c a share compared with 8,9c, up 13%, in spite of a rise in the tax rate to 42% from 36%. The removal of export incentives for film production was anticipated and shareholders were warned of a rise in the tax rate.

An interim of 4,75c a share has been declared (4,25c).

After this fine performance in the first half, Mr Egan is confident that the growth rate will continue.

He has taken cognizance of criticism that the sporting and food divisions depend too heavily on entrepreneurial specialists. He has franchised all its restaurants, such as Mike's Kitchen, Bimbo's, Squire's Loft and The Porter House.

A minority share in Intersport has been sold to management.

"They are all committed in

the longer term, and I am sure the strong recovery in recent trading reflects their renewed enthusiasm."

"I could not have taken over at a better time," says Mr Egan.

Ramsamy will advise: keep sports sanctions

St Louis 10/2/91 292

ANTI-APARTHEID activist Sam Ramsamy will advise a meeting of Commonwealth foreign ministers in London on Saturday not to lift the international sports boycott against South Africa.

On his arrival in South Africa yesterday Mr Ramsamy, executive director of the London-based SA Non-racial Olympic Committee, said: "Yes, I have been asked to prepare a brief for the foreign ministers. But I can tell you now I will be suggesting that they do not lift sanctions at this time.

"I will recommend instead that they wait until they can see what progress has been made in unity and in the attitudes of administrators and sportsmen and women in South Africa."

Mr Ramsamy added that he felt internal factors precluded the lifting of sanctions now.

"There is too much instability in the country, none of the sports are properly organised and there is no

By MARK SMIT

code that has achieved unity yet," he said.

In reaction to signs of increasing pressure from external forces for the abandonment of the sports boycott, Mr Ramsamy said:

"The agenda for lifting sanctions will not be determined by forces outside this country. When sanctions were originally imposed, they were imposed collectively — from inside and outside the country.

Warning

"We must consult all the people involved in the sanctions debate — both inside and outside the country. Then, and only with general consensus, can we say sanctions must be lifted. In sport, it's not possible to lift sanctions unilaterally."

Mr Ramsamy denied he had been asked by the Commonwealth foreign

ministers to find ways to drop sporting sanctions as quickly as possible.

● More bad news for South African sport came from National Olympic and Sports Congress leader Mluleke George — on the Sydney leg of his Australian cricket tour — who ruled out the possibility of rugby tours this winter.

In a warning to the warring rugby factions — the South African Rugby Board and the South African Rugby Union — Mr George said that unless Danie Craven and Ebrahim Patel stopped "playing games" and got down to "earnest" unity discussions, rugby tours to South Africa this winter were "out".

Interleisure's concentration on core business improves results

8/00/11/21/91
ENTERTAINMENT and leisure giant Interleisure's redirection towards its core business is reflected in improved results for the six months to end-December.

The Kersaf subsidiary's core divisions include cinema (Ster-Kinekor), film production (Toron International) and services (Cinemark advertising and Computicket). Its other divisions are food (Mike's Kitchen, Bimbos, Longhorn and Squires Loft) and sport (the Pro Shop).

Although turnover dropped to R190,4m (R200,6m), operating profit grew by 14% to R37,3m (R32,7m), and the operating margin rose to 20% (16%).

New MD Mike Egan said turnover would have shown a 14% rise if the R33,7m for food and sport outlets discontinued in the previous year, was excluded.

He said cinema attendances had held up well while consumer spending in

MARCIA KLEIN

the food and sport outlets was feeling the effects of the economic downturn. He expected the current rate of growth to be maintained for the rest of the year.

The highlight of Ster-Kinekor's expansion programme was the scheduled opening of the group's third entertainment centre complex of 13 cinemas in Pretoria in April.

Accounting

Egan said yesterday he had "an expectation of working more closely with the SABC" following the appointment of SABC's new head of its TV division, Quentin Green.

Both Egan and Green were about the same age with accounting backgrounds, and both were in the entertainment industry.

Interleisure did commission production for the SABC, and had many pro-

duction facilities, including outside broadcasting units. Tight working capital management and cash flow from last year's restaurant disposal and franchising programme resulted in improved gearing and interest charges at interim stage, Egan said.

Gearing of 16% (34%) and a halved interest bill of R2,1m (R4,3m) resulted in a 24% increase in pre-tax profit to R35,2m (R28,4m), which Egan said was "commendable in the current environment".

However, the removal of tax incentives on film production saw the tax rate increase from 36% to 42%. Tax of R14,9m (R10,2m) saw profit after tax up by 12% to R20,3m (R18,2m).

Attributable earnings rose by 13% to R18,8m (R16,6m), and earnings a share went up to 10,1c (8,9c), with a dividend of 4,75c (4,25c) a share declared.

Interleisure helped by ²⁹² full cinemas

Finance Staff

Star

11/2/91

High cinema attendances offset the turnover slowdown at Interleisure's food and sport outlets and enabled the group to boost attributable earnings in the six months to end-December by 13 percent at R18,82 million.

This translated to earnings a share of 10,1c (8,9c), on which an interim dividend of 4,75c (4,25c) is being paid.

Turnover fell from R200,63 million to R190,36 million, but would have shown a 14 percent rise if an amount of R33,69 million for discontinued and disposed sport and food outlets had been excluded.

The directors say in the interim report the economic downturn affected consumer spending at food and sports outlets but cinema attendances at the group's Ster-Kinekor complexes held up well at levels unchanged from the previous year.

Further growth is expected at Ster-Kinekor during the rest of the year as the group is planning to open its third entertainment complex with 13 cinemas in Pretoria in April.

On earnings prospects the directors say that while the overall economic downturn was expected to continue, the profit growth of the first six months should be maintained in the second half.

Grand old man

NOTHING comes before rugby for Dr Danie Craven, the unyielding 80-year-old president of the SA Rugby Board.

Most men his age are in old age homes. But not Craven.

His love for rugby rules his life.

"I will do everything for the game," he says.

"I am prepared to fly around the world even though the overnight flights are very tiring."

He's a contradiction to the diehard South African rugby fan, who sees him as both a "kaffirboetie" and a "boereuseun".

And to those left of the political spectrum, he is considered both "liberal" and "conservative".

He goes on: "Apartheid is dead."

"If the State President says so, then it is dead."

"It died on February 1," he said from his office in Stellenbosch.

Craven says South Africa is definitely rejoining the world's rugby fraternity and that plans for international tours are well under way.

Contact

Strangely enough, his insistence that international contact should be forged has made him the odd man out in the quest for sports unity in the country.

It has also stalled initiatives between his SARB and Ebrahim Patel's South African Rugby Union.

"Patel has political aims," he said of the SARU president.

"And we have it in black and white that they would not align to any political party."

He accuses SARU and the National Olympic Sport Congress of pushing an agenda set by the African National Congress.

But in 1988, he surprised the Government and members of the rugby board when he initiated talks with the ANC.

Outburst

"You have to talk to the ANC because you will meet them everywhere across the Limpopo River."

His outburst after meeting the liberation movement in Harare earned him a sharp rebuke from De Klerk, then the Minister of Sports.

Today, Craven swears that De Klerk is leading the country's reform process forward and is burying apartheid since his announcement that the Land Acts and Group Areas Act are to be scrapped.



Sowetan sports editor Horatio Motjuwadi talks politics and other matters to South Africa's lion of rugby Dr Danie Craven.

End boycott now apartheid's 'dead' - Craven

that his children (the rugby-supporting masses) were bleeding to death.

"I told him they

wanted international competition and he must help them and he has now created a chance to save them.



Many rugby fans consider Dr Danie Craven to be a "kaffirboetie" or a "boereuseun".

"I have fought apartheid all my life and now I want to help them on this new road."

But at this stage, only Steve Tshwete from the ANC escapes his sharp and angry tongue.

The organisation's call for the continuation of the sports moratorium is anathema to his beloved rugby.

"The sports boycott has served its purpose," he said.

"What are they fighting now because apartheid is gone - gone!"

Suffered

"Look, when a lion attacks, you call all your soldiers, arm them with assegais. You even call your dogs."

"But after you kill the lion, why keep all those people or instruments. Why?"

After an hour, it is clear that Craven will not accept another viewpoint on the matter.

"Our players have suffered enough. They have played against one another in our top competition, the Currie Cup, and it is natural that they should want to test themselves overseas," he said.

He says that the rugby world is agog with De Klerk's statement of intent.

He has already received a number of telephone calls enquiring about possible international games.

"They were really beautiful calls."

"My phone has not stopped ringing."

Daggers

He has scant regard for Sam Ramsamy, the leader of the London-based South African Non-Racial Olympic Committee and Mluleki George of the National Olympic Sports Congress.

He said of Ramsamy: "How can you people allow an Indian to tell you what to do."

"He knows he is going to be out of a job because we are now getting together."

So the daggers are drawn with the anti-apartheid movements.

Asked how he sees the future of rugby in South Africa, Craven said confidently: "As it is now - no changes because apartheid is gone," he said.

LETTERS
to the
EDITOR

Short letters are preferred and
none is considered unless it is
signed, with the writer's full
address. Pseudonyms may
be used but are not encour-
aged. Write to: The Editor.

THANK YOU
Had it not been for
apartheid, our people
living standards would
now be so high that they
would guarantee no prop-
erty values dropped.

political reasoning.
into readjusting the
racism, need to be guided
evil umbilical cord o
hellbent on clinging to the

He reportedly accused
the Government of having
failed to listen to repre-
sentations from whites in
the area who opposed the
action on the grounds that
the value of their pro-
perties would drop.

SIR - The Government's
decision to declare
Oukase, near Brits, a
permanent residential area
is a move which is long
overdue and should be
lauded by all clear-
minded people, not criti-
cised, as the Conservative
Party is reported to have
done.
An MP for Brits, Mr
Andrew Gerber, is re-

Move on Oukase is long overdue

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Outburst

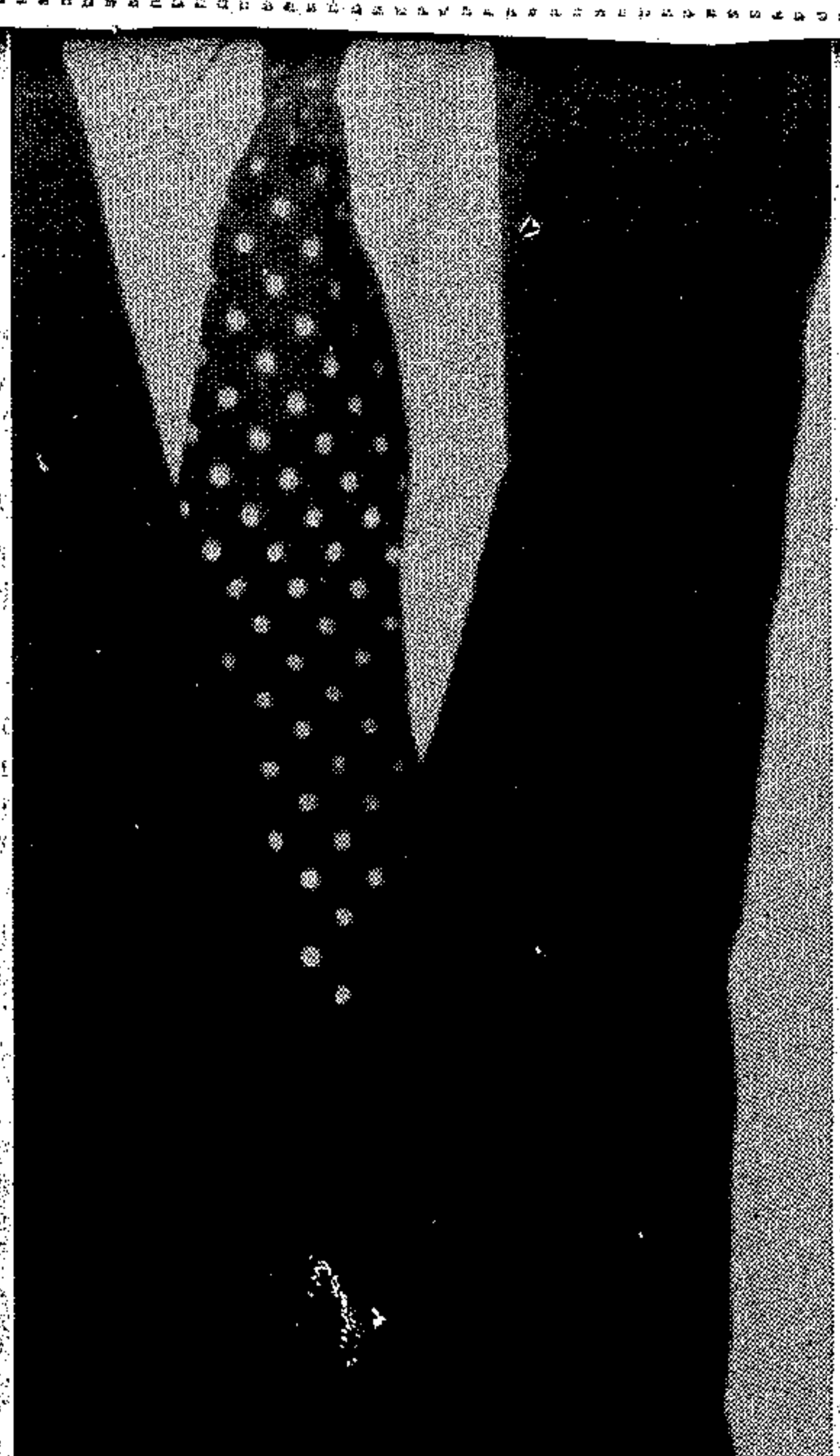
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13/2/91 Sowetan 292

of rugby

“You have to talk to the ANC because you will meet them everywhere”



Says Dr Danie Craven of Sam Ramsamy, chairman of the South African Non-Racial Olympic Committee: "He knows he's going to be out of a job because we are now getting together."

KERSAF

292

STEADY PACE

FM 15/2/91

Judging by the performance of subsidiaries SunBop, TranSun and Interleisure, Kersaf's earnings growth for the six months to December is likely to be steady if unspectacular. The leisure and entertainment conglomerate is expected to report interim figures this week.

Figures released by the three listed Kersaf subsidiaries, which last year contributed about 60% of the group's earnings, indicate the group has stood up fairly well to the recession.

Star performer was SunBop, in which Kersaf holds a 32% stake through Sun International, whose attributable earnings of R89,2m were up by 22%. SunBop, which is involved in major capital projects at Sun City and Babelegi, lifted its interim dividend from 45c to 55c.

Sun International's Transkei operation, TranSun, in which Kersaf holds a 43% stake, fared less well, and grew attributable earnings by only 7% to R26,4m. Its dividend of 13,75c a share was slightly up on the previous 13c. Management blames the recession for much of the lacklustre performance, and expects similar earnings growth in the second six months.

Interleisure, whose interests include the Ster-Kinekor chain of cinemas, Computicket and the Squires Loft, Longhorn and Mike's Kitchen food outlets, grew interim attributable earnings by 13% to R18,8m. The group, which is 37% held by Kersaf, reports that its food and sports outlets suffered from recession but attendances at its cinemas remained high. Interleisure expects to maintain earnings growth in the second half, provided there is no further deterioration in the economy.

Combined interim earnings of SunBop, TranSun and Interleisure climbed just over 17%. A similar increase in Kersaf's earnings would push the group's EPS close to 100c, giving an annualised p/e of 12 at the current R24 price.

However, much depends on the performance of Kersaf's operations outside these listed subsidiaries. These include Sun International's Namibia, Lesotho, Ciskei, Botswana and Swaziland operations, as well as Kersaf's wholly owned liquor distribution and retailing businesses.

It seems unlikely that these will pull Kersaf's earnings growth above the 17% achieved elsewhere in the group.

Simon Cashmore

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Plata-Brik Uys and Liz Melling in Uys' satire. An Evening With Evita Bezuidenhout, currently at the Market Theatre. Proceeds from the 5.45pm show tomorrow will go to the ANC Youth League's Soweto branch.



Come to the lab to share theatre's latest experiments

THE Market Theatre Laboratory in Johannesburg is an experimental theatre venue, which, according to fieldwork co-ordinator James Mithoba, is committed to the exploration and development of a new South African theatre. "We have a lot happening at the theatre laboratory and we want as many people to as possible to know about the project and make use of it," said Mithoba.

So what does the theatre laboratory offer?

* Classes in theatre skills such as acting, improvisation, movement, singing, voice, mime, theatre and life and direction for second language students.

Theatre classes are held twice daily - at 9am and 1pm.

They are taught by highly skilled teachers and are offered at the



BY ELLIOT MAKHAYA

price of R1.59 a lesson.

* On Sunday afternoons the laboratory puts on performances of new plays that need to be exposed to an audience.

The space is provided free and there is no fee for the audience.

The performance is followed by discussion between audience and performers, from which valuable points on play development are expected.

Mithoba says they have put on about 60 plays and have built up a regular audience.

* A group of field workers, co-ordinated by James Mithoba, are working with various community theatre groups.

At the request of the groups, the fieldworkers advise and guide the directors of the theatre projects without taking over direction.

These fieldworkers also conduct classes and workshops at schools and township venues.

The laboratory hosts a programme of rehearsed playreadings in which a group of actors and a director are paid to meet and discuss a new playtext before holding a public reading.

These readings are designed to help writers re-assess their work in performance, and get them to enter into dialogue with readers and the audience.

Selective cultural boycott a muddle

LONDON — The ANC's decision to allow selected international artists to perform in South Africa has thrown British performers' unions into disarray.

Both the actors' union, Equity, and the Musicians' Union oppose members performing in South Africa and neither has any plan to alter its stance.

But a measure of the problems they now face appeared in this week in the form of a front-page article in the industry trade weekly, The Stage and Television Today.

It claimed that, despite assurances to the contrary by both Equity and the Musicians' Union, "even the most determined anti-apartheid campaigners admit that the boycott may soon be coming to an end."

This was followed by the first sign that some left-wing actors in Britain may be about to break ranks over performing in

GARNER THOMSON

South Africa.

Actress/politician Glenda Jackson has voiced approval of artists visiting the Republic.

Equity spokesman Rosie Brocklehurst said: "The union's position isn't about to change.

Ever since the release of Nelson Mandela there have been calls for more cultural links, but we would rather wait and see what happens in the future."

Equity's Afro-Asian committee member and former councillor Louis Mahoney told The Stage he saw the demise of the boycott "in a matter of months, rather than years", provided the De Klerk Government honoured its commitment to scrap the main apartheid laws still in place by the middle of this year.

"I think they will probably be relaxed when there's a clear indication of change. I think that,

given the goodwill that the De Klerk regime appears to have, once this (change) is implemented and in place, there's going to be little opposition."

The Stage reports that "wide disagreement" exists even within the ranks of South Africa's radical black movement.

Azapo had already attacked the ANC's assumption of the right to determine when the cultural boycott should come to an end, it notes.

Mahoney commented: "This means that people are going to have to make up their own minds whether they choose to go over and work with the ANC or support the Azapo line or follow the advice of the union. They will have to look to their individual conscience."

Following reports that the ANC would now allow selected overseas artists to visit South Africa, Glenda Jackson told re-

porters here: "I have always automatically refused all work offers in South Africa. But if the ANC is prepared to reopen the doors, that is wonderful."

Ms Jackson's reaction to the ANC's statement is believed to be shared by at least some other left-of-centre actors, as well as those who have always insisted they had the right to perform wherever they chose.

Those who stand to gain most from a relaxation of the cultural boycott are the marketing arms of Britain's television companies who have long seen South Africa as a hungry and lucrative market.

Mr Rupert Dilnoth-Cooper, director of business affairs for Central Television, described South Africa as the continent's biggest market, paying up to £2 000 (£10 000) an hour for imported programmes.

21pers 171241 292 **If NSL can do it, so can SA**

THE non-racial NSL is a reminder of what can be achieved by South Africans who are not hemmed in by considerations of apartheid, ANC deputy president Nelson Mandela said recently.

Speaking at an NSL banquet in Johannesburg last weekend, Mandela praised the league for having created a unified non-racial controlling body in soccer.

Unity was a vision also cherished by the ANC — a vision of a united, non-racial and democratic future, he said.

"The responsibility for creating that future must, as you have demonstrated, be a shared one.

"One guaranteed way of failure in our mission is to leave all responsibilities exclusively to political leadership and organisations."

For this reason the ANC supported all endeavours which strove to reach a non-racial, democratic goal.

But it was important to translate that goal into a programme which structured and informed the lives of people.

"Non-racialism in soccer will be devoid of meaning unless it can be made immediate, on a daily basis, to the unknown youngster in the most far-flung corner of our country."

In real terms this would mean

that the achievements of soccer should benefit all young people who faced a bleak future because of a lack of proper training facilities and guidance.

"You can make the dreams of all our youth come true by steadfastly ensuring their exposure to the best of what is available in soccer.

"Make resources available to the many fine players in the league to visit rural areas and townships of our country so that they can meet and impart their skills to the youth."

"Non-racialism in sports must firstly resolve the question of the shameful inequality in the distribution of existing resources.

"The dusty and rocky patches of ground which go as soccer fields, together with a range of other similarly poor facilities in other sporting codes, for millions of African youth in the townships should not be tolerated."

He urged leaders in soccer to use their resources to alleviate some of the problems of poor facilities faced in the amateur soccer ranks.

"Excellence in later life must be rooted on a firm foundation at a very early stage.

"It is for this reason that in all of this we should never forget or

let it be forgotten that the primary source of problems in our society is apartheid.

"It is apartheid which decreed that access to resources of all kinds will be dependent on the colour of the skin of an individual.

"It is apartheid which condemned black youth and people — merely because they are black — to a perpetual life of misery and ignorance."

The leadership in the NSL met "the most rigorous standards anywhere in the world" — which was an example of "our readiness and willingness to take responsibility".

On the issue of the sports boycott, Mandela said though he understood the urgency of participating in international competition it was also a matter of urgency to remove impediments to negotiations in the country.

"The sooner all impediments to negotiations are removed the better for the entire country.

"A speedy removal of the remaining obstacles — namely that all political prisoners must be let out of prison, all exiles must be allowed to return home and security legislation which in any way hinders open political activity must be removed — will clear the way for negotiations."



ANC deputy president Nelson Mandela.

If NSL can do it, so can SA

THE non-racial NSL is a reminder of what can be achieved by South Africans who are not hemmed in by considerations of apartheid, ANC deputy president Nelson Mandela said recently.

Speaking at an NSL banquet in Johannesburg last weekend, Mandela praised the league for having created a unified non-racial controlling body in soccer.

Unity was a vision also cherished by the ANC — a vision of a united, non-racial and democratic future, he said.

"The responsibility for creating that future must, as you have demonstrated, be a shared one.

"One guaranteed way of failure in our mission is to leave all responsibilities exclusively to political leadership and organisations."

For this reason the ANC supported all endeavours which strove to reach a non-racial, democratic goal.

But it was important to translate that goal into a programme which structured and informed the lives of people.

"Non-racialism in soccer will be devoid of meaning unless it can be made immediate, on a daily basis, to the unknown youngster in the most far-flung corner of our country."

In real terms this would mean

that the achievements of soccer should benefit all young people who faced a bleak future because of a lack of proper training facilities and guidance.

"You can make the dreams of all our youth come true by steadfastly ensuring their exposure to the best of what is available in soccer.

"Make resources available to the many fine players in the league to visit rural areas and townships of our country so that they can meet and impart their skills to the youth."

"Non-racialism in sports must firstly resolve the question of the shameful inequality in the distribution of existing resources.

"The dusty and rocky patches of ground which go as soccer fields, together with a range of other similarly poor facilities in other sporting codes, for millions of African youth in the townships should not be tolerated."

He urged leaders in soccer to use their resources to alleviate some of the problems of poor facilities faced in the amateur soccer ranks.

"Excellence in later life must be rooted on a firm foundation at a very early stage.

"It is for this reason that in all of this we should never forget or

let it be forgotten that the primary source of problems in our society is apartheid.

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ANC deputy president Nelson Mandela.

Check Michael's short



Thandi Klaasen ... self-centered exiled stars wanted to keep the cake for themselves and gave no breaks to local artists visiting abroad.

Exiles give jazz singer the blues ^{4/17/91} (292)

'No help for local artists'

By SANDILE MEMELA and BULI SIWANI

THE return of exiled musicians and artists to the country has left a bitter taste in the mouth of veteran jazz singer Thandi Klaasen.

The sight of recently returned exiles has reminded her of their haughty behaviour and unwillingness to help fellow South African artists abroad.

Thandi told *City Press* that last year's dramatic unbanning of political organizations by President FW de Klerk caught the artists' community by surprise.

"They did not expect apartheid to go away so soon and had 'psyched' themselves up to be in exile for donkeys' years."

"The radical changes introduced have caught them with their pants down and sent them scampering back into the country to begin their careers afresh," said Thandi.

She was bitter about the treatment meted out to local artists by exiles when they went abroad.

"I must confess that they were pretty arrogant and displayed an I-don't-care attitude to their fellow artists from home - because they had managed to make names for themselves and were in great demand."

Thandi charged that exiled musicians did not introduce local artists to influential people or invite them to participate in their shows as a gesture to help them break into the international market.

"There are a lot of local artists who have visited abroad and brushed shoulders with exiled musicians."

"But I still want to meet one who has beautiful things to say about what our exiles did for them when they were living abroad."

She was also bitter that South Africans did not show unity when they met abroad.

"What seemed to be happening was some of our people wanted to keep the cake and the bread for themselves and blocked ways for their own people to make it."

She hoped this greed would not be transplanted to the new South Africa.

"What we would like to see happening today is artists helping each other by opening doors to one another that will lead to the encouragement of up and coming artists."

After all her years as a jazz artist, Thandi does not have much to show for her long struggle.

"There is a serious misconception among our people that artists are rich people. They only see us on stage, strutting in beautiful clothes, and think that we are rich."

"Local artists are the lowest-paid professionals and have endured serious handicaps under the system of apartheid."

Thandi said however that artists had to take part of the blame for their lack of success on their own shortcomings.

US pop stars set to tour

By S'BU MNGADI

PREPARATIONS are at an advanced stage to bring chart-topping American pop stars Freddie Jackson and Bobby Brown to South Africa in July.

Durban music promoter Mdu Ngcobo and socialite Mdladhlhla of Johannesburg-based company Music Interaction have been working tirelessly behind the scenes since last October to bring the two artists to Johannesburg's FNB Stadium.

They were encouraged in their plan to bring Jackson and Brown to South Africa by the ANC's decision in December to give the go-ahead for India's music and film superstar, Amitabh Bachan, to visit South Africa, said Ngcobo.

Ngcobo and Mdladhlhla have already opened up negotiations with the New York-based William Morris Agency (WMA), a booking agency representing the two stars, even though the ANC has yet to officially endorse the proposed concerts.

City Press is in possession of copies of the negotiations between Music Interaction and WMA.

A contract between the local promoters and Michael Elderman, co-director of Hush productions - to which Jackson and

Brown belong - is scheduled to be signed tomorrow.

In the meantime the two artists have been tentatively booked at \$25 000 (about R75 000) each a show, subject to permission from the ANC and the South African Musicians' Alliance (Sama).

Flights for their 20-person entourage, travelling from New York at a cost of R5 450 each, have been secured, according to the documents.

Patrice Miki of WMA this week faxed to Music Interaction a list of items and personnel they require for the tour.

These include the construction of a 20 metre wide, 16 metre deep revolving stage, microphones, speakers, lighting, telephones, furniture, power, security and technical staff.

Jackson's dressing room 'must' have an ankle-deep carpet, a couch and a chair. Ten dozen towels are needed for the duration of the tour.

Each artist will have a limousine, hired through a New York-based company at about R2 500 a day.

Ngcobo and Music Interaction were also this week involved in sensitive negotiations with local financial institutions which have

indicated a willingness to sponsor the tour.

Both Ngcobo and Music Interaction have however declined to comment on the sponsorship amounts or institutions involved.

Tickets - to go on sale as soon as the ANC and Sama approve the tour - will range from R50 to R350 depending on the seating at FNB Stadium, according to Ngcobo.

The ANC's department of arts and culture (DAC) this week outlined the basis on which the Jackson-Brown tour could take place.

In a letter to Mdladhlhla, DAC co-ordinator Wally Serote said international artists needed "to seriously address the lack of skills and facilities in South Africa's rural and urban areas".

Serote added it was desirable that touring international artists assist in initiating workshops and gathering cultural resources.

Mdladhlhla told *City Press* that if those were the only preconditions for the tour taking place, he had no doubt Jackson and Brown would consent.

He said he had already faxed a copy of Serote's letter to WMA for consideration.

'Club' may relent on sport

THE Commonwealth boycott may be eased soon in selected areas of multi-racial sport, but all other sanctions remain firmly in place.

The recommendation was made yesterday after a day-long meeting in London of nine Commonwealth foreign ministers to discuss President FW de Klerk's reform measures.

A statement released by secretary-general Chief Emeka Anyaoku welcomed the reforms, but said there had, as yet, been "very little change on the ground".

"There have been more promises than concrete action by the South African government," it added.

The committee, an advisory body formed four years ago, will forward its recommendations to the heads of state meeting in Harare in October.

Members will meet again after April 30 when, they understood, President De Klerk's reforms, as outlined in his speech, will have begun to be implemented. These included the

release of political prisoners, the return of exiles, the lifting of repressive security legislation and the repeal of the Group Areas, Land and Population Registration Acts.

There had been welcome steps by certain sports organisations towards non-racial administration. It was appropriate that sports which had achieved unity be rewarded — and first among these was like-

ly to be soccer, said Chief Anyaoku.

The Commonwealth should also step up its efforts to educate black South Africans to take senior jobs in government to enable a smooth transition to a non-racial democracy.

Members should start an immediate programme of placing candidates in judicial, economic, legal, police and security spheres within their own countries.

The committee's decision was not unexpected, and was in line with the recommendation of the

ANC, whose foreign affairs spokesman, Thabo Mbeki, addressed the committee for 45 minutes soon after the one-day meeting began.

In his address Mr Mbeki had urged the committee to maintain current measures and said he was happy with their response.

"There is a sports programme being carried out in SA by sports people themselves," said Mr Mbeki, "and they are saying to the rest of the world: please leave us alone until we have created non-racial sport in SA."



Commonwealth secretary-general Chief Anyaoku with Canadian Foreign Minister Joe Clark before yesterday's meeting in London

By JEREMY BROOKS
London

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State loses millions in film fiddle

S/Times 17/2/91

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By MIKE ROBERTSON

POLICE and Home Affairs officials have uncovered another massive fraud involving the film industry subsidy scheme which sparked the "Hollyveld" boom of the late 80s.

The latest rip-off of taxpayers' funds involved fiddling box-office returns. Fraudulent claims totalling R4,6-million have already been identified.

The Department of Finance put a stop to an earlier film industry fraud when it removed a tax loophole which allowed film producers to claim rebates for the cost of marketing movies overseas.

Home Affairs officials believe millions of rands were lost when film makers claimed rebates up to eight times their real marketing costs.

Home Affairs chief director Andries Engelbrecht said the box office scam started after the tax loophole was closed in 1988.

It involved two subsidy schemes introduced by the Department of Trade and Industry in 1981.

The first scheme allowed movie makers to claim a subsidy of 70c for every rand they made at the box office, up to a maximum of R1,2m.

Flops

The second allowed the makers of ethnic films, mainly intended for black schools, a maximum subsidy of R100 000.

In 1989, before the two schemes were stopped, the state paid film makers and distributors subsidies totalling R28-million.

Mr Engelbrecht said his department, which had taken over responsibility for the film industry the previous year, realised something was amiss.

Films which were box office flops when screened by major distributors such as Ster Kinekor and Nu-Metro became hits when their distribution was taken over by independent distributors which "sprang up like toadstools".

Claims

Mr Engelbrecht said, on investigation, it turned out the actual number of patrons who had viewed movies at independent outlets, as well as the prices charged for tickets, had been fiddled to allow movie makers and distributors to claim the maximum subsidy.

In the case of the ethnic film subsidy scheme, it had been established that, contrary to claims by film makers and distributors, the movies were never shown at black schools.

Subsidies had been paid out to these people on the basis that their movies had been viewed by hundreds of thousands of schoolchildren across the country.

Mr Engelbrecht said it appeared from his department's investigations that exhibitors, distributors and producers were involved.

The department was investigating possible fraud involving 52 feature films and 134 ethnic films.

It had completed more than half the investigation and to date had identified fraudulent claims totalling R4,6m.

False

Brigadier Martin Nel of the Northern Transvaal Commercial Crime Unit, which is investigating possible charges of fraud against film makers and distributors, said two distributors had already appeared in the Pretoria Regional Court.

Ockert Andries van Rensburg and Sean Schourie had been charged with fraud for allegedly submitting false claims for subsidies for *The Devil and the Song*.

The case was postponed for trial on April 6.

Brigadier Nel said his unit was investigating possible fraudulent subsidy claims against the makers and distributors of 28 feature films.

Hope for sport

Commonwealth hangs tough, but door opens . . .

LONDON. — Commonwealth foreign ministers have rejected British and Australian calls to start lifting economic sanctions, but have opened the door wide for a quick end to most sporting and cultural isolation.

After a one-day meeting here on Saturday the Commonwealth Committee on Southern Africa decided to continue to use a carrot-and-stick approach to sanctions.

Australian Foreign Minister Mr Gareth Evans indicated that South African sports which are fully inte-

grated are closer to international re-admittance — possibly even by May.

Mr Evans, who carried a brief from Prime Minister Mr Bob Hawke to press for easing sports sanctions, spoke to journalists after the official press conference. He said: "We would expect in May to be able to confirm that significant batches of sanctions will be lifted, particularly those relating to human contact" — in other words sports and cultural ties.

Mr Evans's remarks were a glimmer of hope after a headline communique issued by the nine ministers after their meeting.

The committee, dominated by the frontline states and chaired by Canadian Foreign Minister Mr Joe

Clark, decided that the Commonwealth's 1985 sanctions had proved effective and decreed these should all remain as continued pressure on President F W de Klerk to turn reform promises into concrete action.

However, efforts by certain sports to achieve racial unity should be recognised, the ministers said. They promised to consider at their next meeting in May in New Delhi specific proposals to be put to the Commonwealth summit meeting in Harare in October "to encourage non-racial sport".

The communique spelt out a checklist of actual implementation of reforms needed before sanctions-easing action could be taken — including the release of remaining political prisoners, clearance for exiles

to return, review and repeal of repressive security legislation and Mr De Klerk's scrapping of remaining apartheid laws.

The Commonwealth ministers have adopted the April 30 deadline agreed between the South African government and the ANC, but Mr Evans's assessment indicated there was potential leeway here.

The May proposals would be made in the full expectation that Mr De Klerk would take the steps demanded, but he indicated the Commonwealth would begin moving if his measures were "at the very least in the pipeline".

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At the press conference Mr Clark confirmed that if the Commonwealth decided to ease sanctions, those measures which were "people-oriented" would be top of the list, while trade and financial boycotts would be the last to go.

In another development offering hope to Mr De Klerk, Mr Evans said he felt the more pragmatic members of the committee were beginning to conceive hardline, no-concession frontline state members that a more realistic approach to undeniable change for the better in South Africa should be adopted.

Evidence backing this up was the fact that the day's talks unexpectedly dragged out for more than two extra hours as ministers haggled over the precise wording of the final, five-page communique.

The British government, which is not a member of the Committee on Southern Africa, yesterday said it was "disappointed" that financial and investment sanctions were not being removed forthwith to give economic clout to reform.

But the Foreign Office in no way rebuked the Commonwealth attitude. Whitehall officials said the meeting had signalled clearly that relations between South Africa and the Commonwealth were probably at their most hopeful in decades.

In Pretoria the Minister of Foreign Affairs, Mr Pik Botha, said yesterday he had not expected the committee's statement to be any different and he believed that at least some of the countries represented at the London meeting would not change their stance on sanctions even if the ANC were to ask for them to be lifted.

However, the tone of the statement had been different from previous ones and this was "a step in the right direction".

In London ANC foreign affairs spokesman Mr Thabo Mbeki said on Saturday after addressing a special Commonwealth ministers' meeting on sanctions against South Africa that he had urged them to maintain current measures and was happy with their response.

He dismissed speculation that the Commonwealth might already be moving to ease the ban on sports ties embodied in the 1977 Gleneagles agreement.

"It doesn't matter what happens, but South Africa can sports people are not going to co-operate in any process which ends sports sanctions now," he said.

— Own Correspondent and Sapa

From page 1
Commonwealth
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Sports boycott may be over in a year

SOUTH Africa could be playing sport internationally within the next 12 months as a result of a realistic reshaping of sanctions, Australian Foreign Affairs Minister Gareth Evans told parliament yesterday.

Mr Evans was speaking after attending a weekend meeting in London of a nine-member Commonwealth Committee of Foreign Ministers on South Africa, which agreed there were still obstacles to removing sanctions.

The committee wants the release of political prisoners, in-

demnification of exiles and a repeal of laws propping up apartheid before economic sanctions are lifted.

"But there was a separate and distinct agreement in relation to sport," Evans said.

He said no barrier was placed on resuming sporting contacts with South African bodies with unified multi-racial administrations which were internationally recognised.

"There are ample grounds for optimism that agreement in principle, having been reached, that ob-

stacles to sporting contacts will be able to be progressively removed over the course of the next year," Evans said.

He said soccer, cricket and Olympic sports probably would be the first to qualify for full recognition and acceptance.

Evans said overall, "the meeting did very much succeed in meeting Australian objectives".

"These were essentially to get Commonwealth sanctions reshaped in a measured, balanced and realistic fashion. ...," he added.

Evans said the meeting, "although this was only partially explicit in the terms of the communique", agreed the relaxation of sanctions should be considered in order as milestone changes were made in South Africa.

"First of all, people-orientated sanctions, consular, cultural, air links, tourism types of issues, then trade and investment sanctions and financial sanctions, including International Monetary Fund loans, and finally the arms embargo."

South African rugby ready to return

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WHEN the International Rugby Board meets in London next month, there is no reason why it should not award the 1995 World Cup to South Africa.

All of the facilities to stage such an event are in place, and we have done all we can to make the necessary political changes in our sport at home. The members of the board know what we have suffered, and what it would mean to give the Cup to South Africa's deprived rugby union public.

I consider the whole rugby world as a unit of which my own country, South Africa, is only a tiny speck; and as I believe that all of this mighty unit is subject to the same forces of evolution, nothing happens which does not affect the whole.

I am only too aware of the weakness of human conduct and that there is nothing to which man will not stoop in his inhumanity to his fellow men; I was prepared for that same kind of conduct from my own people.

Apartheid

I therefore hated apartheid, just as I hated it when the Jews were so badly treated by the Germans under Hitler and I risked my life to help a Jewish family to escape the concentration camps.

Yet to be prepared for something should not mean to acquiesce in it, for suffering, whether in man or beast, can never be excused. When we were asked to subscribe to our government's policy of decrying violence, I insisted that we qualify it by including the phrase "of whatever nature", thereby indicating that violence whether physical or mental should be avoided.

That phrase led the South African Rugby Board to resolve unanimously that apartheid in all its forms is unacceptable and we informed our government accordingly.

Now that the last few laws governing apartheid are

By DR DANIE CRAVEN
President of SARB
(as published in
The Independent,
London, today)



about to be cast out of the window, even the most ardent supporters of apartheid feel ashamed at what we have done to people who have become our friends or true neighbours. In this new spirit, we are burying all our sins, which we share, and passing onward to a new future.

There are some old sporting adages: "Share and share alike", or, in Sir Henry Newbolt's lines:

"To set the cause above renown,

To love the game beyond the prize,

To honour while you strike him down

The foe that comes with fearless eyes,

To count the life of battle good

And dear the land that gave you birth

But dearer yet the brotherhood

That binds the brave of all the earth"

In other words, a new spirit — identical to a sporting spirit — has been born which will further guide us on the right road.

After many setbacks, we brought whites, coloureds and blacks into the fold of the

South African Rugby Board and they were admitted as equals.

Minority groups who were deeply hurt by apartheid preferred to go it alone and seek to destroy the government. Now that reconciliation has taken place between all, I believe even they will now take the hand of friendship which we extended to them towards the end of the 1950s and have left extended ever since.

Today, there are more than 200 000 whites playing rugby in our country, well over 85 000 coloureds and more than 65 000 blacks. Two major bodies will, I hope, soon join forces with us, of which the most important is the South African Council of Sport.

Every hope

The oldest, from which the others split, is the South African Rugby Union, which still is a political organisation. Although it hides behind the slogan that there can be no normal sport in an abnormal society, it refuses to play with or against any members of the South African Rugby Board. There is every hope that this slogan, which originated with Sacos, will also be thrown to the winds soon.

We hope to give substance to our joint resolution to unify our organisations before the beginning of the coming season, towards the end of next month. The table has been set and soon we will sit down to what promises to be a good meal — which will be the same for everybody, and with a few bottles of wine thrown in. We will amalgamate our spirits and our intentions.

In practice, this means that there will be no domination and that we will equally be represented on all committees and sub-committees of the South African Rugby Board and will play in the same competitions.

● Dr Danie Craven has been president of the South African Rugby Board since 1956. A former captain of South Africa, he played 16 times for the Springboks from 1931-38.

Alan Robinson reports from London on progress in getting SA sportsmen back in from the cold

It's now up to sports bodies to kill

SA 20/1/91

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ENORMOUS pressure is building up in Britain for the return of South Africa to international sport.

Influential British commentators believe the Gleneagles Agreement is now all but dead and that the first Springbok sportsmen and sportswomen could be competing internationally inside 12 months.

Much will depend on the degree of unanimity achieved between black and white sports bodies in South Africa, but few people abroad are now prepared to bet against South African participation in the Barcelona Olympic Games in 1992 or even cricket's World Cup in the same year.

While there is a measure of disappointment in some British political

circles over the failure of Commonwealth foreign ministers at the weekend to lift all sporting sanctions, there is acknowledgement that there has been a distinct easing of attitude, even among hard-liners.

In a major leading article on Monday, *The Times* makes the point that all individual sports are now free to take their own decisions about links with South Africa and says all governing bodies "should now proceed as though Gleneagles were already dead".

It admits that Gleneagles deserves a "qualified eulogy" for "bringing home to a sports-loving nation that racial integration in sport — symbolic of racial segregation in that society generally —

was so offensive to civilised values that it was an insurmountable barrier to normal relations".

But *The Times* takes a dig at the Commonwealth's refusal to lift economic sanctions, saying it has "made the mistake of allowing its policy to be dictated by the African National Congress".

The ending of apartheid could leave the Commonwealth with a denuded agenda because for so long South Africa had been the one issue that had united and preoccupied it.

"The Commonwealth can at last stop putting other people's houses in order and look to its own affairs," says the newspaper.

It is understood that consultations between governing bodies of

several sports in South Africa and their overseas counterparts have been stepped up recently as plans are made for the future.

The Natal rugby team's current "social" tour of Britain and Europe is more than just a reward for winning the Currie Cup. While officials and players are understandably declining to comment, contacts are being renewed and more made.

Future tours by provincial rugby teams in South Africa are certainly on the private agenda these days.

While cricket and athletics appear to be the closest to re-entry, rugby has in fact never been cast out in the cold. Although the administration of the game in South

Africa is still politically divided, there is growing optimism in Britain that a resumption of tours to and from South Africa is only a year or two away.

The chances of the World Cup being staged in South Africa in 1995 are said to be "very, very good", with the rift between the SA Rugby Board and the SA Rugby Union being the only obstacle to be overcome.

The future of sports such as football is less clear. Although perhaps the most integrated of all — some 99 percent of players are black — South African soccer's destiny lies with African countries to the north.

The International Football Federation (Fifa) has said it will wait

for the nod from the African Football Confederation before lifting the expulsion imposed in 1964. And the AFC will wait for the nod from the ANC before it gives Fifa the green light.

Athletics is probably in the same boat, but infinitely more promising noises are being made by the African and Third World lobbies and the go-ahead seems that much closer for the stars of track and field.

Yet it remains true that politicians, who were responsible for South Africa being booted out of world sport in the first place, are still keeping it in isolation. Just a different set of politicians, that's all. □

Gleneagles



Stars shy away (292) from ANC shows

INTERNATIONAL rock stars will not perform at ANC benefit concerts because the ANC lacks the money and organisational experience and intends placing too many demands on visiting acts, a concert promoter says.

Instead, three exiled SA musicians — Miriam Makeba, Letta Mbuli and Cai-phus Semenya — will feature at two ANC concerts scheduled over the next two months in Johannesburg.

SA Musicians' Alliance spokesman Jabu Ngwenya said Makeba would feature in a concert in April, while the other two performers would take part in the March 23 "Unity" concert.

The SABC has bought the broadcast rights to the "Unity" concert.

Concert promoter Adrian Horvates, who holds SA performance rights to acts like Dire Straits, Simple Minds, Phil Collins, Tracy Chapman and U2, said it

LINDEN BIRNS

was doubtful foreign stars would have appeared at either of the two concerts.

"Local promoters and the ANC just do not have the experience to put on an international show," he said.

The biggest obstacle was the financial guarantees required by foreign acts before they committed themselves to performances.

The ANC would have difficulty raising the money to stage a show, he said, and the organisation wanted "musician workshops or donations which could be as high as 20% of the total takings".

Horvates said he was staging concerts for Phil Collins and Russian rock band Gorky Park in Maputo and Windhoek this year, although a Tracy Chapman concert in Mauritius next month had fallen through.

and the ANC's intention

ARTISTS in South Africa have been privileged to subtle, corroding ways. The changes that have and are taking place have a profound, but subtle effect on how we work as artists. There are advantages and disadvantages and they are closely entwined.

The metaphor that comes into my head is that of a family whose dominating and powerful father has died. After February last year, we breathed a sigh of relief: we felt free. A huge sense of strain started disappearing.

One of the effects of living 42 years under an authoritarian regime was an inflated sense of importance as citizens and artists. As citizens, we were or seemed important to the rest of the world. We lived under a government which spent considerable time and energy and money warning, admonishing and regulating us — at our expense. And finally, we were (and are) a privileged racial minority. All this, in a perverse way, was good for the ego and it affected what artists produced — corrupting it.

The corruption was that sense of self-importance. Many artists believe their work either had or should have "relevance". After all, the works were testimonies or messages to posterity, despatches from the trenches of The System. "My job is to witness," wrote Athol Fugard in his Notebooks.

Not all artists saw themselves this way. Inevitably some saw it as their job to flatter the powerful. Many of our young, enlightened film-makers joined the SABC with fervent protestations about how they would "work from within" to "change things". Most of them are still there with a sound track record of having produced apologetics for apartheid. It took the examples of Breyten Breytenbach, Uys Krige and Andre Brink to wake younger Afrikaans writers from their sleepy compliance.

But most artists felt bound to say something about what was Going On Here. For some 30 years, a mood of impending apocalypse dominated — and still dominates — most South African art, narrowing its scope. Brecht's lines sum up the mood of

SA's artists must face the challenges of a new era

ROBERT GREIG

artistic conformism. What times are these when a talk about trees is almost a crime because it implies silence about so many horrors?

The conformism had several manifestations. Some of us, the immodest, believed that our works might even encourage change. Painters feverently hunted down "African" motifs for their work. There was a genre of realistic novels about the plight of urban blacks, based apparently on interviews with the writer's domestic servants.

Our satirists yearned to be taken as seriously as pundits. Low-browed pop singers went as political philosophers. It was impossible to spend an evening in the theatre without being inundated in the fervent spittle of some juvenile black or white enraged. Plump, well-fed middle-class black and white audiences applauded as children solemnly said "We should burn down the schools" before embarking on song and dance routines based on the latest TV spectacular. Local boys made good, peddling the country's misery on Broadway.

But after all those deafening declamations, little of substance remained. It was work which told the reader, the audience, the listener that the artist had deep feelings, his or her heart in the right place. It was work so preoccupied with response

and effect that it had lost any sense of its own integrity as a work of art.

Well, that time is going fast: the game is up. Daddy and his admonishing finger are through, and our reflected status is dimming. It turns out, too, that Daddy was pretty bankrupt in future, the arts will have to work harder to earn their keep. Art is becoming a little suspect as a recipient of corporate funding; education is safer. The performing arts councils are down-sizing. The worldwide boom in art is over and that in South African art is probably toppling out, too.

Being on your own is scary but it also has opportunities. One example of the way opportunities are already being taken is the staging of a play about the intellectual and emotional agonies of a Christian don at The Market — an event that would have been unimaginable two years ago.

The changes in this country provide several, major artistic opportunities. First, they extend the range of the permissible — of what is said and how it is said. One example: the tone of public cultural discourse has been partly determined by the vainglorious notion that SA is a white, Christian, nationalist country. None of this

can be taken for granted now and that shift must affect the arts.

Second, the new fluidity in this country allows artists to concentrate more on quality. The pressure to make statements can yield a little to a pressure to make works.

Third, this same fluidity can relieve artists of the burdens of political and cultural orthodoxy. At risk of generalising, it seems to me that previously artists felt that they had to proclaim their allegiances in their work, covertly or overtly. The simple matter of learning from foreign artists became fraught with questions of relevance or "belonging" and sometimes even of patriotism.

This leads to the fourth opportunity, the opportunity to choose to be open to lives around us — and elsewhere. In the bad old days, some artists felt they had to borrow from "African" traditions. Well, the durability of those traditions can now be questioned. But the salient point is that now artists can feel relieved of the false response — the artistic equivalent of being nice to black people at parties or angry at white people at the same parties. There are choices now.

Taking these opportunities won't be easy. Freedom can be terrifying. One response to the death of a father is to seek a replacement. Already,

some artists in this country are palling up to the ANC and its apparatus to furnish us with an artistic policy. The new freedom includes that right. But it strikes me as dodging challenges and seeking bureaucratic solutions to artistic problems.

Some of the ANC people, like some of the Nationalists, may have some ideas about the best configuration of the arts in this country. But our experience of the Nationalists combined with our experience of various cultural desks rather suggests that we should keep the politicians at arms' length. The politician invariably seeks a political, cultural or religious conformity; this is death to the arts.

The second caveat is that we might go on believing that because art matters to us, it should matter to others. This seems unrealistic, a reflection of the self-importance of white artists. To be realistic, it's unlikely that this country can afford to support artists significantly. It would be nice to believe that societies have a duty to support artists; it is true that the quality of a society can be measured by the quality of its arts — and its treatment of children, lunatics and old people. But the two are not the same.

This country might just be able to afford an education which will cultivate artists, though any likely government here will be more concerned with producing technicians.

Ultimately, artists in this country probably won't find much sympathy or support from their society. (So what's new?) Their situation will be isolated and lonely; the support they need will have to be from other artists and a small group of like-minded people here and abroad.

To keep working in this climate, artists will need to be clear about their rights and fight for them against those who would continually remind them of their duties. The rights are to create when, where, what and how artists like; the duties can be as simply stated: to do so well.

□ This article is based on an address last week at the opening of the Grahamstown, Aliceedale and Port Elizabeth group (GAP) exhibition at the King George VI Gallery, Port Elizabeth.

Gwangwa returns from 30-year exile

Sowetan 28/2/91 292

SOUTH African trombone virtuoso and composer Jonas Gwangwa will return to his home country tomorrow after 30 years in exile.

He will attend the first international launch of his new album, *Flowers of*

By VICTOR
METSOAMERE

the Nation, organised by the Sun Music Group at the Market Theatre Warehouse on Sunday evening.

Gwangwa is also expected to perform at the occasion.

Jazz music guru Abdullah Ibrahim is also likely to grace the gala occasion.

SMG will also launch four other albums: Sipho Gumede's *Thank You For Listening*, Vuvu Pefile's *Vuvu*, Pops Mohammed's *Kalamazoo* and *Brubeck/Ntoni* by Victor

Ntoni, Lulu Gontsana, Barney Rachabane (currently on an overseas tour with Paul Simon) and Dave Brubeck.

All these albums will be released on SMG.

Gwangwa has been a vital cog in the development of the South African

music since the historic recording of the first album by a black group in South Africa over two decades ago.

The band was the Jazz Epistles and it featured Kippie Moeketsi, Hugh Masekela, Johnny Gertze, Abdullah Ibrahim and Makhaya Ntshoko.

Mango Groove ⁽²⁹²⁾ lower curtain on Sun City boycott

Sowetan 22/2/91
By ELLIOT MAKHAYA

CROSS-OVER *marabi* band Mango Groove is the first major local group to play at the Sun City Superbowl since the end of a boycott prohibiting musicians from performing there.

Their show - starting from today to March 24 - marks the end of a South African Musicians' Alliance boycott on its members performing at Sun City.

International artists were also forbidden to perform at the resort because it was claimed Bophuthatswana was merely an extension of South Africa where there was a total ban on international artists.

Sama spokesman Mr Jabu Ngwenya said his organisation "no longer preaches boycott politics".

"We now want to use all the available structures of a changing South Africa to uplift our artists," Ngwenya said at a Press conference yesterday.

"Sama will benefit from the concerts," said Hazel Feldman, Sun International's entertainment director, adding that it was also an exciting development for Sun City.

PHOTOGRAPH BY

PHOTOGRAPH BY

Road to Sun City opens as Sama lifts ban on artists

By SANDILE MEMELA

THE South African Music Alliance (Sama) ban preventing entertainers from performing at Sun City has been lifted.

Sama, which has for years championed the boycott of the Bophuthatswana-based entertainment complex, has given popular band Mango Groove permission to perform at the Superbowl from March 22 to 24.

The ban has been lifted on condition local artists who perform at the venue 'contribute towards the cultural development of people in southern Africa'.

Sun International, which owns the complex,

has also undertaken to assist in this development.

Already, a music industry production clinic is planned for March 25.

The Mango Groove concert will be the first major performance by a local band at Sun City since Sama lifted the boycott on members performing at the venue.

The concert marks the culmination of many months of negotiations between Sama and Sun International.

Calling the development positive, Sun International entertainment director Hazel Feldman said: "We hope this will pave the way for many more local acts."

Sama's Jabu Ngwenya said local artists now "had the right

to use all local facilities".

"The politics of the boycott have reached an end.

"We do not regard Sun City or Bophuthatswana as a separate entity from the whole country and we maintain our artists have the right to use the facility."

However, the granting of permission for Mango Groove to perform at the venue has left a bitter taste in the mouth of the South African Black Promoters' Association (Sabpa) which feels betrayed by the decision.

Publicity secretary Leonard Sithole told *City Press* that this was a betrayal of the aspirations of local black art-

ists and musicians.

"If these people are serious about getting the country into shape they should totally lift the cultural boycott because most black artists have turned out to be losers in the selective application of the boycott."

Sithole said it was unfair artists had to give Sama some of the money they made from performing at Sun City.

"The organisation has failed to look after the interests of black promoters and artists but expects them to throw something into their coffers. We totally reject the stipulation and call on them to lift the boycott without any conditions."

Sithole has strongly criticised the decision to make Mango Groove the first act to mark the reopening of the venue.

"This simply means that whites are getting preferential treatment again and black promoters and artists are being left behind."

Semenya on Dorkay days

By ZB MOLEFE

24/2/91
City Press 24/2/91

UNLESS there are fundamental political changes South Africans can forget about major international musicians visiting the country, internationally-acclaimed musician Caiphus "Caution" Semenza said this week.

"They will not come until there are fundamental changes in the country. For instance, they will come when we have the vote. Not cosmetic changes."

Semenza also charged that those people here and abroad who are euphoric about major international musicians coming to South Africa and claiming there is already political change "have not been committed to the struggle".

"The masses of our people are still oppressed. Maybe some of us (musicians) no longer have to carry 'night passes' when performing after hours in the city, but there is still a long way to go."

Semenza spoke to *City Press* while he and his wife, singing star Letta Mbuli and son Moses, popped in for a chat and cup of tea at Johannesburg's famous Dorkay House.

And for a few moments Dorkay House – for years the heart of black South African music and drama talent – lit up. Their hostess Queeneth Ndaba, opened her heart and tiny office to South Africa's famous showbiz couple.

The couple gave the big thumbs-up to Ndaba's valiant ongoing efforts with a number of music lovers and artists to "resurrect" Dorkay House to its former glory.

"Dorkay House never died in our hearts and



Home sweet home . . . Caiphus Semenza, Queeneth Ndaba and Letta Mbuli at Dorkay House this week.

■ Pic: MIKE MZILENI

mind. It was always with us. Who can forget Dorkay House?"

Memories of the early days of the close-harmony group The Katzenjammer Kids – which featured Semenza – came flooding back along with the heady days of Chris McGregor's Blue Notes for which Semenza played tenor saxophone. In the late 60s he left his homeland to crack the showbiz scene overseas.

Semenza likes the little he has seen of our music scene so far.

"The status of our musicians in South Africa has been enhanced. They are now accepted as serious

people by our communities.

"I am pleasantly surprised to see the professionalism of some of our musicians. They check things like royalties for their work."

"Some of our present musicians even monitor sales of their work. Gone are the days when we were at the mercy of recording companies and promoters."

Musicians Khaya Mahlangu of Sakile fame and pianist Themba Mkhize are two of the few musicians Semenza believes will go places.

But Semenza is careful about his impressions so far because "I haven't had the time to meet everybody yet".

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Home sweet home ... Caiphus Semenya, Queeneth Ndaba and Letta Mbuli at Dorkay House this week. ■ Pic: MIKE MZILENI

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Will SA compete in 1992 Olympic Games?

By RODNEY MTSHAZO

29/2/91 (292)

SPORTS sanctions against South Africa are expected to be eased — selectively at least — by early next year.

Pressure is mounting from Western nations in particular for the lifting of the boycott for what they term "sports which have been racially integrated".

This pressure is expected to increase further after June, by which time the Group Areas Act, the Population Registration Act and others will have been repealed.

With the Association of the National Olympic Committees of Africa (Anoca) closely monitoring the unification process in South African sport, and the International Olympic Committee (IOC) having responded to the political changes by deciding to send a delegation next month, one of the burning questions of the day is: "Will there be a South African contingent at Barcelona when the next Olympiad kicks off on July 25 next year?"

Any answer must be speculative, because nobody knows, or is indeed in a position to know for sure.

Doep du Plessis, director of the South African National Olympic Committee (Sanoc), this week

described South Africa's chances in a Radio 702 interview as "remote".

Quite apart from the political issues involved, Du Plessis is not sure that the unification process in each Olympic sport, leading to the formation of a single Olympic committee, will be completed in time.

There are, after all, three organisations in the country which have affiliates catering for Olympic sport.

There are several senior officials in local sport who would also regard our participation in Barcelona as remote.

South Africa's priority must be to lay a solid foundation for the future, they argue, and this cannot be done in time for the Olympics. Focusing on the Olympics will distract attention from other important issues and no great harm will be done to South African sport if we wait until the 1996 Games in Atlanta, in their opinion.

But there are clear indications that influential organisations and administrators, not to mention the country's top athletes, believe the opportunity should not be wasted.

There remains solid internal and external support for a gradual phasing out of the boycott for united sports bodies.

The National Olympic and Sports Congress (Nosc) has left open the issue of our participation in the 1992 Games.

The ANC's Thabo Mbeki said on Radio 702 this week that integrated non-racial bodies would be accepted internationally after apartheid legislation was removed. The ANC would not seek to shift the goalposts, he said.

If this is to be the case with individual sports, it is going to be difficult justifying our exclusion from Barcelona.

There is little doubt that the IOC will bend over backwards to accommodate South Africa. IOC president Juan Antonio Samaranch said in September that we would be accepted into the Games even one month before they started.

But it remains true that the IOC will let Africa make the decision in consultation with South African sport itself.

It seems to have been forgotten that there is in existence what is now officially called the South African Sports Co-ordinating Committee of 10, which held its third meeting in Johannesburg last week.

This group is trying to work out the complex mechanics of unity at multi-sport level, as well as unity in individual sports.

It is due to make its first report to the Monitoring Committee of Anoca at a meeting in Botswana from March 8 to 10.

This meeting should result in clearer guidelines for the future, and perhaps even set a realistic timetable for South African sports unity.

It has to be remembered that in certain sports unity is only practically possible in 1992. This includes soccer.

Not many blacks tipped for teams

By RODNEY MTSHAZO

29/2/91 (292)

IF South Africa takes part in the 1992 Olympic Games don't expect many blacks to be part of the national team.

It's by no means likely that a South African team will be taking part in every one of the 28 sports on the programme.

As director of the South African National Olympic Committee (Sanoc), Doep du Plessis, points out, Olympic committees only choose athletes who stand a realistic chance of winning a medal, or at least of giving a fair account of themselves.

In some Olympic sports there are few, if any, serious black competitors. In many sports where there are black participants they have only just begun to compete.

There are black competitors in many low-profile, minority Olympic sports. But there will be no black Olympic contenders in events such as shooting, canoeing, rowing, yachting, equestrian events and fencing.

It is probably reasonable to expect black participants only in athletics, soccer and boxing.

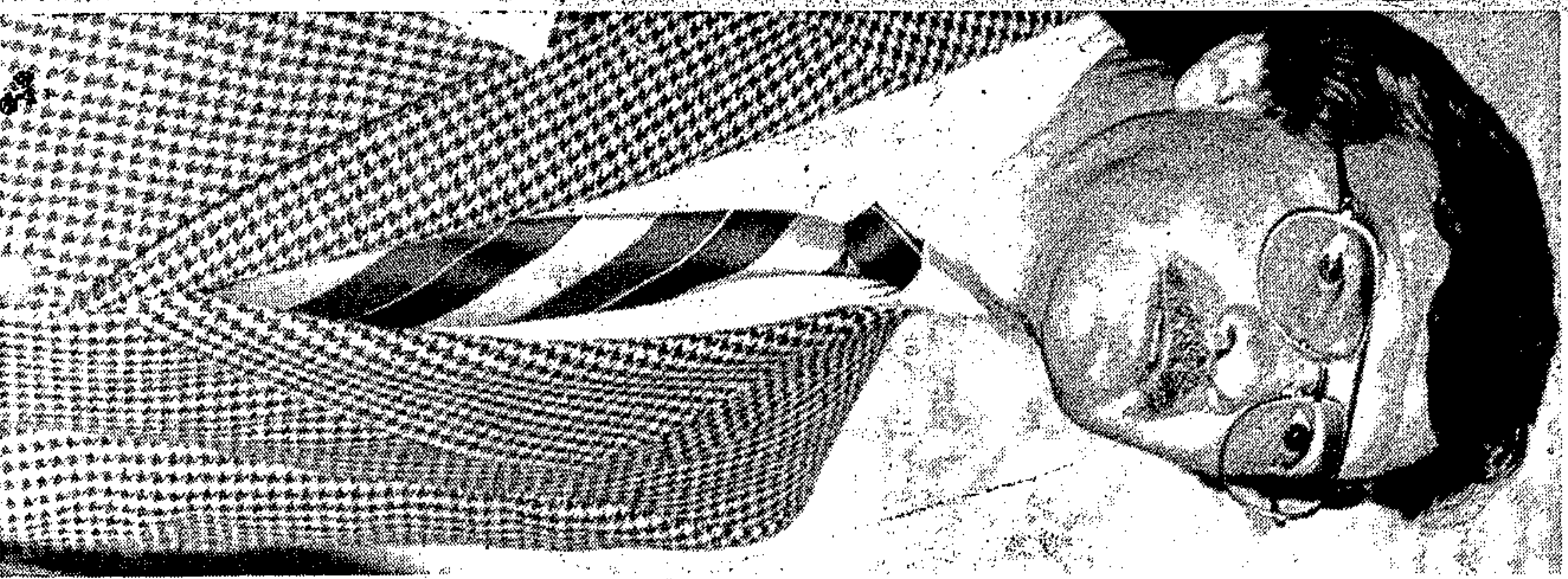
South Africa cannot enter a soccer

team because the qualifying rounds have been under way for some time.

Du Plessis said although some South African athletes had attained world class standards, South Africa should avoid embarrassing itself. "Many years of isolation has taken a toll. We need to get acclimatised first," he said.

"Only in a few events will we stand a chance. If we take part it will largely be an exercise in experiencing competition at that level.

"We will also need to take into account the financial side of things. Taking part in the Olympics can cost a fortune."



Doep du Plessis ... SA Olympic participation remote.

New rugby unity talks at Newlands ²⁹²

By DEON VILJOEN, Sports Staff

REBUS 27/2/91

MR Steve Tshwete of the African National Congress and South African Rugby Board president Dr Danie Craven shook hands at Newlands today as unity talks were put back on track.

Also at the meeting were Mr Ebrahim Patel, president of the SA Rugby Union, and associates.

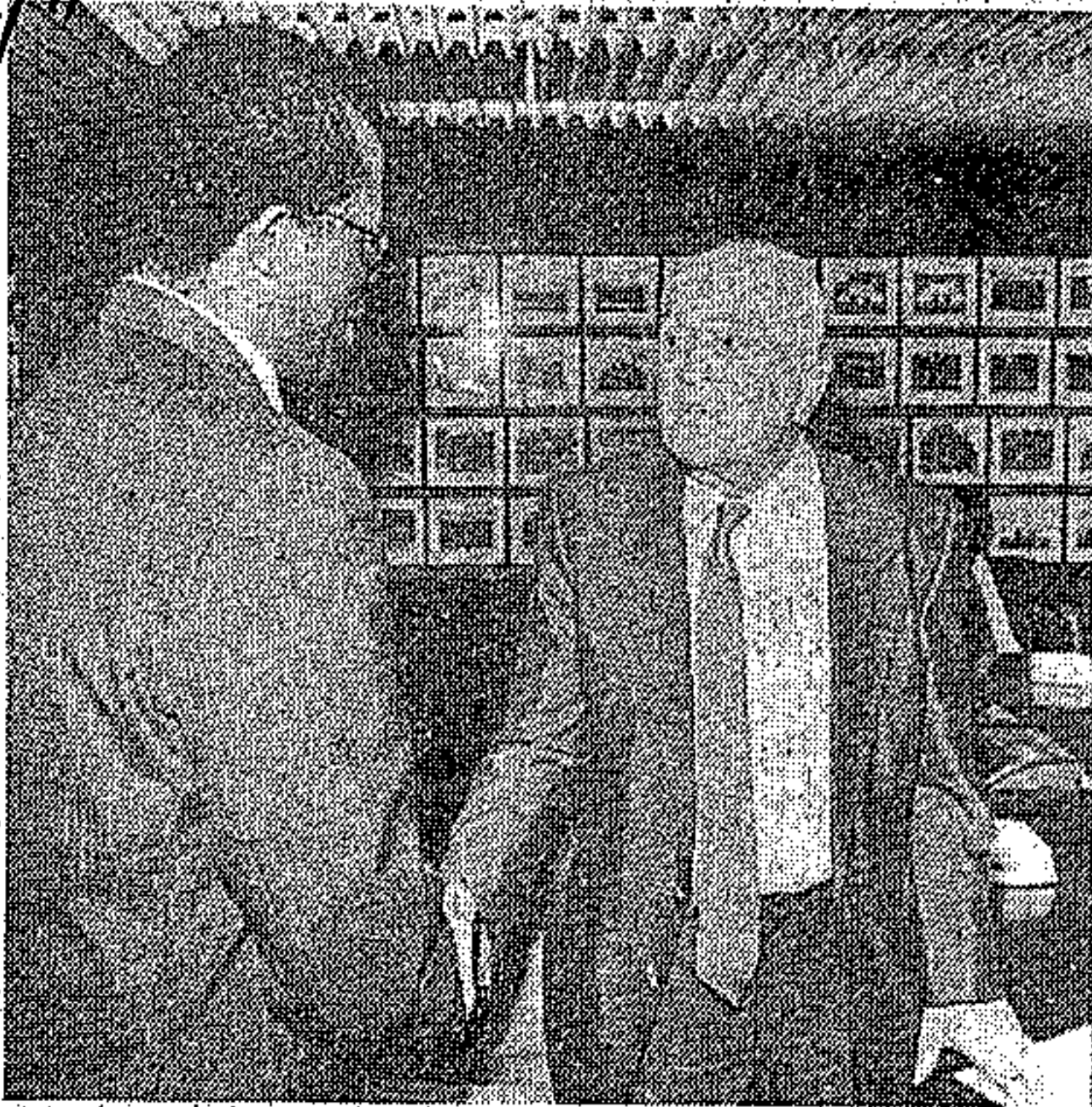
When asked whether he had a message for the delegates, Mr Tshwete, unofficial mediator, declined to comment. He said an official statement might be released later.

The meeting represents the first public contact between the SARU and the SARB in more than a month. The SARU pulled out of a possible merger because of what they called "Broederbond-inspired activities".

A reliable SARB source said: "Mr Tshwete is expected to serve as 'facilitator' for a while, basically to jump-start the stalled unity process."

"He will probably step back as soon as we have overcome the problems that are preventing a speedy move towards unity."

The SARB are keen to establish a single, non-racial and non-political body before the start of the rugby season on April 1.



Picture: DANA le ROUX / The Argus

LET'S SHAKE ON IT: A handshake between the ANC's Mr Steve Tshwete and Rugby Board president Dr Danie Craven at Newlands today.

MR 64 28/2/91

Steve Tshwete

honest broker

HE'S known as the man with the silken tongue, the mediator who has brought the South African Cricket Union and the South African Cricket Board — once sworn enemies — together.

Now he has done it again in the sealing of the historic rugby accord between Dr Danie Craven and Mr Ebrahim Patel bringing unity between the SARB and the SARU.

PROFILE

The accord, which could lead to South Africa's readmittance to international rugby, was reached at talks at Newlands yesterday chaired by Mr Steve Tshwete.

"Unity in these two major sports will have a major impact on the negotiation process. We need unity because it begets reconciliation," he said in an interview.

Steve Tshwete, the ANC's pipe-smoking national organiser and member of the movement's national executive committee, returned to South Africa from exile in Lusaka and is playing a leading role in promoting unity in sport.

The ANC does not have a sports desk, but sport is his portfolio.

He said: "I believe sport can play a very dynamic role in bringing about a true spirit of reconciliation in our country."

Arrested

"Cricket unity is not only the unity of sportsman, but you're bringing together two South Africas because cricket is an establishment sport mainly patronised by whites.

Springs-born Steve Tshwete was recruiting soldiers for the ANC not long after passing his matric as head prefect at Welsh High School in Duncan Village in 1961.

He was arrested at his home in June 1963.

But deep in the heart of Komga prison, where he was detained, was a man who cared about Steve Tshwete, then part of the regional leadership of Umkhonto we Sizwe, armed wing of the ANC, and also the unit's secretary.

He was a black policeman. "That man saved my life. He brought me food every night. I would have died if it was not for him."

The passing years and 15 years on Robben Island have robbed Steve Tshwete of the chance to personally thank the policeman.

"The thing is haunting me. I've forgotten his name, but I still remember clearly how he fed me. If he's still alive and remembers me, I'd like to say thank you."



Steve Tshwete

and were constantly harassed. You counted yourself lucky if you made it through any day."

His mother died while he was in jail. "I thought that I'd accepted her death, but it only hit me after my release in March 1979 that she was dead. I'm still trying to come to grips with the loss.

"She died of a heart attack. She saw me shortly before her death ... I was skin and bone, we all were. I'm certain that this caused her death."

A rugby player for as long as he can remember, he was president of the Robben Island Amateur Athletics Association and president of the Robben Island Rugby Board.

He also found time to master soccer on the island and to follow the fortunes of the Western Province rugby team.

Morné fan

Legendary WP and Springbok captain Morné du Plessis "was my star" and he had a high regard for former Springbok and Western Province centre Johan Oosthuizen "even if he was a policeman".

He said: "I told Danie (Dr Craven) as much at our first meeting."

Harassment did not stop when he was released. He was served with a two-year banning order signed by Jimmy Kruger.

The banning order expired in 1981 and he got a job as teacher at the high school in Peeltion in the Eastern Cape. Two years later, he led a Border delegation to the launch of the United Democratic Front in Mitchell's Plain.

Then he, his wife Pam and children Yonda and Mayihlome left for Lusaka in 1985.

His political activities did not meet with the approval of his father.

"The other children could not go past Standard 6 because I was at school. My father was earning £3 a week and up to today I don't know how he managed to raise us.

He was acquitted on 15 of 16 sabotage charges, but convicted of being a member of the ANC and furthering its aims.

Robben Island was "hell on earth," he recalls. "We had no proper medication, worked hard,

SOUTHSIDE

SOUTH 28/2 - 6/3/91

ARTS & LIVING SUPPLEMENT OF SOUTH NEWSPAPER • FEBRUARY 28 TO MARCH 6 1991

THE STAGGERING WHEELS of bureaucracy that have hampered the progress of progressive cultural organisations, is slowly grinding to a halt. A case in point is the Congress of South African Writers (Cosaw) who at a national executive meeting in Cape Town last week-end turned an inward eye on its structures and activities. (290) (292)

Cosaw is one of the largest cultural organisations in South Africa. It employs 32 staff members in four regional offices in Johannesburg, Cape Town, Port Elizabeth and Durban. There are approximately 1450 members on paper nationally with 350 in the Western Cape, 200 in the Eastern Cape, 400 in Durban and 500 in Johannesburg and have used thousands of rands in funding — although no one in the organisation was prepared to say how much.

Has all the expenditure on maintaining offices to support this membership been justified? Are these members actively engaged in the business of writing, and are they producing insightful, entertaining and stimulating work?

These are questions being fired at the organisation from many quarters.

Since its launch in 1987, while initiating projects such as suitcase libraries, writing workshops and publications, Cosaw has also been involved in MDM campaigns, the cultural desk and administration of its expanding infrastructure which detracted from the brief of a writers' organisation.

"Our political image made us an element in the mobilising structure of the MDM," says Junaid Ahmed, Cosaw's national organiser.

This political image was the price Cosaw had to pay for attracting mainly activists who saw the organisation as grassroots expression of political aspirations. The unwieldy mass mobilising structure of Cosaw into grassroots locals and branches mimicking the model set by trade unions, has in many areas failed because of an inability of staff to adequately train and service the large membership.

"We neglected to deliver what 'serving' a writers' organisation meant," says Ahmed.

"We produced publications that did not set a useful standard for the development of literature, in particular new writing," he adds.

In a draft paper circulated to members, Njabulo Ndebele suggested that competency of writers and an effectively run organisation were pillars supporting the same roof.

"We are entering the period where



COSAW AT THE CROSSROADS

HEATHER ROBERTSON looks at what the options may be for the largest writers' organisation in the country, Cosaw.

RIGHT: Njabulo Ndebele president of Cosaw PHOTOGRAPH: Rashid Lombard

CONTINUED ON PAGE 12

A

COSAW AT THE CROSSROADS

in order for us to consolidate the success of the struggle, it is important for all of us whether we are novelists, poets or journalists to develop the necessary skills.

"Writers should realise that the task of writing requires constant application and investment of time."

Yet, this is something which has never before been addressed in Cosaw.

Cosaw national publicity officer Frank Meintjies attributes the organisation's lack of direction to the vacuum in leadership with its president until this year being forced into exile in Lesotho.

"There are many more serious writers in the African Writers Association than in Cosaw and we need to evaluate this. Our vision has to incor-

porate more established writers and we need to ask how do we make up the deficit in the culture of reading," he says.

While the organisation has to grapple with ways of incorporating established writers, it also has to deal with the fact that South Africa's apartheid legacy in education has left almost half the population barely literate.

But how many professional writers are there in South Africa? asks novelist Nadine Gordimer.

"The whole idea in Cosaw is to encourage writers on a grassroots level. I'll be sorry to see Cosaw losing sight of that."

Another aspect of Cosaw's rationalisation of resources is the development of a more commercially viable publishing house. Already it has taken over the literary journal Staffrider from

Ravan Press. In this year there are plans afoot to co-publish with Zed Books in London Robert Kavanagh's "Theatre and Cultural Struggle" and "The African Theatre Manual."

Cosaw has also secured a publishing contract with Raduga Press in Moscow, obtaining the rights for all of Maxim Gorky's children stories to be translated into Pedi, Zulu, Tswana, Xhosa, Afrikaans and English. The books were translated and illustrated in South Africa and will be printed in Moscow.

While the development of a commercially viable publishing house is a laudable objective, it remains to be seen whether this can be realised with the limited resources at Cosaw's disposal.

According to Donald Parenzee, chairperson of Cosaw in the Western Cape, the withdrawal of

funding has forced Cosaw to reassess.

"With the withdrawal of funding into more development projects and away from cultural organisations, we realise we have to become self sufficient. We tried to organise people into writers locals but this didn't work, the people really interested in writing were not served."

Some of the other proposals which will be discussed at the conference on April 26/27, are funding, whether to integrate the organisation's existing resources into established community libraries and the feasibility of establishing a writing school.

These are good intentions, but perhaps the question that needs to be addressed is whether this will be another meeting about what to do, rather than tackling the task at hand — developing writers. □

South 15 28/2 - 6/3/91 (292)

Rugby talks set deadline for unity

CAPE TOWN — SA rugby unity talks are back in the field of play.

Hopes are high that the Springboks will be playing tests before the end of the year.

Yesterday's meeting between the SA Rugby Board and the SA Rugby Union — with the ANC as mediator — set a deadline for the formation of one non-political and non-racial controlling body. The new body, which will have its inaugural meeting not later than October 31 this year, will be known as the SA Rugby Football Union.

A national steering committee has been formed under the chairmanship of the ANC's Steve Tshwete. It will draft a constitution which it is hoped the new body will be able to approve within six months. Until then, no clubs or unions will be allowed to

switch from one body to another. (292)

The meeting was the first public contact between the SARU and the SARB in more than a month. The SARU pulled out of a possible merger because of what it called "Broederbond-inspired activities".

At the meeting it was decided that, initially, the boundaries of the SARB unions be the boundaries of all provincial rugby; that all clubs within those boundaries affiliate to one provincial body and that all clubs be open to all players.

The steering committee consists of board president Danie Craven and union president Ebrahim Patel. Other members include I Lindi, R Bauser, A Oberholzer, J S C Cupido, J Bailey, S N Nkanunu and T W Titus. — Sapa.



Husband and wife artists Caiphus Semenya and Letta Mbulu will headline the Unity 91 Music Festival in March.

Exiles concert set for March

By VICTOR METSOAMERE 292

A CONCERT to raise funds for exiles, the Unity 91 Music Festival, takes place at the FNB Stadium in Crown Mines on Saturday March 23.

Top South African musicians Letta Mbulu, Caiphus Katse Semenya, Julian Bahula and David Serame, who have spent decades in exile will share the stage with local acts like Sakhile, PJ Powers, Chicco, African Jazz Pioneers, Dorkay Veterans, Condry Ziqubu, Rebecca, Brenda Fassie and Yvonne Chaka Chaka. *Sowetan 28/2/91.*

The mission of the organisers is to promote unity throughout the country.

They said the show had been cleared by "the various political organisations as well as the South African Musicians Alliance" and that half of the proceeds would be given to a special trust responsible for the resettlement of returning exiles.

SABC-TV reported this week that the show would be recorded and screened at a later date.

Hartleyvale is 'crumbling'

Cape Times
2/3/91

292

By COLIN HOWELL

CAPE TOWN's once-proud Hartleyvale stadium is crumbling fast, forcing the city council to close and fence off a second "dangerous" stand — just before major games to be played next weekend.

Yesterday a council spokesman expressed concern that present safety measures prohibiting access to the Liesbeeck stand and the Hoskin stand will be ignored by fans when Soweto soccer giants Kaiser Chiefs visit next weekend.

There is also concern about the Hellenic/Cape Town Spurs game next Friday as spectators ignored the fences erected after the Liesbeeck stand's closure.

Most people use standing space but there will always be those who would jump fences and sit on stands even if warned, said council spokesman Mr Ted Doman.

He said a decision had been made recently to close off the Hoskin stand, following closely on the closing off of the Liesbeeck stand.

"They have been declared unsafe for use and fenced off," he said.

"The actual seating in the stands is fine. It's the access



SAFETY . . . Security guards Mr Charles Taljaard, left, and Mr Eric Herring at Hartleyvale yesterday. Behind them are the two condemned stands.

routes to the seating which is unsafe — the stairs, the barriers and the railings."

Mr Doman said the council had asked for a detailed investigation into the state of the stadium, and consultants had advised that two stands were unsafe.

The closure of the stands now limits seating at the ground to only 1 000. There is standing room, however, for over 20 000.

He said the council's annual maintenance bill for Hartleyvale was R706 000 and the stadium's income was just R82 000 per year. Refurbishing the stands would cost a considerable amount, he said.

Mr Doman said the council would continue to lease the ground to clubs on the understanding that the stands remain out of bounds.

Strong new argument for lottery in SA

Two unlikely bedfellows — horseracing and the performing arts — took up a main part of the debate in the joint sitting in Parliament yesterday.

The Provincial Matters Amendment Bill found debate centring on these two subjects, and included a strong appeal for a lottery.

Aubrey Thompson (NP, South Coast) said most of South Africa's neighbours had casinos which were kept profitable by South Africans.

"It must be asked if are there degrees of morality when you consider the facts?"

"We all know of schemes in the country now which are used to raise finance for various charitable organisations and where skill is non-existent.

5/3/91 *Star* 13/91 suggested that if a referendum were to be held on the desirability of having a lottery or football pools, the chances are a 1 000 to one that the answer would be yes to both."

It had been estimated that if a lottery or football pool was allowed, the State could raise between R75 million and R1 billion a year.

"As we are entering into a new South Africa, points of view and positions previously held will have to change."

Salmon Barnard (CP, Her-cules) tried to talk about the condition of jailed right-wing hunger strikers, but was quickly called to order by acting Speaker Dr Helgard van Rensburg and told to return to the subject

under discussion.

He then suggested that race clubs be privatised or even listed on the Johannesburg Stock Exchange.

In that way, anyone who was interested in the fourth largest industry in the country could acquire shares.

Hemanthkumar Nerahoo (Ind) said the amendments would benefit racing in the Transvaal and Free State.

He also appealed for membership to represent all races.

Leader of the Opposition in the House of Delegates Amichand Rajpansi took credit for persuading the Jockey Club to allow coloured, black and Indian jockeys to ride.

Jan van Eck (DP, Claremont)

29/2 *Star* said he did not know much about racing and confined himself to cultural matters.

He said cultural activities had to be planned in such a way that they were accessible to all.

The Nico Malan Theatre in Cape Town still had an image of exclusivity because it was situated in an area which was not easily accessible to people of colour.

Yusuf Seedat (Sol Nom) said South Africa was entering an era of equality and a community's cultural needs should be considered.

"We are entering a new chapter in our history where no one can be barred from facilities erected with taxpayers' money." — Sapa.

Blow to city as soccer match moved to Reef

CM 7/13/91 292

By PETER DENNEHY

SOCCKER in Cape Town has been dealt a major blow with the Kaizer Chiefs versus Lightbody's match being moved to Johannesburg.

The match had been scheduled for Hartleyvale Stadium on Sunday afternoon.

Lightbody's managing director Mr Nasmie Barden confirmed the change, saying yesterday afternoon that Hartleyvale Stadium — where a second stand had been closed — was too small for such a major event.

Cape Town City Council announced late last week that it had closed the second stand because its accessways were no longer safe.

Meanwhile, Mr Clive Keegan, chairman of the Regional Services Council's land use and planning committee and chairman of the city council's town planning committee, denied that a new soccer stadium was to be built near D F Malan Airport or in Goodwood.

"Neither the city council nor the RSC is planning such a stadium," he said.

"It would be nice to have such a



Mr Hadjidakis



Mr Keegan

stadium, but it would be nice to have the money to build one as well. It is not a priority."

It has been estimated that a large soccer stadium could cost R400 million.

Hellenic vs Spurs

Mr George Hadjidakis, owner of Hellenic, said his team's game against Spurs would go ahead at Green Point Stadium at 3pm on Saturday.

"We are due to play Chiefs soon, too, but that game will

probably be moved to Johannesburg. We have often been worried that our big games will be moved there. This is a very sad day for soccer in Cape Town.

"The city council and the RSC must get their houses in order. International soccer should be coming to Cape Town at last, yet none of the three stadiums can safely accommodate more than 10 000 people.

"Cape Town teams will not be able to play international teams in their home city unless it has a stadium that can seat 25 000 to 30 000 people in safety."

Mr Hadjidakis said the National Soccer League had had no choice but to move the game from Hartleyvale.

He still hoped the government would make land available cheaply near D F Malan Airport — between Blue Downs and Khayelitsha — so a "soccer Mecca" could be built there.

Mr Mark Byrne, Hellenic's trainer, said the problem would be solved if the Newlands rugby ground were made available for soccer, but this had been vetoed by the Western Province Rugby Football Union's president, Mr Jan Pickard.

● Blow for city clubs — Back Page



Diana Symonds

Your serving of snippets from South Africa's cultural menu

BY ROB AMATO

South 7/3-13/3/91 (Southsido) (292)

THERE IS A DANGER that while everyone waits for the party politicians to sort out our future, that future will become unplanable. In the field of the performing arts, where work that is invaluable to the community needs state funding and a lot of planning, things look particularly dangerous. Nevertheless, clear thinking now by the community of performing artists in our area could make for a future worth living in.

State-funded Capab is struggling to leave behind a dismal record of racism, and now produces first rate and relevant work when the artists in it are given the freedom to choose what to do and are not blocked by the chairman of its board.

Capab's management team, headed by George Loopuyt, and its directors of drama and opera assiduously attend meetings such as the debate last week at the Community Arts Project (CAP) on the future of the performing arts councils.

Loopuyt gave some important statistics of the current expenditure on culture by several governments.

France dedicates 0,98 percent of its national budget (and forms like dance are really thriving there while struggling elsewhere) to the arts. Britain allocates 0,22 percent and South Africa a shameful and Philistine 0,1 percent.

Albie Sachs and other ANC luminaries have often stated that an ANC government would respect the needs of cultural work. One of FW de Klerk's last actions as Minister of Education was to budget R2million a year of government funds to be distributed by the Foundation for the Creative Arts, with committees of artists doing the allocations.



Albie Sachs

There is hope, then, that both parties likely to be powerful in the coming political dispensation will not listen to those who argue that South Africans can live by bread, housing and formal education alone, and that the theatrical arts are a "luxury" to be dropped in difficult times.

It would be particularly painful if South Africa, whose transformations to date have been profoundly influenced by its theatre and music, abandons these forms when it gets a new government.

But to get the money from government, the performing artists will need to lobby properly, and they are not yet sufficiently organised or aware of the challenges that face them.

An awful lot of time is being wasted on discussing whether or not Capab should continue or be replaced by something new. The CAP debate made certain needs clear, and with proper government funding all those could be met. □

March 7 to March 13 1991

Guide through the unity maze

South 7/3 - 13/3/91

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UNITY is the buzz word in sports circles.

But the varying pace of the unity process among the different codes and the numerous breakdowns in talks, have caused confusion.

With each code following its own unity path, soccer has outstripped the others by bringing together more than 1.2 million players under the banner of the South African Football Association (Safa).

Its professional wing, the National Soccer League, this year kicked off with the most representative line-up ever.

The only blotch in soccer is the refusal of the South African National Football Association (Sanfa) of Goba Ndlovu to become part of Safa.

Ndlovu, however, recently indicated a willingness to join the unity process.

Soccer is closely followed by cricket with the South African Cricket Board (Sacb) and the South African Cricket Union (Sacu) already staging joint development programmes.

Sacb president Krish Mackerdhuj is reported as saying that the new cricket

Political developments in South Africa have caused a virtual stampede among sports controlling bodies to unite. However, trying to find out who is talking to who, where and how is like trying to pick a path through a maze. **Graham Abrahams** reports:



Mr Harry Hendricks



Mr Krish Mackerdhuj

Nine other codes have reached advanced stages of unity with rugby now

ceeded in drawing together all diverse groups.

codes agreeing to the formation of single controlling bodies with affiliates of the South African Council of Sport (Sacos).

The latter however, is not keen to meet with National Olympic and Sports Congress (NOSC) structures involved in the three codes.

South African Amateur Athletics Board (SAAAB) president Harry Hendricks intimated however, that his body will consider meeting its NOSC counterparts.

SAAAB's decision might very well then bear an influence on the direction taken by darts and swimming.

Other codes expected to be completely unified later this year include baseball, softball, karate, table tennis and boxing which has already launched the South African National Amateur Boxing Organisation (Sanabo).

Squash and chess are on the verge of starting exploratory talks while others such as hockey and volleyball under Sacos are under pressure to start addressing the crucial question of unity.

With most so-called "mass-based" sports well on their way to unity, only netball is out in the cold.

The Sacos-affiliated Netball Association of South Africa (Nasa) is arguably the biggest national body in the country. President Salli Adams says that her body

Make Extra 100

LAW AND THE RISE OF CAPITALISM

South 7/3-13/3/91

By Graham Abrahams

A HEAVY weight rests on the shoulders of Sam Ramsamy, the externally-based president of the SA Nonracial Olympic Committee (Samoc).

He is the only person capable of resolving the worsening difficulties between the National Olympic and Sports Congress (NOSC) and the SA Council of Sport (Sacos).

Differences between nonracial sport's national codes appear to be widening, while the national leaders of both Sacos and the NOSC are serving on a joint committee sponsored by the Association of National Olympic Committees of Africa (Anocfa).

Known as the committee of 10, they have the task of uniting opposing sport codes together with the Cofederation of South African Sport (Coasas) and the South African National Olympic Committee (Sanoc).

Resolution

An easy resolution appears unlikely with both Sacos and the NOSC battling to gain control over nonracial sportspersons.

And with the International Olympic Committee's fact-finding commission arriving in Johannesburg on Saturday, March 23, the need to get the feuding bodies to the conference table has become all the more urgent.

While the battle between nonracial national codes of the two bodies continue, the Committee of 10 headed by Ramsamy eagerly awaits the IOC commission.



FLASHBACK: Members of the Anoca-initiated Committee of 10 at their first meeting in Johannesburg earlier this year. From left, Sylvester Stein (Sanroc), Issy Kramer (Sanoc), Reg Feldman (Sacos), Willie Bason (Cosas), Colin Clarke (Sacos), Sam Ramsamy (Sanroc), Mluleki George (Nosc), Hugo Oliver (Cosas), Errol Vawda (Nosc) and Johan du Plessis (Sanoc)

enough—to brief the commissioners on the current sports scene in the country. But that is where the simplicity of their brief ends.

Five previously-belligerent organisations are hoping to speak with one voice, articulating the sports aspirations of millions. Perhaps it is their diversity which makes them such a formidable team. Or perhaps it is just simply their mutual desire to see old wounds completely healed.

Whatever the motives of the five umbrella structures, there are still trying battles ahead before South African sport is given a clean bill of health.

The IOC commission is seen as new

hope — the end result probably a single national “sports parliament”, as Lappe Laubscher of Sanoc describes it.

But can diverse organisations such as Sacos on the one hand and Cosas on the other, permanently lay their differences to rest?

Secretary-general of the NOSC Mithobi Tyamzashe believes it is possible.

"The cooperation among the five-organisations is unreal."

"At last we are talking about the same things," says Tyamazshe.

The way things are going, we should

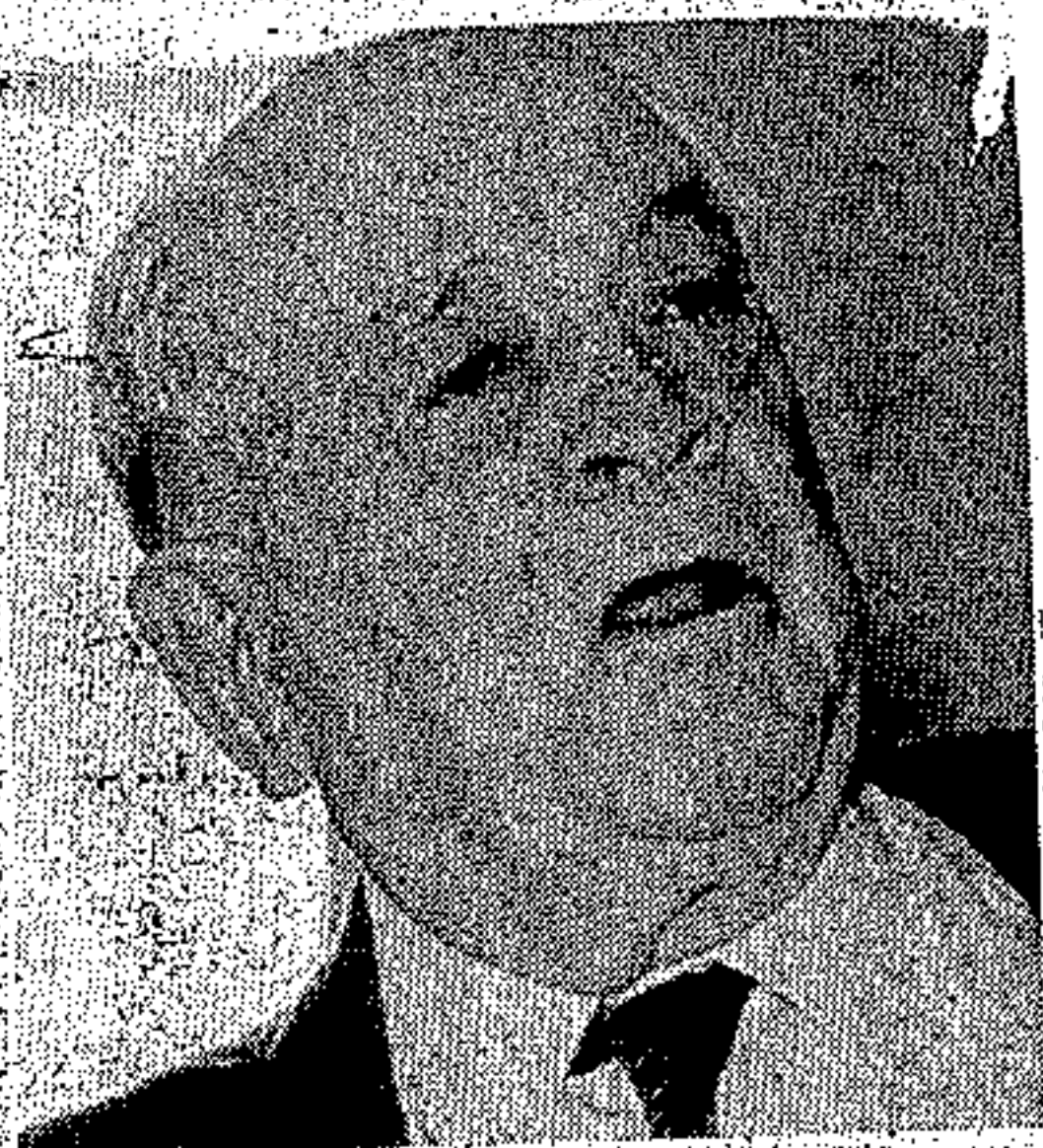
have unity sooner than we thought possible," he adds.

Cosas president Dr Willie Basson says his organisation is totally committed to the process of unity, but points out that unity is not only about the formation of a single entity.

"We are speaking of one nonracial, non-sexist democratic South Africa and that is the bottom line."

This organisation, though, is still likely to cross swords with Sacos and the NOSC on the implementation of the international sports moratorium.

Cosas is proposing that it be lifted, while Sacos and the NOSC want to see it carried forward.



Dr Danie Craven

Democratic culture needed in sports

South 7/3-13/3/91

UNLIKE nonracial sport codes, the establishment sport bodies do not appreciate or even understand nonracialism and democracy.

This is the opinion of the president of the Confederation of the South African Sport (Cosas), Dr Willie Basson, who believes that differing perceptions of democracy is likely to be a serious area of conflict in the unity process.

The Cosas boss says the 124 affiliates of his organisation, who are regarded as "establishment" codes, have no tradition of accountability in their ranks.

"We have always looked at our structures with a top-down approach. I cannot think of one high profile sport type in the establishment arena which functions in a truly democratic fashion."

Basson singles out rugby, which is a highly visible sport because of the personality of Dr Danie Craven, president of the South African Rugby Board, as an example.

"Democracy in sport is a foreign concept to them and this is going to be a major problem in the formation of a single controlling body. Setting target dates for the unification process as rugby has done, boils down to an over-simplification of the facts on the ground.

"The creation of nonracial structures is more complicated than just unity. Attempts are being made to create this mystical thing called unity but there are no short cuts and sport easily faces another 10 dark years before we have real democracy and nonracialism."

Blueprint

The affable Basson says he personally cannot claim to understand nonracialism.

"It was never necessary for me to live in such an environment but I'm sensitive to it and establishment administrators will be forced to move in this direction."

Basson insists that a guiding blueprint for unity is necessary. He states that all codes are just following their own ideas of what unity is.

"Experts and outsiders must be brought in. Not a single body, on both the establishment and non-establishment side, can claim that they have professionally-organised structures."

"We must stop fooling the international world into believing that the current process of unity will result in the realisation of optimal sporting conditions for all the people of this country."

Basson does not see a contradiction in his strong sentiments on nonracialism and unity and his view that the international sports moratorium be dropped immediately.

"We cannot play silly games with the moratorium. People and not the politicians have brought about change in this country. Why must we retard the rewards which people deserve?"

"We cannot allow talents to go to waste. If we want to move forward, we cannot wait. On the eve of an explosion of people in the participating arena, we need to grasp all opportunities and that includes international contact."

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FESTIVAL WITH A DIFFERENCE

South 7/3-13/3/91 (South side)

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tradition of street theatre in Cape Town."

For Temma Dean of the Joseph Stone Theatre the festival will bring a wider audience to the Joseph Stone. "A lot of people feel that Athlone is dangerous. The festival gives us an opportunity to expose our talent to greater Cape Town," she said.

The Mayor is adamant that next year there must be more people from the Cape Flats involved in running the festival.

"I don't want the communities to be involved in an Uncle Tom sort of way, they must be involved in the planning from the start," he said.

Mr Vincent Colby, a trustee of MAPP, was less optimistic. "Looking at it purely in terms of the benefit of musicians, it's a good thing. But one has to

ask from a community point of view, at the end of the festival, who is better off? The Mayor, the businesses, or the people of Cape Town?

Referring to the ANC's consultations with the Festival Committee, publicity secretary Mr Trevor Manuel said the organisation appreciated the initiative of the organisers to keep the ANC fully briefed on developments around the festival.

He added that it was the ANC's belief that joint participation in cultural activity contributed significantly to nation building.

"The struggle is not only about things that are angry, about marches and meetings, about talks and court cases", he explained. "It must also be about things joyful, about sharing, about expression."

This may be so, but for many sceptics when Mr Oliver leads the "happy Cape Town festival march" through Adderley Street, it will be but one small step towards representing the culture of the City.

"If you want a festival of the arts we feel that the council should play a greater role in funding cultural activities," said Omar Badsha.

"At present it grants R4million to the Cape Town Symphony Orchestra. It needs to support other arts projects on a more long-term basis."

These are just some of the issues that will have to be addressed in the development of what could become one of the most significant events in the Western Cape arts calendar. □

Community radio on the cards

By Musa Ndwandwe

A NEW era in the country's broadcasting services will be marked by the launch of a community radio station in Cape Town later this year.

Preparations are already underway for the radio service which will be the first of its kind in South Africa.

The Cassette Education Trust (Caset), a community service organisation involved in the use of audio-cassette as an

effective medium of communication, has started the process jointly with the University of Western Cape campus radio station.

According to a Caset spokesperson, Mr Edric Gorfinkel, formal talks with UWC are yet to be carried out.

"Cape Town is the only major metropolitan area in South Africa that is beyond the range of "homeland" radio stations and therefore needs to set up its own independent radio station," said Gorfinkel.

"Community radio is about a community

broadcasting to itself," he said. "It is about the participation of the community of listeners in the programming and management of their radio station."

The talk of a community radio station comes at a time when there is an ongoing debate about the future of the SABC.

There are also feelings among some political organisations that broadcasting is a constitutional issue and should be part of the "negotiations" agenda.

"The question is not only what happens to the SABC, but also how broadcasting

should look like in a new South Africa," Gorfinkel said.

To start the process, Caset is hosting an open general meeting next Wednesday at the Careers, Resource and Information Centre (CRIC) in Athlone.

"A draft proposal for a community radio facility to serve Cape Town will be presented," said Gorfinkel.

"Participants will be asked to take the proposal back to their communities for discussion," he said.

A follow-up meeting is set up for an unconfirmed date in three months.

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The line-up includes rap group Black Noise, the Langa Adult Choir under the direction of Duke Ngcukana, jazz by Gerry Spencer and marimba playing by Heshoo Bishoo. (south side).

The 6pm slot features rap with Black Noise, Willem Fourie and his blues/rock group, and Edi Niederlander.

"Our great jazz musicians like Monty Weber and groups like Heshoo Beshoo need to be exposed," she said.

"People need to know the range of cultural diversity that we have in Cape Town, and dance is one way of showing this," says Temma Dean.

While the Stone rocks to the sound of Cape Town music, the Cape Town central business district will be abuzz with activity.

St George's Mall promises to be the heartbeat of the festival with buskers, oral poets, dancers and khalifa performers in action daily from 10am to 5pm.

The Company Gardens in Cape Town will be the prime site of a talent competition and activities for children. If you can sing, dance or rap, then you can enter the young talent competition organised by Delicia's School of Music.

To arrange an audition, phone Delicia's School of Music at 94-2334. □

1996-97 Annual Report

SOUTHSIDE

ARTS & LIVING SUPPLEMENT OF SOUTH NEWSPAPER • MARCH 7 TO MARCH 13 1991

South 7/3-13/3/91 (Southside)

THE CAPE TOWN FESTIVAL has in the past had very little to do with the cosmopolitan culture and character of Cape Town. Largely a promotional event for the City's businesses, previous festivals were, in the words of the Mayor, Mr Gordon Oliver, "disasters".

Not only were the festivals financial disasters but they also attracted the wrath of Cape Town's progressive organisations who boycotted the event because it was seen to cater only for the interests of Cape Town's white business community.

No attempts were made to involve representatives of black communities in greater Cape Town. The banning of the Towards a People's Arts Festival in 1986 and the involvement of the South African Defence Force and the Police in festival programmes during the State of Emergency, only served to exacerbate the hostility. (292) (B)

This time around, after numerous consultations with community organisations like the Muslim Judicial Council, the Cultural Workers' Congress and the African National Congress, Cape Town's marching mayor Gordon Oliver, has managed to spearhead a festival with a difference.

"The aim of the festival is to involve all the people of the City, especially the people of the Cape flats and the townships," says Oliver.

According to Mr Omar Badsha of the Federation of South African Cultural Organisations (Fosaco), it was agreed as a direct result of consultations that Fosaco had observer status on the Festival Committee. At present the committee is run by business representatives and Captour. In addition it was agreed that the antique festival at the Castle would be withdrawn from the programme because it represented the SADF.

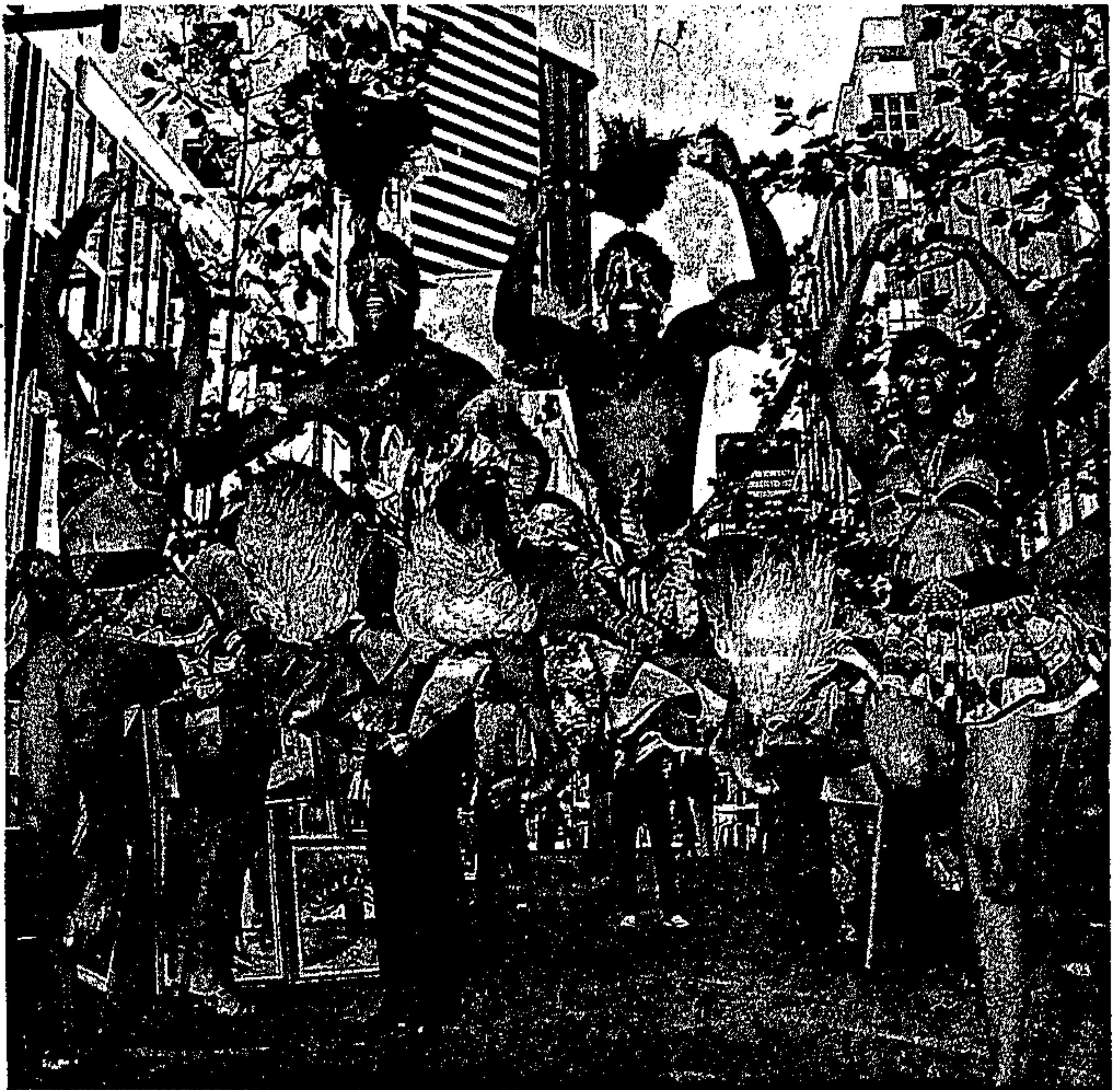
According to festival organiser Adele Lucas, the consultations have definitely paid off. "Groups like the MAPP musicians and CAP are taking part and we've managed to secure a programme at the Joseph Stone Theatre in Athlone," she said.

While Lucas admits that Badsha's observer status "practically speaking did not amount to much", it is hoped that from next year community organisations will be able to handle offshoots of the festival in the townships.

John Walter, coordinator of the Community Arts Project Theatre Company, said the festival gave CAP's new theatre company an opportunity to work in street theatre.

"The advantages on a company level is to get publicity and profile in Cape Town. Essentially we want to build a

CONTINUED ON PAGE 2



The Amabutho Zulu Dancers of Nyanga. PHOTOGRAPH: Sally Shorkend

FESTIVAL WITH A DIFFERENCE

South 7/3-13/3/91 (Southside) (292) (B)

For the first time, the Cape Town Festival planners have attempted to include all the communities of the City in the festival activities which start on Friday. **HEATHER ROBERTSON** investigates why the festival has been such a 'disaster' over the years.



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Bates Wells USP Agency 19390/E

Pop concert to help exiles

292 LINDEN BIRNS

HALF the profits from this month's Unity '91 concert would go towards financing the repatriation of exiles, concert co-promoter Ian Fuhr said yesterday.

The event was not aligned to any specific political party or organisation, and 50% of the profits would be placed in a trust fund administered by a firm of attorneys.

It was hoped the concert, to be held at the FNB Stadium near Soweto on March 23, would raise at least R1 250 000 gross. Organisers were hoping for a 50 000 crowd.

The concert is to feature top SA performers.





The 1980s were a period of unprecedented possibility in the visual arts and indeed in culture as a whole ...

Collage by SHAUN DE WAAL

THE honeymoon of South African art is over. And it is not even certain that the marriage has been consummated yet.

The 1980s were a period of unprecedented possibility in the visual arts and indeed in culture as a whole. Massive injections of funding were made available to "progressive" organisations and community projects inside the country. Art competitions mushroomed as large corporations explored the possibilities of the fine arts as a means to image enhancement.

Publishers made very substantial sums of money available for more-or-less glossy books which would document the struggle for freedom in this country in its visual manifestations. There was a good deal of talk about high-profile international exposure for our local painters and sculptors.

Thrilling possibilities were opened up within the fine arts by the discovery, in the art world of the cities, of the art of rural black South Africa. In the meeting of the two traditions it was believed would be generated something new and unique — a style which reflected the diversity, the complexity and above all the meeting of the Western and the African in this part of the sub-continent.

Art, it seemed, was a high priority in society as a whole; and given all the interest and the concern, given all the balls up in the air, it seemed that something dramatic and redemptive had to happen.

Those days are no longer with us and the scenario being faced at the present moment by those involved in the visual arts is pretty bleak.

Overseas funding is drying up just as magically as it appeared in the first place. The huge waves of interest in this country on the part of the outside world, it becomes increasingly clear, were in apartheid and not in South Africa as a whole. And the further the apartheid of Hendrik Verwoerd and John Vorster and PW

The honeymoon of SA art is over

W/Mail suppl 8/11/91 292

The 1980s were a period in which the arts in South Africa flourished, in all their diversity and complexity.

But those halcyon days are over, reports
IVOR POWELL

Botha recedes, the less the world as a whole is interested.

It is an index to hardening attitudes that the only South African story to make any real impact in the overseas media in recent months is the trial of Winnie Mandela on assault and kidnapping charges. And that has been played as a story of corrupted power within the ANC camp and not — as used to be the case in nearly every story about this country to make the international news, and as the ANC was expecting — as a story about the abuse of state power against the disenfranchised black majority.

Nearly all of the community arts centres and cultural projects functioning in South Africa are having to reconsider their future. For some there is simply no more money coming in. For others the issues are more subtle and more searching; now that in the eyes of the funding world the first phase of the struggle — that of forcing the South African government to move towards democracy — is over, funders are increasingly rejecting the control of cultural organisation by particular party political interests and demanding instead that arts organisations

address themselves in a non-aligned way to the business of reconstruction and development.

But so polarised has the situation been in the past that we have little genuine experience of this kind of work and our old habits have in any number of cases merely alienated foreign supporters yet further.

At the same time corporate funders have had their fingers burned by the acid fires of culture. It is well known for instance that the Rembrandt group, which sponsors the Cape Town Triennial art competition, seriously considered pulling out of the deal in the wake of controversy generated by the event in previous years.

This year's Triennial — with its attempts to democratise the selection process and to move away from the Eurocentric sense of art which has always been dominant — represents at the same time a last-ditch attempt to salvage some credibility for the event. Unless positive publicity is generated this time round, it is almost certain that Rembrandt will pull the plug on what has — for all its attendant problems — nevertheless emerged as the premier art competition in this country.

Nor is the state likely to step in to help. Faced with the massive cost of turning this country from a land of minority privilege to one which at least begins to look, at a quick glance, like something egalitarian, the state will increasingly be forced to withdraw from the arena of culture — which despite its protestations over the years has traditionally been a high propaganda

priority.

Already universities — especially in the fields of the arts and the social sciences — are facing massive subsidy cuts, reduced enrolments and the high probability that at least some of the dozen university fine arts departments countrywide will be forced to close in coming years. Despite the fact that the field is undoubtedly oversubscribed at present, the future is occasioning grave concern to art educators.

Practical considerations aside, the new South African art which was going to take us into a new and glorious cultural future has failed definitively to emerge. And far from a South African style or content we are left as much as ever with artistic polarisations which reflect those of our society.

Artists working within the Western tradition have tended to move into a reactionary phase in the face of excesses of cultural control. Artists working within the agit-prop mode have had the carpet pulled out from under their feet by the growing lack of clarity on the political issues which provide their subject matter.

And most of the "transitional" rural artists whom the white art world discovered are just wondering what has happened, why their works are no longer being called and sold as important art.

Bleak though the scenario seems, however, at least when it is laid out in this kind of way, there is still some comfort to be derived. What most of the dark shapes lurking on the horizon actually represent is the retreat of an army of occupation.

For many years the condition of art in this country has been rendered artificial by forces extraneous to itself. From the days when the National Party government first started influencing the course of culture — through the Broederbond and the Federasie van Afrikaanse Kultuurverenigings — and started building

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FINE ARTS

The honeymoon of SA art is over

●From PAGE 19

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monuments, art has been radically overdetermined by political considerations.

Similarly the emergence of "progressive" culture was something which came with an agenda and so too in its own way the vaunted meeting of Africa and the West in art.

The fragmentation and the inertia we are looking at now is then something closer than we have experienced to normality. It may not be the stuff of legend; it may not be megabuck cultural currency. But at least it's not cultural Monopoly money either.

End of SA sport ban in sight — Ramsamy

GABORONE. — The end of the moratorium barring South Africa from international sport is in sight, veteran anti-apartheid campaigner Mr Sam Ramsamy said here yesterday.

"I believe the moratorium might not be necessary by the end of this year, if not sooner," said Mr Ramsamy, executive chairman of the SA Non-Racial Olympic Committee (Sanroc), in an interview.

Mr Ramsamy is in the Botswana capital as chairman of the South African Co-ordinating Committee which is reporting this weekend to the monitoring committee appointed by the Association of National Olympic Committees of Africa (Anoca).

The co-ordinating committee will today detail the progress made since November towards achieving the

sports unity demanded by Anoca at the Harare conference in September.

Mr Ramsamy said he had received "excellent co-operation" from the various umbrella sports bodies.

"I believe unity in most, if not all, sports will be achieved soon," Mr Ramsamy said.

Black Africa was impressed by the progress made towards unity by South African sport since the Harare conference, Zimbabwe's Olympic leader said yesterday.

Mr Tommy Sithole, president of the Zimbabwe Olympic Committee and of the Confederation of Southern African National Olympic Committees, said he expected some tangible incentives to be offered to South African sports bodies at this weekend's unity progress conference here. — Sapa

SA back in international sport 'soon' 292

Star 11/3/91

GABORONE — South African sportsmen and women are expected to be competing internationally within three or four months.

That is the news which yesterday still had the country's sports leaders hardly able to believe the events of the previous day.

On Saturday black Africa gave the go-ahead for an early end to the sports moratorium and for South Africa's readmittance to world sport.

Though considerable progress had been made towards sports unity since the Harare conference last year, there had been no great optimism among the South Africans as they flew to the Botswana capital on Friday for the meeting.

But in Harare on Saturday, president of the Association of National Olympic Committees of Africa, the Congo's Jean-Claude Ganga, praised South African sports



Jean-Claude Ganga . . . praised SA sports leaders.

leaders for their drive towards unity and their almost unanimous acceptance of the sports moratorium.

He predicted the country would soon be back in international sport and suggested that the meeting would produce conclusions "that will mark a milestone in the history of international sport".

Delegates met behind



Abdul Bhamjee . . . confident about future.

closed doors for the talks.

They said Mr Ganga was a "revelation" once the talks got going. "He was so positive, so inspiring, he just carried everyone along," said one delegate.

At a press briefing on Saturday afternoon it was disclosed that the sports moratorium would go when the last vestiges of apartheid

laws disappeared from the statute books in June. Black Africa would do everything in its power to hasten South Africa's passage back into world sports arenas.

Excited National Soccer League public relations officer Abdul Bhamjee confidently predicted international matches for South African fans before the end of the year.

In a further development, the South African Co-ordinating Committee was given recognition by the Association of National Olympic Committees of Africa.

The co-ordinating committee then ceased to exist and a new interim National Olympic Committee of South Africa (Nocsa) yesterday held its first meeting. It concentrated on finalising details for the visit to the country from March 23 to 27 of an International Olympic Committee delegation. — Sapa.

SA could be back in world sports soon

GABORONE - Black Africa at the weekend hailed the promised abolition of apartheid laws and said South Africa could be back in international sport "very soon".

President of the Association of National Olympic Committees of Africa Mr Jean-Claude Ganga told a meeting of black and white South African sports leaders in Gaborone, Botswana, that their deliberations "will arrive at conclusions that will mark a milestone in the history of international sport".

Members of the monitoring committee, established by Anoca after the Harare Conference in November, will be given a detailed report by

the SA Co-ordinating Committee on progress made since then towards sports unity.

"With the situation being what it is now, Africa has already declared its support for the possibility of your entry into international sport as soon as conditions make it possible" Ganga said.

Anoca was happy with the efforts being made to unite affiliates of the umbrella bodies present - the SA National Olympic Committee, the SA Non-Racial Olympic Committee, the National Olympic and Sports Congress, the SA

● To Page 2

Good news

● From Page 1

Council of Sport and the Confederation of SA Sport.

Negotiations for unity in cricket, rugby and soccer, for instance, were at an advanced stage and, but for Cosas, all were agreed on the sports moratorium.

"Finally, it is important we be reminded Africa was instrumental in initiating the boycott on apartheid sport.

"Let me assure you it will be Africa, of course in conjunction with the International Olympic Committee and our friends in the International Sports Federation, which will lead you back into international sport," Ganga said.

National Soccer League spokesman Abdul Bhamjee said South Africa would stage full international soccer matches well before the end of this year.

Delighted with the outcome of the talks, Bhamjee said the NSL would apply for affiliation by the end of this month.

Meanwhile, PHANGISILE MTSHALI reports that promises that South Africa would feature in international sports before the end of the year have been met with cynicism by liberation movements.

Mr Ashraf Jooma, publicity director for Azapo's central Witwatersrand region, dismissed the promise as an attempt by some liberation movements to grant concessions to the Government.

"Azapo stands firm on its calls for the total isolation of South Africa until such time as a constituent assembly has arrived and a new constitution is drawn up."

The PAC's Mr Mark Shimmers said the concession was not in the interest of the liberation struggle as Africans would not benefit.

"The same conditions that led the liberation movement to undertake this campaign remains much the same.

"Our people remain impoverished, without sports facilities and disadvantaged. Therefore, opportunities are available mainly to those who have the resources."

The 'big five' sport bodies to unite

Chab
Trent
11/3/91
292

GABORONE. — South Africa took a major step towards returning to international sport on Saturday when the country's five major umbrella sport bodies agreed to form an interim joint organisation.

In return, black Africa indicated it would welcome South Africa as a member once apartheid laws had been scrapped and sport unified, paving the way for South Africa's return to world sporting arenas as early as June.

Saturday's dramatic moves came after a five-hour meeting between South African black and white sports leaders and their African counterparts.

Veteran anti-apartheid sports campaigner Mr Sam Ramsamy, who will head the new interim national olympic committee of South Africa, declared: "This is a great day. Now we've got to the top of the hill and it should be plain sailing from now on — although there will be quite a few bumps to negotiate. It's a major step for South Africa."

Mr Ramsamy said the five South African bodies who had formed the co-ordinating committee on sports unity — the SA National Olympic Committee (Sanoc), the SA Non-Racial Olympic Committee (Sanroc), the National Olympic and Sports Congress (NSC), the SA Council of Sport (Sacos) and the Confederation of SA Sport (Cosas) — would continue to exist for the moment.

Apartheid laws

"But they will eventually disappear by natural process as their affiliates unify and apply for affiliation to the new body."

ANOCA (Association of National Olympic Committees of Africa) president Mr Jean-Claude Ganga said that the moratorium on international sport contacts would fall away once apartheid laws had been scrapped and sport had been unified.

"We cannot remove apartheid from the minds of men," he said, "but what we have objected to is its presence in the laws of the country."

He urged South African sports bodies to unify as soon as possible and apply for affiliation to the interim NOCSA and then to ANOCA urgently, so that they could be ready to join the international sporting scene as soon as apartheid laws had been scrapped in June.

Mr Ganga said the new interim committee would immediately seek provisional recognition from ANOCA. The monitoring committee established by ANOCA after the Harare Conference — which had now completed its task and would be dissolved — would recommend a favourable response from ANOCA to this request for recognition. — Sapa

New South Africa for Olympics

APR 14/3/91
292

LONDON. — South Africa is likely to compete in next year's Olympics in Barcelona, leading anti-apartheid sports campaigner Mr Sam Ramsamy says.

"I think there will be a South African presence in Barcelona. It seems highly probable," Mr Ramsamy said here yesterday after attending meetings between African Olympic

leaders and South African sports officials in Botswana at the weekend.

South Africans have not competed in the Olympics since an all-white team took part in the 1960 Games in Rome. South Africa was expelled from the International Olympic Committee (IOC) 10 years later.

An IOC fact-finding visit next week is seen as a key step towards SA's readmission to the Olympics.

Mr Ramsamy, chairman of the South African Non-racial Olympic Committee, and IOC President Mr Juan Antonio Samaranch had indicated previously that SA was more likely to be readmitted in time for the 1996 Games in Atlanta.

After Mr Ramsamy's preliminary visit in August it was thought there was only a remote possibility of SA's returning in time for the Barcelona Olympics.

However, with SA sports bodies likely to achieve racial unity in the next few months

and President F W de Klerk's undertaking to scrap apartheid laws by mid-year, a return could be only months away.

Mr Ramsamy, who was appointed head of a new administrative organisation for SA sport during the Gaborone meetings, said: "If South Africa does participate in Barcelona, it will not be a fully prepared team.

"But I believe our boxers, track athletes and footballers could give a fair showing." — Sapa Reuter

SANCTIONS

THE END IN SIGHT

FM 15/3/91
292

The ANC is to encourage new foreign investment and the removal of trade sanctions — provided this helps the process of ending apartheid. This new attitude is spelled out in the latest issue of *Mayibuye*, the ANC's official journal.

This is not intended to be a call for the abrupt ending of sanctions. However, the ANC has made clear to the *FM* that this is the beginning of the process that will lead inevitably to their removal.

Similarly, the process has begun of opening the doors that will see international sports contacts resumed within the next few months.

The cultural boycott, however, is still a thorny issue. While the ANC's department of culture under poet Wally Serote is prepared to allow more flexibility, it wants the cultural world to follow that of sport in removing discrimination from its ranks. Apparently the Performing Arts Council of the Transvaal (Pact) is to be targeted by the ANC for this reason.

The new approach is made clear in *Mayibuye*. As with its radical shift on the nationalisation issue, the ANC is letting out the message quietly.

The low-key approach is to get around the kind of backlash the ANC received from rank-and-file members when Thabo Mbeki's pragmatic blueprint for the removal of sanctions was presented at the National Consultative Conference in December. Members were so incensed that there had been no prior consultation that they refused to even discuss the document and called for sanctions to remain. The *Mayibuye* article closely follows the pattern elaborated in Mbeki's document.

It is clear that the ANC leadership believes the controlled removal of sanctions is better than the rug being pulled from under them by Western nations. Though Western nations did indicate they would take their lead on sanctions from the ANC, many are getting impatient.

One leading member — known as a militant — tells the *FM* that the ANC is very concerned about the poverty and poor economic climate and that new investment is needed.

Umkhonto we Sizwe chief of staff Chris Hani says it will be extremely difficult to stop violence if government cannot address socio-economic problems as well.

The *Mayibuye* article places emphasis on monitoring new investment so that it "should help the process of ending apartheid."

It continues: "The same consideration would apply to removing trade sanctions. It would be an important part of the continuing struggle against apartheid if trade sanctions were removed in the context, for instance, of

an agreement between the trade unions and the industry involved."

But an ANC spokesman says there are no formal plans for ensuring that new investments contribute to "ending apartheid" or



Mbeki ... following his blueprint

precisely how trade unions and industry should negotiate the removal of trade sanctions. These issues are still being considered by the various departments and organisations involved. It is also clear that the ANC is interested in getting proposals about the process from foreign governments and local businessmen and financiers.

The ANC seems more concerned at this stage with opening doors and facilitating new initiatives, than in laying down rules.

Mayibuye says sanctions cannot be removed on the basis of government promises. Neither should "the issue of irreversibility revolve around what the National Party says. It may very well be true that the commitment of the NP to the process of change is irreversible.

"But that does not guarantee that there cannot be any intervention by other forces to stop the process.

"There could also arise a situation where the violence in the country escalates to a level where it would be impossible to move forward to a new constitution." Nonetheless, it says, "once the Group Areas Act is gone and nonracial sports bodies created, we cannot then call for the boycott of the nonracial sports movement."

There is little doubt that once rugby, cricket and football have achieved unified, nonracial sports bodies — which they are close to doing — the doors will open wide to international competition.

Steve Tshwete, the ANC's NEC member who is helping with negotiations for unified sporting bodies, is known to be rugby mad and is particularly keen that a rugby tour takes place soon. The Organisation of African Unity last weekend backed the re-entry of SA to international sport.

Recommendations will probably also be made to the International Olympic Committee, which visits SA later this month, to allow SA to take part in the Barcelona Olympics next year.

On the cultural boycott, the article says that while racist academic or cultural institutions must be boycotted, "the same cannot apply to anti-apartheid cultural activities."

Serote says that Pact, as an example, may well have integrated its performing corps — but he alleges that it has not removed issues of discrimination in wages and conditions.

"It has also not responded to appeals for discussions on these issues by the Performing Arts Equity and they are considering a boycott of Pact soon if these do not take place," says Serote.

He also says arts groups that come into the country will need to do so through "recognised" democratic arts structures. They would also have to help redress artistic imbalances.

So the cultural boycott, according to this thinking, will continue indefinitely.

Charlene Smith

LAND REFORM FM 15/3/91

ENORMOUS CHANGES

Government's land reform plan will enrage political extremists, both Left and Right, but it is undoubtedly the most fundamental change so far in Nationalist policy. It will do as much to shape the new SA as the Tomlinson Commission report in 1955 shaped apartheid by providing the framework for separate development.

In essence, the White Paper and five Bills tabled in parliament this week will:

- ☐ Remove all racial discrimination from land ownership;
- ☐ Automatically convert about 2m leasehold properties in black townships to freehold; ~~General Land Act~~
- ☐ Immediately release 254 000 ha of SA Development Trust land originally earmarked for incorporation into the homelands for sale (by implication to black farmers) with a further 220 000 ha to follow soon;
- ☐ Allow communities on a nonracial basis to determine "norms and standards" for their areas; and
- ☐ Greatly speed up the acquisition and ser-

Curtain goes up again at the Joseph Stone

A community boycott dimmed the lights of the Joseph Stone theatre on the Cape Flats but a dedicated group hopes to breathe new life into the venue, reports

GAYE DAVIS

VINETTE EBRAHIM gestures at the activity in the foyer: people precariously balanced on ladders, applying paint to the ceiling.

"It's the start of making this place live again," she says.

"Look what we've got here — a wonderful stage, rehearsal rooms, everything. Yet it's been in darkness for God knows how many nights a year, functioning more as a civic centre than anything else. Now we're trying to bring it alive as a theatre again."

For Ebrahim and the rest of the small band of people who make up the Joseph Stone Theatre Company, it's a daunting task. The boycott which eroded audiences at the venue might have ended, but it has not automatically put bums back on the seats.

Built 21 years ago, the Joseph Stone provided the Cape Flats with its first fully equipped theatre: lavish productions were once staged there. But the cultural organisation which ran it — the Eoan Group — accepted state grants, while people living in adjacent black townships saw it as set aside for the exclusive use of people classified "coloured".

The ensuing boycott meant audiences dwindled until they comprised little more than the families and friends of Eoan Group members onstage.

A rethink resulted in the Eoan Group deciding, two years ago, to relinquish its state funding and enter into a joint arrangement with Mapp (Musical Action for People's Power), which now runs a jazz school in the complex.

As Ebrahim points out, the agreement has "boosted the Stone's credibility. But we're still desperately trying to break away from all the stigmas. The boycott's definitely had an effect."

Multi-racial and politically non-aligned, the fledgling company operates independently under the auspices of the Eoan Group and has set itself the task of breathing new life into the theatre — and making people alive to its existence.

Company member Temima Dean put it this way: "This theatre is better placed than any other in Cape Town to walk the new road for artists in South Africa. It is right in the midst of the community that both the Baxter and Nico Malan theatres are battling to reach out to."

"It is ready to serve with a new, dynamic outlook and is eager to open up and re-establish the arts in the community."

Classes in dance, music, singing and drama are offered daily on a part-time basis, and the possibility of establishing a School of Arts at the Stone is being investigated.

For now, ageing equipment is being repaired and upgraded. The spacious foyer is being turned into a late-night jazz club — After Hours at Duke's — an experiment launched to coincide with a series of concerts at the Stone being staged as part of the Cape Festival.

Another major new thrust is a schools programme: the company will soon be staging *Romeo and Juliet* and *King Lear*, this year's matric networks in black and coloured schools respectively.

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Getting the Stone rolling again

●From PAGE 23

"Although the budget for two shows is a fraction of the cost of one show mounted at the Nico or the Baxter, to a group the size of ours it is beyond our means," says Dean.

A message has gone out to possible funders: "We have the facility, we have the credibility, we have the access to the talent... but we do not have the funds."

"We can bring theatre to the community," says Dean. "We believe we can do it. But we need people to share our vision of the road ahead."

"In the past Capab has catered for white schools, producing their Shakespeare network at Maynardville and presenting a shortened programme of excerpts in the Coloured community. Nobody has yet addressed the problem of black schools," says Dean.

"Students who are disadvantaged, particularly as far as language goes, automatically experience problems in coming to terms with Shakespeare and so find the work inaccessible. Our aim is to make it accessible and relevant to all."

Accordingly, seats will be sold at low prices, which means the company can expect no financial return.

Investors sought for venture into horse racing industry

8/10/91 18/3/91
A NEW unlisted venture capital company, National Turf Investments (NTI), plans to raise capital from private investors seeking an avenue into the horse breeding and racing industry.

NTI's MD and major shareholder Norman Tilley said the private placing of 10-million shares at 50c each would allow members of the public, who did not have adequate capital or expertise, to invest in their own racehorses. The NTI placing closes on April 2.

The company's existing assets consisted of one brood mare, Devon Air, a foal called Cream Of The Crop, and six unraced fillies. The horses had an estimated combined market value of just over R3m. Cream Of The Crop had won nine out of 11 races it had entered.

Tilley said these assets had appreciated by about 75% from the original purchase value of R1,75m. The horses had also been insured at their purchase value.

Tilley said the company planned to invest 20% of future profits into Fedlife's unit trust.

Capital raised through the issue was being placed in a trust account, administered by a company called Capital Underwriters. Tilley said investors could call for an

SEAN VAN ZYL

audit of the trust at any time.

NTI was established in May last year and had more than 1 000 shareholders, with the directors holding about 36% of the issued share capital.

The company expected to apply for a listing on the JSE as soon as the listing requirements were met.

NTI expected to achieve a taxed profit of R4,7m for the company's financial year ended July 1993 — equivalent to earnings of 28c a share. While the company did not plan to pay out a dividend for the current year, Tilley said shareholders should benefit from a 4c a share dividend in 1992, and a 9c a share dividend the next year.

The company only purchased broodmares and fillies as they could be used for breeding once their racing career was over, thus holding their original value. NTI also did not own property or stables but leased the services of racing trainers.

The country's leading horse bloodstock agent Delta Bloodstock's director Robin Bruss said NTI had made some fine investments.

However, an investment into horse racing and breeding was speculative.

CMT Truitt 15/3/91

The Gaborone decision was "fully in line with our thinking" while soccer and athletics seemed "set to lead the way".

Boxing breakthrough

From IAN HOBBS

SACRAMENTO. — South African boxing may be just months away from breaking back into mainstream international boxing.

The International Boxing Federation is to send senior officials to South Africa to consider ending restrictions on competition at home and abroad.

This was announced yesterday by the IBF's black American president, Bobby Lee.

On the eve of Brian Mitchell's unification title fight against American Tony Lopez, the South African's organisation, the World

Boxing Association (WBA), said it was preparing to act "very quickly" to lift its near-total ban.

Also highly optimistic is one of the world's most influential promoters, Don Chargin, the Mr Boxing of America's West Coast and co-promoter of the Mitchell-Lopez fight.

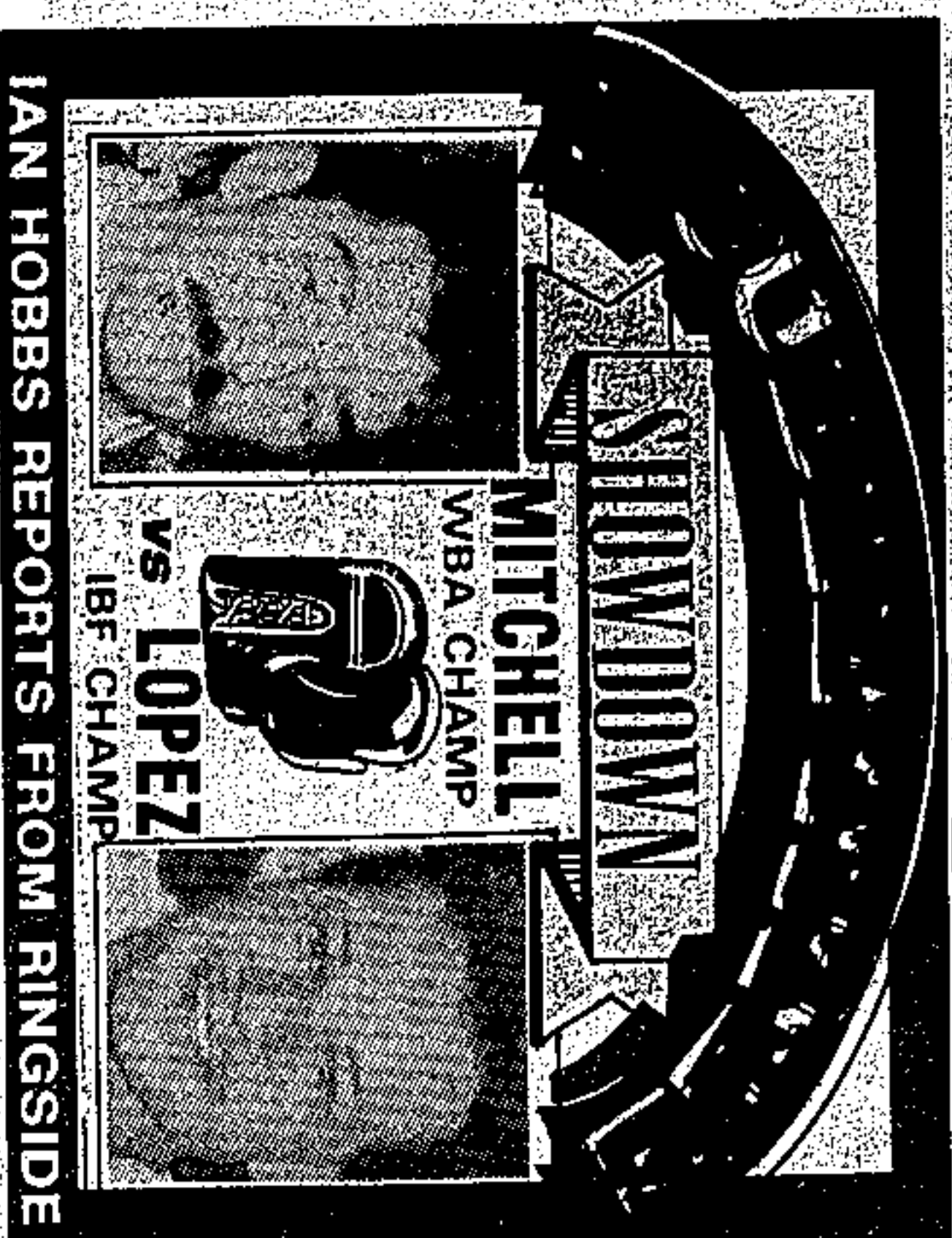
"I am confident South Africa will be back in international boxing without restrictions within two or three months," he said.

"I have every reason to believe that the IBF and WBA are about to move, first — and they will move very suddenly.

"I am convinced the World Boxing Council will follow their example."

Lee is to contact senior figures in South African boxing and speak to non-racial sports leaders to prepare for the IBF delegation's visit.

Aurelio Fienzo of Panama, a member and spokesman for the World Boxing Association's executive committee and official supervisor for the Mitchell-Lopez fight, said in Sacramento that there were clear signs that South Africa's boxing isolation could be over soon. The WBA might also consider sending a delegation, he said.



ANC men are backing

Mitchell

Staff Reporter

A SENIOR ANC member and the secretary of the ANC-aligned National Olympic Sports Congress both hope Brian Mitchell wins his fight.

Strictly speaking, the two are in favour of the sports boycott, until apartheid has been eradicated and sports unity achieved.

Yesterday, however, Mr Mtope Tyamzashe of the NOSC, and Mr Steve Tshwete, ANC national executive committee member, backed Mitchell in his fight against Tony Lopez.

Mr Tyamzashe said he hoped Mitchell "beats the hell out his opponent".

Let's dance apartheid away, says the ANC

PROMOTING South African dance was one of the ways of "breaking the apartheid psyche", an ANC Department of Art and Culture representative said recently.

Angela Brown, who returned to South Africa in September last year after six years in Lusaka, was speaking at a Dance Umbrella forum at Wits Theatre which focused on the development of a South African dance culture.

Brown shared a platform with *Moving into Dance* director Sylvia Glasser and Karl Joseph, the ad-

BY ADAM GORDON
ministrative director of *Tanz-Projekte* in Cologne, Germany. The Forum was chaired by Dr Fred Hagemann.

Brown, who had been asked to give the ANC's views on the development of a South African dance culture, said local dance had come a long way from the days of strictly Eurocentric influence, but it was now necessary to popularise a concept of dance that incorporated all styles.

"There is no reason why dance should be the Cinderella of the

arts. In South Africa we already have the tradition that dance is a natural part of life, part of the enormously rich fabric of our culture, part of the community. We have to build on that: through culture and arts we can challenge the status quo. We accept that diversity gives richness."

Brown said the ANC supported the development of "democratic cultural structures" in dance along the lines of, for example, the Congress of South African Writers, the Film and Allied Workers Union, and the newly-

formed Dance Alliance.

Such bodies represented the demands and aspirations of artists and the South African people, she said.

Brown, a University of Natal drama graduate, gave a personal account of how her willingness to dance had gained her acceptance in foreign cultures during her travels in Africa and South America. *Gordon 18/3/91*

"I learned how dance can promote cross-cultural understanding where there is no common language."

ters. The gratitude which shone from those people who came up to one and said Sir, thank you very much for giving us an opportunity to live legally, thank you very much for giving us an opportunity for our children to go to school and for our husbands to find jobs . . .

*An HON MEMBER: Where was that?

*The MINISTER: It was Duduza.

It touches one's heart, but the hon member does not visit those places. That is the problem. He is a mere onlooker who goes about accumulating grievances. This is the curse of racism, namely that one has no compassion whatsoever for other people. [Interjections.] This is the truth. [Interjections.] They do not even know where . . .

*The ACTING SPEAKER: Order!

*The MINISTER: The hon member for Claremont said that we should find the people places close to the cities so that they can be close to their jobs. Of course this is the correct course to follow. The hon member knows this, because we have already acknowledged this. However, it is not all that easy to accomplish this, because if one has to find land for poor people, one cannot buy the most expensive land in the country. Unfortunately, the most expensive land is around the metropolitan areas. The closer it is to the cities, the more expensive the land. The hon member knows this as well as I do. This is why we cannot always succeed in accommodating people at a maximum level. We must temper the ideal with the reality we are faced with.

*Mr P H DE LA REY: Mr Speaker, if there has ever been a demonstration that a government is unfit to govern a country, it is the way in which this Government has dealt with this problem. [Interjections.]

The Government passed this legislation in 1986 without concern of any kind for where these people were to be accommodated, where they must live . . .

one of the resettled squatters. [Interjections.] It was the NP's policy here on a temporary basis.

President and his Cabinet should not go and have a look what is going on there. I know that they most probably fear for their safety, but perhaps the hon the State President could take his 700 policemen along with him to take a look at what is going on there.

*Mr J H VAN DER MERWE: And his frogmen!

*An HON MEMBER: Yes, and his frogmen.

*Mr P H DE LA REY: It is clear that the Government is going to govern this country like this, on an ad hoc basis, without any planning. Nothing is being planned for the future, nor is any provision being made for all the things that might happen and nothing is being done to try to reassure people and there are no plans for any dangers that might crop up.

Let me mention only one problem, one example. Over the past few days the same hon Minister has from time to time appeared on television and radio to inform people about the laws that will deal with these landownership matters. We heard what he told the people, the Black people, and what he promised them—the money he is going to provide to finance them. [Time expired.]

*Mr J H HOON: Mr Speaker, the hon the Minister spoke about compassion. Let me say that the way they are dealing with the squatter problem that hon Minister and his Government are compassionately turning South Africa into a Third World state which will eventually have a Black majority government. They are doing so with compassion. [Interjections.]

When the hon the Minister talks about squatter camps he has visited, I want to ask him this: has he been to the Oliver Tambo camp in Bloemfontein, the Walter Sisulu camp, the Joe Slovo camp, where the commander of the SA Police, Col Vosloo says the unemployment rate is estimated at 99%, and where the camp is characterised by a lack of services, a lack of planning or infrastructure and appalling hygienic conditions?

Let us examine what happened here in Milner-ton. In February 1990 there were three squatter shacks in Milner-ton on the property of the Post Office. In September 1990 there were 60 shacks and the local residents were up in arms about this. In January 1991 there were already 200

shacks and this was when the election began in earnest. The two hon Ministers went creeping around the squatter camps with compassion. [Time expired.]

*The MINISTER OF PLANNING, PROVINCIAL AFFAIRS AND NATIONAL HOUSING: Mr Speaker, if I have ever made a true statement in this House, it has been borne out by the two previous speakers, the hon members for Maraisburg and for Kuruman. They have no compassion for other people. [Interjections.] They have displayed no compassion in their actions.

The hon member for Maraisburg said there was chaos and that we had not planned anything. However, we have accommodated thousands of squatters over the past few years. I have already stated how much land we have identified. Is this chaos, is this a lack of planning? Of course not.

The hon member for Kuruman spoke about camps. I want to tell that hon member he has never been in a Black squatter camp. He must tell me if he has ever been in one. [Interjections.] What squatter camp has that hon member visited? He does not know what he is talking about. I want to give him the undertaking that in the discussion of my Vote . . . [Interjections.]

*Mr J H HOON: There are no camps in my constituency.

*The MINISTER: No, that hon member must wait, I am talking now.

I shall deal with this matter thoroughly in the discussion of my Vote, and then we can talk. I am extending an invitation to that hon member: let us go next month, or as soon as Parliament is prorogued, then I will be able to show him a few squatter camps. [Interjections.] Will the hon member accompany me?

*Mr J H HOON: I do not want to accompany you.

*The ACTING SPEAKER: Order! The hon member for Kuruman must contain himself. The time allocated for the first interpellation has expired. We shall now proceed to the second interpellation.

Debate concluded.

Sports moratorium

*2. Mr J H MOMBORG asked the Minister of National Education:

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(1) Whether he intends withholding financial support from sporting bodies who are in favour of the moratorium on sports tours; if so, what sporting bodies are involved; if not, *Answered 19/3/91*

(2) whether he will make a statement on the Government's standpoint on the sports moratorium?

B639E.INT

*The MINISTER OF NATIONAL EDUCATION: Mr Speaker, the hon member for Simon's Town asked whether I intended withholding financial support from sporting bodies who were in favour of the sport moratorium on sports tours. [Interjections.] I must also indicate which sporting bodies are involved, and also whether I will issue a statement on the Government's standpoint.

I believe that the hon member asked the questions in response to a remark which I made in a speech on 25 February on the occasion of the opening of the swimming championships in Newlands. On that occasion I said the following:

The Government, although maintaining its distance and not interfering in sport, cannot in its financial support from taxpayers' money be asked for much sympathy from those who play and those who succumb to political games in sport.

*Mr J H VAN DER MERWE: Who are you quoting now?

*The MINISTER: I want to tell the hon member at once that that is not a threat. It is merely a standpoint of principle that the Government cannot use the taxpayer's money to promote the interests of people who are being taken in tow by politicians. That is basically the approach.

There is also the standpoint of principle with regard to the moratorium itself. The Government has always adopted a standpoint against sanctions against South Africa. We have always been opposed to sanctions and the moratorium is regarded in the same light as being a sort of boycott against South Africa and cannot be supported in general.

I must say now that when I look at the history of the moratorium itself, I see that it was born of the sin of intimidation during the Gating cricket tour and since that time these people have not yet been converted, because if one listens to some of the statements which are being made in respect of the sport moratorium, the idea of bloodbaths is mentioned in the event of it not being obeyed. I do not regard statements of this nature as part of the democratic culture or as being made in the democratic spirit.

Nevertheless, I must draw the attention of the hon member to other remarks I made in that speech which are perhaps relevant to this and from which he will be able to deduce the intention of my remark. I said that it was debatable whether a moratorium on international tours to or from the RSA actually served any purpose. [Time expired.]

*Mr J H MOMBORG: Mr Speaker, I have no intention whatsoever of dragging sport into the political arena. [Interjections.] Our politicians have bedevilled sport for too many years. It is the fault of politicians that Brian Mitchell has never been able to defend his title in South Africa. It is the fault of politicians that Zoja Budd had to go overseas to become a British citizen. [Interjections.]

The moratorium is collapsing. The various sporting bodies are on the road to becoming united. The most important aspect here is the re-uniting of our sporting bodies. As soon as this union becomes a reality, the past and the moratorium will fall by the wayside of their own accord.

It is very clear that if this moratorium had not been respected by the sporting bodies, the exciting events which took place in Gabrone last weekend would not have happened. Today I listened to the hon the Minister's quotation from his speech. It is very clear that that was an unfortunate speech. It created the idea that the State was issuing a warning to those sporting bodies, namely that if they supported the moratorium, financial contributions would be withdrawn. As a result of this veiled threat, many of our sporting bodies feel that there is an action on the part of the hon the Minister and his department against those bodies which support the moratorium. I want to appeal to the Minister to leave the sporting bodies alone so that they can reunite, and the moratorium will then fall away by itself.

if it brought about peace within sporting bodies. In that regard it could indeed be of value.

I also said that it was a dividing factor in sport. We saw that division again during the weekend when a very important sports organisation, Co-sas, decided not to support the moratorium. That body represents the largest number of sports in this country. Therefore to a certain extent the moratorium is also counter-productive, and the hon member for Simon's Town must take note of that as well. One has to adopt a realistic standpoint with regard to the whole question of the moratorium.

The hon member is quite correct. The moratorium is crumbling just like sanctions are crumbling. One of these days we will have the deputation of the International Olympic Committee in South Africa. It may perhaps be good for Olympic sports to respect the moratorium until the committee arrives.

With regard to other non-olympic sports I think that a definite distinction can be made between the two. Why should the other non-olympic sports have the sword of the moratorium held over their heads. They must be free to maintain their own overseas sporting relations with traditional sporting bodies.

Mr A E DE WET: Mr Speaker, apartheid has affected every centre of our country, and sport is no exception. [Interjections.] It has left almost every sporting code with two or more controlling bodies, and the return of South Africa into the international arena is dependent on the unification of those controlling administrations. [Interjections.] The moratorium is not the crucial issue. The issue is unification. The motivation should be unification for the sake of equality rather than the reward of international participation.

I want to emphasise that the process of unification of sporting codes is in itself a process of nation-building which should be encouraged morally as well as financially by the Government. We should not let the moratorium cloud the issue of unity. [Interjections.] The talks between the South African Rugby Board and the South African Rugby Union broke down because of the moratorium issue. They were only put back on the track when Dr Danie Craven and Mr Steve Tshwete agreed that the moratorium

should be put on the touchline and that the real issue of unity should be the focus of discussion.

I know it must be difficult for the CP to accept a person like Steve Tshwete as a mediator, but their dilemma is also part of the process of change, because we know who is going to be standing in the queue at Loftus Versfeld to buy a ticket for a test match against the All Blacks. [Interjections.]

There is no better tonic for South Africa now than our reacceptance into international sport. We want to see Brian Mitchell box in South Africa. We want to see our athletes in action at Barcelona. We want an Australian cricket tour or the British Lions or the All Blacks in South Africa. We want the entire South African population to speak of the South African team as being their team, representing their country. This can only happen once unification has been achieved.

My plea is simple: Support all sporting codes that are striving for unity and do not let the moratorium become a cloudy issue.

*Mr J H MOMBORG: Mr Speaker, the hon the Minister is making a very big mistake when he says that the moratorium should apply to the Olympic sports, but that the other sports should be excluded. Our sporting bodies do not work independently of one another. What one sporting body does, has a direct effect on the other sporting bodies.

†What happened at Gaborone has been a miracle for South African sport. For many years we have believed that the road back leads via Africa. Now Africa has opened its doors to South African sport. The new interim control body, Nocsa, will need a lot of financial support, and I want to make an urgent appeal to the Government to make a substantial grant available to Nocsa in order to enable South Africa to be led back into world sport. If the Government needs money, I believe it should be taken from the oversubsidised Cosas. This Government's policies were the cause of our sports isolation. A big grant to Nocsa will be a small repayment which we all owe our sporting fraternity.

*The MINISTER OF NATIONAL EDUCATION: Mr Speaker, the State's aim with the financial support which it gives to sport by means of the taxpayer's money, is a broad public advantage for sport and what can be achieved

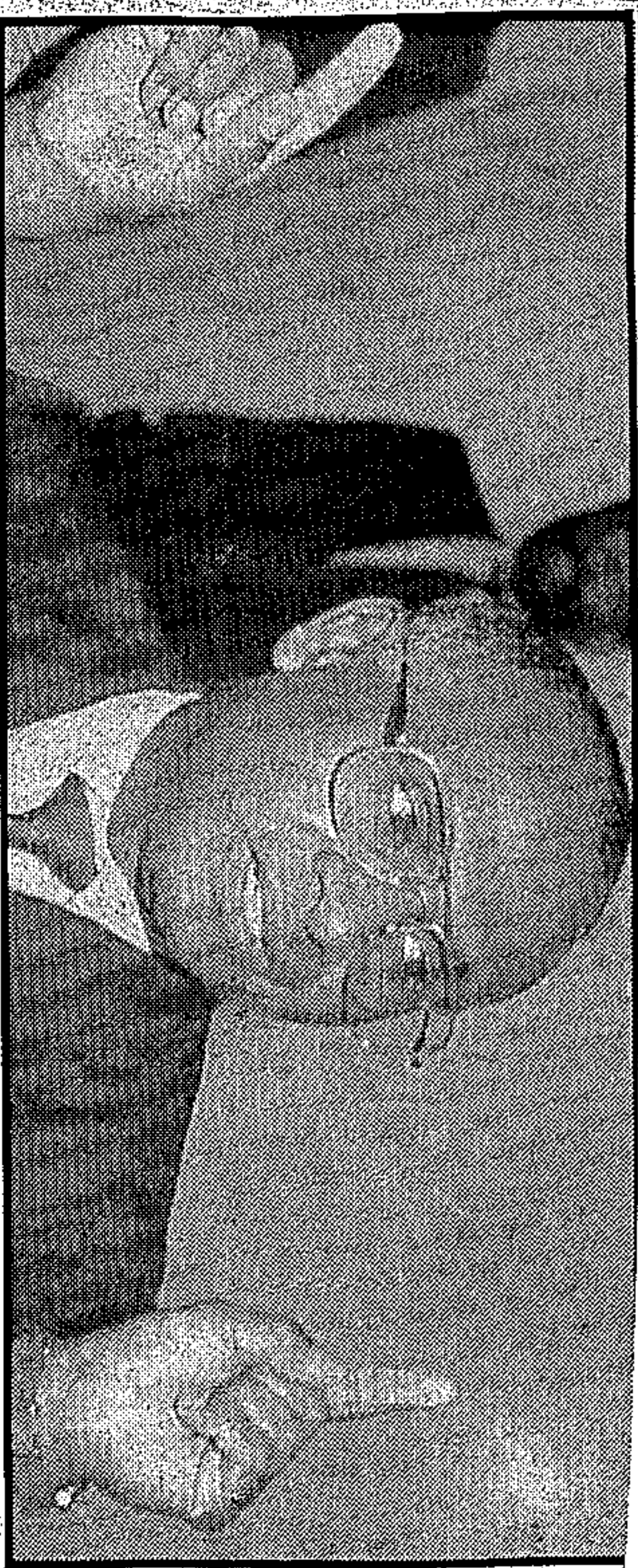
with that. Sporting organisations which therefore allow themselves to be taken in political tow, cannot receive the sympathy of the Government.

*Hon MEMBERS: Who are they? ^{Hon. Secy} 19/3/91

*The MINISTER: I will not identify them. I am saying that a specific political activity can be seen in the present organisation of sport and it would be wrong for the Government to close its eyes to that political interference. When the Government did act and interfered in sport, this had negative consequences, and now we expect sport administrators to concentrate on sport, act independently and not allow themselves to be taken in tow by the politicians who also want to use sport for their own objectives and purposes.

Debate concluded.

(272)



Mr Sam Ramsamy . . . winning the battle for nonracial sport. Once there were bricks through his window — now he's welcomed with open arms.

King Sam will return in triumph . . .

1964/5 19/3/91

From STEPHEN PARRY of Sapa-Reuter in London

AFTER two decades of implacable opposition to apartheid Sam Ramsamy will return home in triumph next month as the kingpin of South African sport.

A shotgun attack on his home, bricks through the window, hate mail through the letterbox and the disdain of sports administrators who couldn't see what all the fuss was about, failed to divert Mr Ramsamy from his goal during 20 years of exile in London.

PEOPLE

"I have been fighting for this all my life," says Mr Ramsamy. "It hasn't happened overnight like Jack and the Beanstalk."

His goal will soon be achieved with the dismantling of apartheid, and the man who persuaded the world to shun sporting contact with the white-ruled republic is about to take office as South Africa's top sports official.

"I believe the sports boycott caused the biggest dent in the wall of apartheid," says the 53-year-old former teacher who has spent a lifetime in sport as competitor, trainer and administrator in football, swimming and athletics.

With readmission to the Olympic movement likely to be accomplished within months, the diminutive Mr Ramsamy is uniquely placed to oversee the final delicate negotiations.

He has worked closely with white South Africans, black Africans and the International Olympic Committee (IOC) and will accompany a top-level IOC fact-finding mission to the republic on Friday.

It will not be Mr Ramsamy's first visit to South Africa since he left in 1971 to avoid arrest because of his anti-apartheid activities.

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He first went back last August to examine conditions after the ban on the African National Congress had been lifted and Mr Nelson Mandela released.

"I went with a considerable uneasiness, not to say consternation, but the welcome was overwhelming. I was welcomed with open arms, even by the white-dominated South African National Olympic Committee.

"I realised I'd got very few enemies," he said.

It wasn't always that way. "Until 1982 I lived in a house (in London) and when I'd been on television or in the papers bricks were thrown through the window or I received nasty letters.

"But then shotgun pellets were fired at the house and I decided it would be safer to move to a flat."

As chairman of the South African Non-racial Olympic Committee (SANROC) anti-apartheid lobby group, Mr Ramsamy has worked from an office above a betting shop in a cosmopolitan area of north London.

"I had to take my name off the bell for security reasons, but it's okay now. I'm respectable," he said with irony.

Indeed he is. Feted in South Africa, he is no longer viewed as a tedious irritant by the more hidebound British sports administrators.

"Only a year ago I wouldn't have been allowed anywhere near any conference organised by the British Sports Council. But I was one of the key speakers at their recent conference in Birmingham."

Having been given something akin to outlaw status by his former opponents, it is conceivable that the dapper, articulate Mr Ramsamy could be invited to become a member of the IOC, often regarded as the most exclusive club in the world.

He admits that this possibility has been mentioned but declines to say by whom.

With his political nous, international experience and considerable personal charm he would be an obvious choice, but insists: "It would be presumptuous of me to say that I would be the best qualified person. That's for others to say."

As chairman of South Africa's newly-formed umbrella sports organisation, it will be Mr Ramsamy's job to convince Olympic leaders from the rest of Africa that the country is ready to return to the Olympic movement.

This could be accomplished at an IOC meeting in England in June and Ramsamy believes that South Africa will take part in next year's Barcelona Olympics.

South Africa last competed in the Games in Rome in 1960 and was expelled from the movement in 1970 because its race laws contravened the Olympic charter forbidding any form of discrimination.

When the country's Olympic rehabilitation is a reality, Mr Ramsamy will turn his attention to his next mission — to bring the Games to South Africa some time after the turn of the century.

"I will campaign vigorously for the Games to be held in South Africa," he says.

Such a bid, conceivably for the year 2004, would be well received by the IOC who would see the republic as providing the only realistic setting for an African Olympics.

Meanwhile Mr Ramsamy has more immediate concerns.

"I hope to move back to South Africa next month and I'm already looking for a house in Johannesburg."

"My heart says Durban because that's where I was born and brought up, but it has to be Johannesburg because that's the hub of the system."

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Barcelona beckons

Springbooks in the running for return to Olympics next year

From STEPHEN PARRY of Sapa-Reuter in London

FOR 30 years South Africa has been denied the warmth of the Olympic flame, cast out into the cold because of its racial policies. But a return to the fold could be imminent for the former pariah of the Olympic family.

SPORT

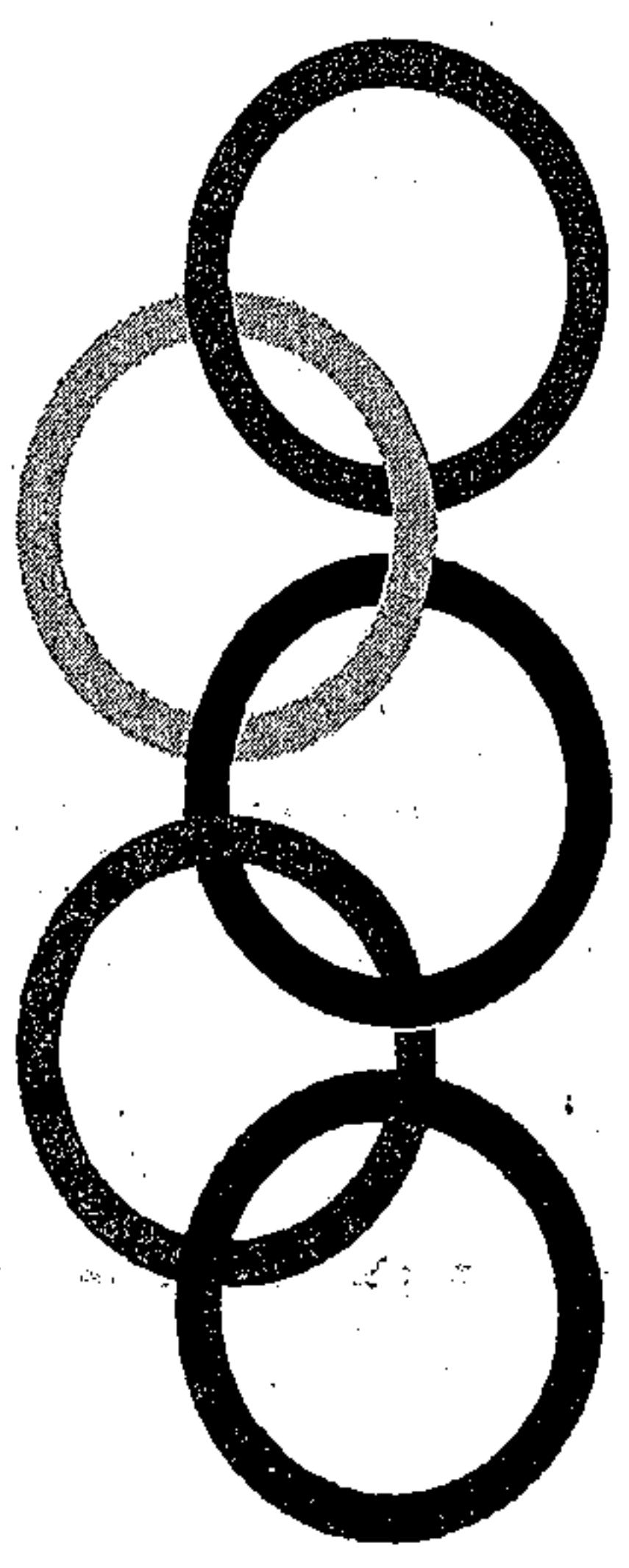
With the end of apartheid in sight, the beckoning finger extended by Olympic patriarch Juan Antonio Samaranch could become a welcoming embrace in June.

On Friday Samaranch will despatch a posse of his senior lieutenants to the republic to witness at first hand the measures aimed at consigning apartheid to the scrapheap of history.

The visit by a five-man delegation from the International Olympic Committee (IOC) is seen as a key step in a sequence of moves aimed at clearing the way for South Africa's participation in next year's Barcelona Games.

With a unified Germany competing in Barcelona and the possibility that arch enemies North and South Korea might field a joint team, the 1992 Olympics could be the most politically significant since the modern Games began in 1896.

For Mr Samaranch, having prevented a widespread communist boycott of the 1988 Seoul Olympics, a Springbok presence in 1992 would be an added filip as he watches the Games unfold in his home city of Barcelona. "I think there will be a



South African presence in Barcelona. It seems highly probable," says Mr Sam Ramsamy, a leading anti-apartheid campaigner who has worked closely with sports leaders from Africa, South Africa and the IOC.

South Africa has not taken part in the Olympics since an all-white team competed in the 1960 Games in Rome.

The high-powered IOC visit to the republic — the first of its kind for 24 years — will be led by Mr Justice Keba Mbaye of Senegal, a vice-president of the IOC and of the International Court of Justice at The Hague.

Mr Justice Mbaye will report back to the IOC executive board meeting in Barcelona next month before the delegation's findings are considered by the full IOC session in Birmingham, England, in June.

The timing appears directly related to the June target date proposed by Africa's most influential Olympic leader, Mr Jean-Claude Ganga, for the final cleansing of apartheid from South Africa's sports structure.

Olympic sources suggest Mr Samaranch is keen to have the issue of South Africa resolved at the Birmingham session if possible, rather than allow it to spill over to next year.

Two sessions are scheduled next year ahead of the Albertville Winter Olympics in February and the Barcelona Games in July, but the IOC president would undoubtedly prefer that the focus on the Olympics themselves was not deflected by continuing debate over South Africa.

In another hint that the decks are being cleared for an early decision, Mr Ganga has said that an end to sporting isolation will not depend on the immediate establishment of universal suffrage in South Africa.

The stocky, forceful figure of Mr Ganga, who helped orchestrate the African walkout at the 1976 Montreal Olympics because of New Zealand's rugby tour of South Africa, will play a pivotal role in the republic's Olympic rehabilitation.

Mr Samaranch has always emphasised that he would rely on Africa's sports leaders to signal when the time was right for a Springbok return.

As president of the Association of National Olympic Committees of Africa (ANOCA), it will be Mr Ganga who eventually gives the nod to Mr Samaranch.

A former Congolese ambassador to China and an IOC member for five years, the 57-year-old Mr Ganga will be among the IOC visitors touching down at Jan Smuts airport on Friday.

The restoration of South Africa to the Olympic movement will herald the end of the wider boycott imposed over the past 20 years by the international federations governing each sport.

The vice began to squeeze

in 1964 when the IOC took its first punitive action against South Africa's burgeoning racism by withdrawing the republic's invitation to the Tokyo Olympics.

Three years later a fact-finding mission led by Ireland's Lord Killanin, who was later to become IOC president, concluded that the country's sports structure still contravened the Olympic Charter forbidding any form of discrimination.

The IOC finally lost patience with South Africa in 1970 and expelled it from the Olympic movement, sparking similar expulsions by the international sports federations.

As the near-global boycott began to bite hard at a sports-mad nation, New Zealand's continuing sports links with the republic incurred the wrath of black Africa.

The African boycott of the 1976 Montreal Olympics, prompted by the presence of New Zealand, was followed a year later by the Gleneagles Declaration under which Commonwealth governments agreed to discourage sporting contacts with South Africa.

Then came the 1980s and a decade of sanction-busting rebel cricket and rugby tours of the republic. These caused much uproar but did not

bring another African Olympic boycott.

Instead, African bitterness found expression at the 1986 Commonwealth Games in Edinburgh where 32 countries walked out in protest at the British government's refusal to agree to economic sanctions against South Africa.

But African countries realised that the true victims of such boycotts were their own athletes, rather than the politicians at whom they were aimed.

South Africa continued to cling to the rock of apartheid until the arrival in 1989 of President De Klerk.

In the fast-changing political climate an historic meeting was held in Harare last November between African Olympic leaders and South African sports officials.

The South Africans were handed two pre-conditions for a return to the international arena — the abolition of apartheid laws and the establishment of a racially unified sports structure.

So the bandwagon was already rolling when Mr De Klerk announced last month that the apartheid laws would be scrapped within months.

Since then South Africa's sports structure has undergone its own perestroika to ensure that each sport is governed by one unified federation unswayed by racial division.

It has not been a painless process, particularly for the more traditionalist sports such as rugby, but unity talks among the major sports are either concluded or on the threshold of agreement.

Where SA sport stands

South Africa's status with the International Olympic Committee (IOC) and the international sports federations:

- IOC — expelled in 1970
- Archery — federation member, but does not take part in international competition
- Athletics — suspended in 1976
- Badminton — federation member, but does not take part in international competition
- Baseball — not a member
- Basketball — expelled in 1980
- Bobsleigh — not a member
- Boxing — expelled in 1968
- Canoeing — suspended in 1970
- Cycling — membership application rejected in 1970
- Equestrian — federation member, but does not take part in international championships
- Fencing — federation member, but does not take part in international competition
- Football — expelled in 1976
- Gymnastics — federation member, but does not take part in international competition
- Handball — not a member
- Hockey — federation member
- Ice hockey — federation member, but does not take part in international competition
- Judo — not a member
- Pentathlon — federation member, but does not take part in international competition
- Rowing — federation member, but does not take part in international competition
- Shooting — federation membership suspended
- Skating — federation member
- Swimming — expelled in 1976
- Table tennis — federation member, but does not take part in international competition
- Tennis — federation membership suspended. Players compete individually but not in team events
- Volleyball — not a member
- Weightlifting — expelled in 1972
- Wrestling — expelled in 1970
- Yachting — federation member, but not permitted to take part in Olympic class events

— Sapa-Reuter.

Culture and the new art of change

Sowetan 20/3/91

THE legacy of apartheid is a collective trauma sometimes too complex to contemplate and at other times so shameful in its stark simplicity.

Yet, it is our history. The roots of this bondage go deep into history, into the nexus of power and control, of fascism, into one of the most hideous human innovations - slavery - and with it, its ugly twin - racial superiority. And in the deliberate creation of apartheid culture, a systematic implementation of psychological programming leads to subjugation, alienation and depersonalisation.

Voice

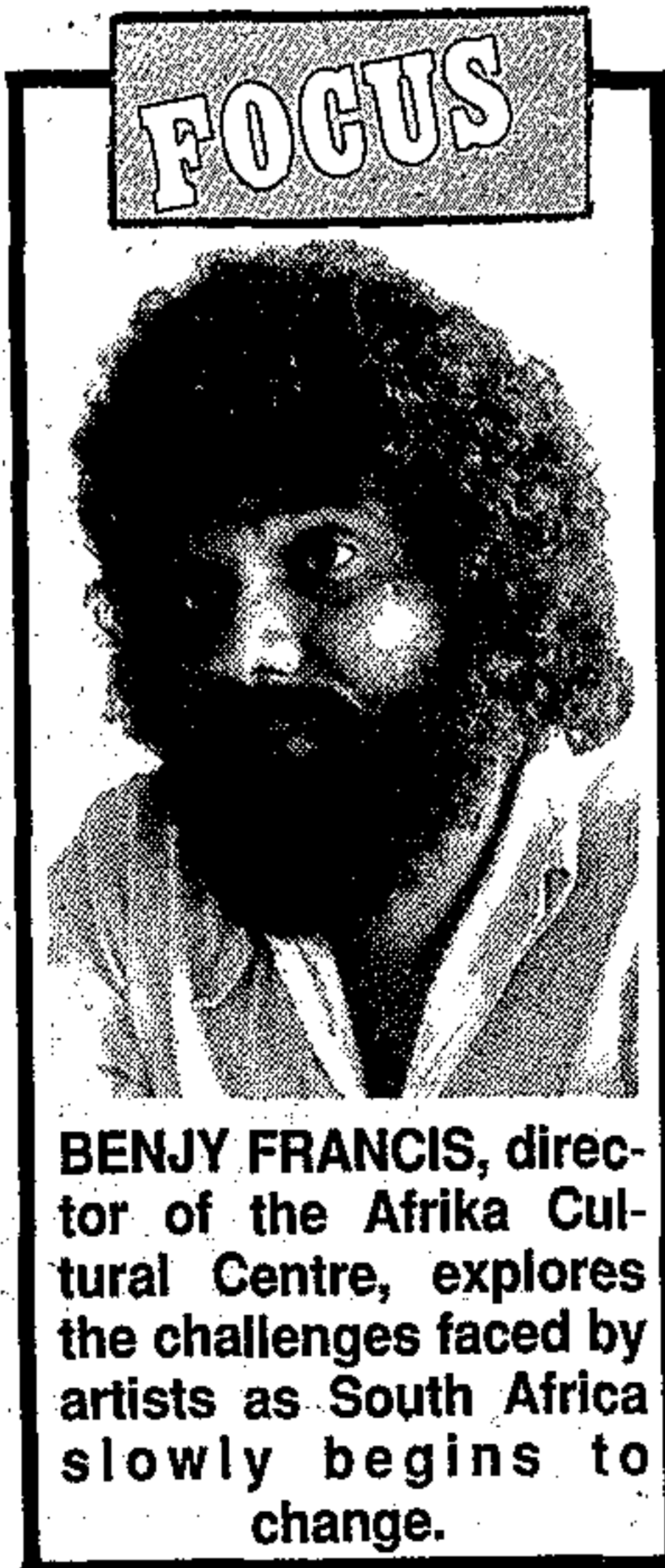
It is against this background that the voice of the creative artist, of "dissent"; of justice, of compassion, of reason, of vision is heard. It is a cultural response, for the very fabric of the people has torn. The artist recognises the signs of abuse, the rips that afflict the people and threaten the survival of humanity.

This cultural response, through thought, word, action and gesture shapes and articulates resistance and gives life to the will to transform society, to humanise it.

Passage

If we are delicately poised at a point of passage from a culture of anti-dialogue to a culture of democratisation and liberalisation, it is an affirmation of a relentless cultural resistance and resilience on the part of oppressed people and a belated acknowledgement of a lack of insight into, and understanding of, human reality and socio-political and cultural vision on the part of the State.

Many actions, many voices have been involved in this articulation - among them political organisations, labour mobilisation, military action and so on. Not least of all is popular cultural ac-



BENJY FRANCIS, director of the Afrika Cultural Centre, explores the challenges faced by artists as South Africa slowly begins to change.

tion, a critical and creative intervention by the artist and cultural activist.

Even when attempts to submerge the African cultural personality through imposed values, beliefs, educational content and decadent aestheticism it was the African artist, the writer, dramatist, the actor who remained the conscience of people and whose articulation even unto poverty, degradation, exile and death kept alive the will to transform the status quo.

Change

It is clear that the process of change unfolding is one of liberalisation and democratisation. While these acts of tolerance and legitimacy are themselves important they raise key issues around a new dispensation.

The question of minority safeguards and group rights reveal

major flaws in the conception of such a dispensation. Among the myriads of contradictions that such a process courts, the issue of culture will and should emerge as fundamental.

The present debate around cultural plurality, cultural diversity and multi-culturalism raises equally grave doubts of whether these concepts are still tied to the apartheid design.

The reshaping and restructuring of any nation must be built upon its history - from anti-dialogue to dialogue, from autocracy to democracy, from fragmentation to unification. It is the concept of unification that will be crucial here.

Plunder

Our geophysical space is Africa and we share with the continent a universality of culture, a unity of purpose if you like. We cannot ignore that dynamic as indeed we must acknowledge that cultural pluralism was invented in societies where cultural identity was a composite of immigrant or settler identities with a history of war and plunder and where the indigenous people were so embattled and marginalised that their contribution to national life was totally negated. Such is the situation in North America, Canada and Australia.

Fear

So while patterns of uncertainty, insecurity and fear (these are natural to any process or change) will abound in these critical times, these issues will become the debate of the artist and they will suggest a myriad of imaginative artistic themes.

The role and function of the creative artist in this direct process of democratisation should remain as vigilant as in the build up to change. It is the artist who will

monitor the excesses, it is the artist who will articulate and frame the questions: Who draws up the constitution? Who will safeguard the interests of the mass?

And if the artist in his quest for truth and justice, in his articulation of the collective consciousness of the people asserts his right to critical appraisal of the government of the day, what would be the fate that would befall the artist? We have in this country, in the run up to this moment, seen and experienced the wrath of state machinery from censorship to incarceration, to exile and death.

Tyranny

This on-going tyranny reveals great dangers - of excess and accountability. In the South African experience where we have been schooled in divisiveness and sectarian interests, where we have already seen partisan organisation and funding, blind surrender to the party and many other attempts to subvert and silence the creative voice.

This coupled with the act of marginalising authentic expressions of culture simply on the basis of ideology provide a grim future scenario. The immediate history of succeeding apartheid regimes and all their acts of cultural organisation from the provision of funds, facilities, to training and control clearly served the interests of the ruling elite.

Dangers

It is my contention that culture should not be controlled by the state, and therefore set free from the dangers of propagating sectarian or divisive interests. The creation of cultural centres should be an effective beginning for empowering communities to administer and shape their own destinies.

Political comment in this issue by Aggrey Klaaste and Deon du Plessis. Newsbills by Sydney Matlhaku. Sub-editing and headlines by Ivan Fynn. All of 61 Commando Road, Industria West, Johannesburg. The reproduction or broadcast without permission of articles published in this newspaper on any current economic, political or religious topic, is forbidden and expressly reserved to Argus Newspapers Limited under Section 12(7) of the Copyright Act 1978. * Write to the Editor at PO Box 6663, Johannesburg 2000. Nom-de-Plumes can be used, but full names and addresses should be supplied or the letter will not be published.

CAP IS OPENING ITS DOORS

2/12/72
1/11/72
1/10/72
1/9/72
1/8/72
1/7/72
1/6/72
1/5/72
1/4/72
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THE OLD CHURCH that houses the Community Arts Project (CAP) in Chapel Street, echoed with children's voices last Saturday when CAP opened its doors to the people of Woodstock.

The place crawled with children working with crayons, coloured paper and glittermaking masks and teddy bears as part of CAP's attempt to engage with the community.

John Walter of CAP explains that although the organisation has been based in Woodstock since its founding, it has never had much success in drawing the community into its activities. But a series of new projects looks set to change this.

Saturday's event was organised by CAP's Children's Arts and Crafts Project (CHAP) and the CAP Theatre Company. Students and staff from CAP simply walked around the nearby

streets dropping off invitations — and had an enthusiastic response. The children took their newly-made crafts to the teddy bears' picnic which was held on Sunday as part of the Cape Festival.

Future activities will encourage children to participate and develop their skills in drama, dancing and art. In addition to CAP's afternoon activities at their premises in Chapel Street, weekly workshops are being taught at the Marian Institute in Woodstock.

Adults are provided for by CAP's extra-mural studies programme.

"We hope to involve adults in the immediate community who don't have the opportunity to study at universities," says Walter.

The project runs courses comprising a series of weekly evening meetings, with two courses

planned for the near future. "African Literature and Resistance" examines a range of writing in the light of contemporary debates on culture and politics. "Drama in Education", aimed primarily at teachers, explores ways of using drama to enliven the process of learning at all educational levels.

"We want to be flexible" says Walter. "What we do depends on the needs of people in this area."

CAP is eager to receive suggestions for future courses. Readers who have any suggestions or are interested in joining a course can contact Lucy Alexander at CAP, telephone 45-3689.

Anyone wanting to enrol children for classes at CAP should contact Shirley de Kock at the same number. Places are still available for Monday to Thursday afternoons. **JUSTIN PEARCE**

SA music 'sideline' of cultural amateurs

Jazz pianist Abdullah Ibrahim is committed to recording the feelings of ordinary people. He spoke to SHANNON SHERRY about the good and the bad about being back home.

ABOUT 20 YEARS AGO, Abdullah Ibrahim recorded the haunting jazz anthem "Manenberg", a number which found a place in the great heart of South Africa and became almost a touchstone of his distinguished career. In an interview at his Athlone home this week, Ibrahim recalled the events leading to the recording.

"We had been rehearsing in the studio for a few weeks. During a break I spotted an upright piano in a corner — I had been recording on a grand piano — and started playing it.

"Thumb-tacks had been pressed into the hammers, so that the piano sounded almost like a harpsichord.

"When I touched it, this song came out.

"We recorded it. We asked, 'What is this feeling?' Of course, we were the people of Manenberg, and it was the feeling of the people of Manenberg at the time."

In a spoken sentence at the end of the number, Ibrahim says: "Julle ka' ma' New York toe gat, ek bly hie' innie Manenberg." This inset has given rise to a few entertaining pieces of gossip.

One goes that the words were directed at Morris Goldberg, who had been keen to take up an engagement in New York, had quarrelled about the time the recording was taking and was therefore not credited on the album.

However, explained Ibrahim, "The music was like a theatre piece. The spoken part is almost like that of a theatre character."

He said it was an affirmation, a response, to the tendency of artists at the time to be locked into the American dynamic.

"We had a problem naming the song, and the eventual name was almost like a revolutionary move, a further affirmation of our identity."

"Manenberg" was the last recording Abdullah Ibrahim made in South Africa, with South African musicians.

But the release this week of "Mantra Mode", his latest album, represents a spiritual homecoming, although he has been in South Africa since September last year.

Recorded in South Africa, the album's personnel includes Basil "Manenberg" Coetzee and Robbie Jansen, both of whom contributed to the legendary Manenberg sessions.

Ibrahim first left South Africa in 1962, in his own words going "back and forth" a few times.

"Sathima (his wife, singer Bea Benjamin,) and I finally took the children and left permanently in 1976."

The children, a boy and a girl, are both currently completing their schooling at different art schools in New York.

Although his birthdate places him in his late



fifties, Ibrahim radiates the good health and appearance of a much younger person — perhaps the legacy of his religious and personal abhorrence of drinking and smoking.

"I'm back to stay," he says, "although my return to South Africa has to be phased in since I have a number of professional

commitments internationally."

Also on the drawing board is a jazz venue on the Waterfront, which he says is still in the "embryonic stages".

A project which Ibrahim is very enthusiastic about is a music centre with a recording, management and publishing branch to assist local talent.

Also under the umbrella is a music school and a performing arts centre.

However, Ibrahim is nothing short of scathing when discussing the lot of musicians in South Africa.

"One problem I have encountered in South Africa is that too many people — non-musicians — are setting agendas for musicians."

He explains: "I have been working for the last 50 years, honing my art, putting blood, sweat and tears in it. It has taken many years to perfect. I and other musicians know music best."

He believes the business and administrative side of the music industry should operate at a much higher level of professionalism than in South Africa at present.

"The people who run the music industry have to be experts in business, or everything becomes counter productive.

"There is lots of bitterness among musicians. We are exploited, not only by those in the industry, but by those who say they are taking care of us.

"As musicians, we lay our lives on the line. We have families to feed, bills to pay, and we have no other income.

"We cannot be anyone's sideline, put ourselves at the mercy of people who draw a salary elsewhere and treat the music business as a hobby.

"Nowhere else in the world would this situation be allowed, would people be able to do this. Promoters, for instance, should have licences and business credibility."

Ibrahim is adamant about the role of culture in South Africa at present.

"The community does not need to beg. We have the cultural resources in our hands but we have to ask ourselves what we are going to market on the international scene.

"Our economic independence will be based on our culture. To trade successfully, you have to have something unique — not Cape Town's Michael Jackson. That just won't sell. Nobody is interested.

"It took many years to get the acceptance we now have, to prove that what we have is valid, but we still think that American music is better.

"Economic and political solutions will depend on how we resolve our cultural problems. On the verge of liberation culture we have to re-establish what our culture is."

He mentioned a performance outside the museum during the Cape Town festival as "one of the best experiences of my life".

"There were 4000 people, including mothers with their children, and you could hear a pin drop. And they knew the songs, because they breathed with the music. They had come from the townships, by bus and train and I realised there is indeed a growing awareness of our culture ..."

In contrast, a concert organised by MAPP (Music Action for People's Power) at the Joseph Stone auditorium left him with "bad feelings".

"The organisers distributed xeroxed posters — on which my name was spelt wrong — and could barely fill the place, although 4000 had travelled to come and see me the previous evening in town.

"I had taken some students along for the performance and one told me someone had been sitting next to him drinking liquor. The audience was belligerent, walking up and down the aisles throughout the concert.

"I felt..." he struggles for a word "...bad. I felt they had no respect. For me, the music or the culture. Other musicians have had similar experiences and have spoken to me about it. How can you bring the Soweto Strings to play to an empty house?"

Was it difficult, I wondered, to continue to contemporise and explore African music during his long years in America? His answer comes without hesitation: "I'm an African."

Abdullah Ibrahim will autograph his new album, "Mantra Mode", at the following stores

CONTINUED FROM PAGE 11

'HARNESSING' CULTURE ...

South 21/3-27/3/91 (South side) 292

access to funding with limited funds coming from the embassies. Several of their students have to pay a small school fee, but most of their survival depends on their own pockets, with many working on a voluntary basis.

The groupings in Springbok and Port Nolloth were not even aware that they could have access to funding, and both groups rely entirely on self-sufficiency which is proving to be extremely difficult.

All the members of the Port Nolloth group are unemployed and rely entirely on their productions for funds.

All these groups are interested in producing cultural products which reflect the material conditions within which they operate.

According to Omar Badsha, national treasurer of the Federation of SA Cultural Organisations (Fosaco), "there is a recognition among progressive artists in the country that the right to learn, read, the right to free expression, the denial of a cultural heritage, lack of resources and skills are

dressed was not by better aesthetic products, but by actively challenging the apartheid system.

"This does not mean that the struggle for excellence and expression has not been addressed by progressive cultural workers in organisations. Throughout our struggle we have launched projects to redress the imbalances created by the legacy of apartheid."

"But," argued Mike van Graan, director of CAP, "progressive cultural organisations lack the vision to harness these cultural products because if the history of coordinating cultural structures is anything to go by, then there can be little doubt that Fosaco will prioritise the pursuit of power and control in the cultural milieu rather than seek hegemony through qualitative aesthetic work, sophisticated ideas, mature and visionary leadership and competent organisation."

At the end of the day it is the pursuit of good aesthetic cultural productions which should be at the helm of the cultural struggle, Van Graan added. "What is needed more than anything

adequately trained."

At present students who were trained at the New Africa Theatre Project are teaching and running workshops with seven groups in Guguletu, Langa and Bonteheuwel.

Education and training should be prioritised more than anything else according to all the groups.

"If we are to challenge existing aesthetics set by the Capabs and the like, then we have to come up with an alternative vibrant aesthetic which could replace it," said Van Graan.

Funding will play a major role in shaping these groupings, and many feel that a centralised funding structure which is biased towards the smaller groups would be the most appropriate.

However, most felt the lifting of the cultural boycott would pay dividends.

"If big star performers like Sting and Springsteen want to come to South Africa, they must be prepared to impart skills. All the money generated from these artists will be used to

But the release this week of "Mantra Mode", his latest album, represents a spiritual homecoming, although he has been in South Africa since September last year.

Recorded in South Africa, the album's personnel includes Basil "Manenberg" Coetzee and Robbie Jansen, both of whom contributed to the legendary Manenberg sessions.

Ibrahim first left South Africa in 1962, in his own words going "back and forth" a few times.

"Sathima (his wife, singer Bea Benjamin,) and I finally took the children and left permanently in 1976."

The children, a boy and a girl, are both currently completing their schooling at different art schools in New York.

Although his birthdate places him in his late

CONTINUED FROM PAGE 11

'HARNESSING' CULTURE ...

South 21/3-2713/191 (South Africa) 2912

access to funding with limited funds coming from the embassies. Several of their students have to pay a small school fee, but most of their survival depends on their own pockets, with many working on a voluntary basis.

The groupings in Springbok and Port Nolloth were not even aware that they could have access to funding, and both groups rely entirely on self-sufficiency which is proving to be extremely difficult.

All the members of the Port Nolloth group are unemployed and rely entirely on their productions for funds.

All these groups are interested in producing cultural products which reflect the material conditions within which they operate.

According to Omar Badsha, national treasurer of the Federation of SA Cultural Organisations (Fosaco), "there is a recognition among progressive artists in the country that the right to learn, read, the right to free expression, the denial of a cultural heritage, lack of resources and skills are a result of a deliberate state policy under apartheid".

He felt that the only way this could be ad-

ditions, Ibrahim radiates the good health and appearance of a much younger person — perhaps the legacy of his religious and personal abstinence of drinking and smoking.

"I'm back to stay," he says, "although my return to South Africa has to be phased in since I have a number of professional

dressed was not by better aesthetic products, but by actively challenging the apartheid system.

"This does not mean that the struggle for excellence and expression has not been addressed by progressive cultural workers in organisations. Throughout our struggle we have launched projects to redress the imbalances created by the legacy of apartheid."

"But," argued Mike van Graan, director of CAP, "progressive cultural organisations lack the vision to harness these cultural products because if the history of coordinating cultural structures is anything to go by, then there can be little doubt that Fosaco will prioritise the pursuit of power and control in the cultural milieu rather than seek hegemony through qualitative aesthetic work, sophisticated ideas, mature and visionary leadership and competent organisation."

At the end of the day it is the pursuit of good aesthetic cultural productions which should be at the helm of the cultural struggle, Van Graan added. "What is needed more than anything else," stated Dumiile Magodla from the New Africa Theatre Outreach Project, "is for people working among oppressed communities to be

commitments internationally."

Also on the drawing board is a jazz venue on the Waterfront, which he says is still in the "embryonic stages".

A project which Ibrahim is very enthusiastic about is a music centre with a recording, management and publishing branch to assist local talent.

adequately trained."

At present students who were trained at the New Africa Theatre Project are teaching and running workshops with seven groups in Guguletu, Langa and Bonteheuwel.

Education and training should be prioritised more than anything else according to all the groups.

"If we are to challenge existing aesthetics set by the Capabs and the like, then we have to come up with an alternative vibrant aesthetic which could replace it," said Van Graan.

Funding will play a major role in shaping these groupings, and many feel that a centralised funding structure which is biased towards the smaller groups would be the most appropriate.

However, most felt the lifting of the cultural boycott would pay dividends.

"If big star performers like Sting and Springsteen want to come to South Africa, they must be prepared to impart skills. All the money generated from these envisaged big concerts must be fed back into the cultural productions of community groups," said an Action Workshop spokesperson. □

to have something unique — not a copy of what Michael Jackson. That just won't sell. Nobody is interested.

"It took many years to get the acceptance we now have, to prove that what we have is valid, but we still think that American music is better.

"Economic and political solutions will depend on how we resolve our cultural problems. On the verge of liberation culture we have to re-establish what our culture is."

He mentioned a performance outside the museum during the Cape Town festival as "one of the best experiences of my life".

"There were 4000 people, including mothers with their children, and you could hear a pin drop. And they knew the songs, because they breathed with the music. They had come from the townships, by bus and train and I realised there is indeed a growing awareness of our culture ..."

In contrast, a concert organised by MAPP (Music Action for People's Power) at the Joseph Stone auditorium left him with "bad feelings".

"The organisers distributed xeroxed posters — on which my name was spelt wrong — and could barely fill the place, although 4000 had travelled to come and see me the previous evening in town.

"I had taken some students along for the performance and one told me someone had been sitting next to him drinking liquor. The audience was belligerent, walking up and down the aisles throughout the concert.

"I felt..." he struggles for a word "...bad. I felt they had no respect. For me, the music or the culture. Other musicians have had similar experiences and have spoken to me about it. How can you bring the Soweto Strings to play to an empty house?"

Was it difficult, I wondered, to continue to contemporise and explore African music during his long years in America? His answer comes without hesitation: "I'm an African."

Abdullah Ibrahim will autograph his new album, "Mantra Mode", at the following stores this week:

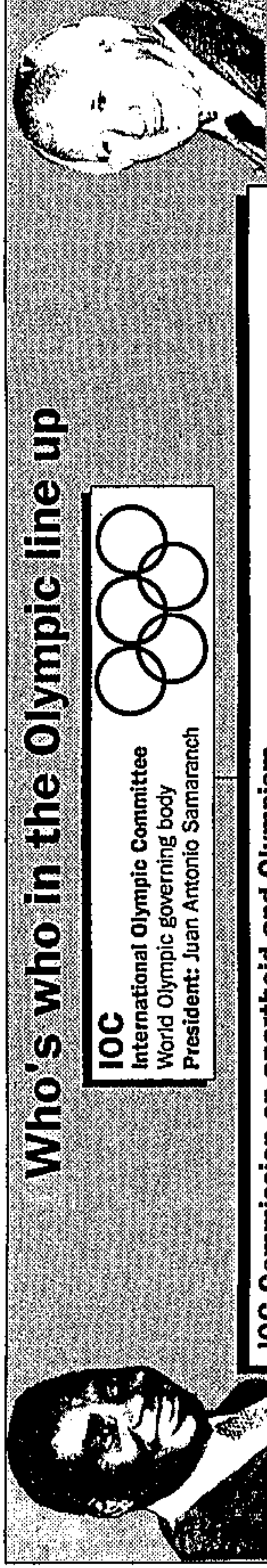
Friday, March 22: Musica, Kenilworth Centre, 1.45 pm and Musica, Golden Acre, 3pm.
Saturday, March 23: Trax Music Centre, Riebeeck Street, City Centre, 10.30am. □

5 crucial days for SA sportsmen

Star 22/3/91

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Who's who in the Olympic line up



IOC
International Olympic Committee
World Olympic governing body
President: Juan Antonio Samaranch

IOC Commission on apartheid and Olympism

Chairman: Judge Keba Mbaye (Senegal)
Advisor: Sam Ramsamy (chairman of SANROC and NOCSA)
Other members: Kevan Gosper (Australia), Maj. Gen. Henry Adeboye (Nigeria), Jean Claude Ganga (Congo cabinet minister, pres. ANOCA), Francois Carrad (Swiss lawyer, director gen. of IOC), Edwin Moses (US, world 400m hurdles record holder).

ANOCA
Association of National Olympic Committees of Africa
Covers all Africa and reports to IOC
President: Jean Claude Ganga

NOCSA
National Olympic Committee of South Africa
New body for Olympic sport in South Africa. Recognised in principle by ANOCA. Designed to unify and control with members from SANOC, SANROC, SACOS, COSAS, and NOCSA
Interim committee chairman: Sam Ramsamy (SANROC)
Secretary general: Johan du Plessis (SANOC)
Members: Gabu Tugwana (SANROC), Issy Kramer (SANOC), Willie Basson (COSAS), Hugo Olivier (COSAS), Muleki George (NOSC), Errol Vawda (NOSC), Joe Ibrahim (SACOS), Reggie Feldman (SACOS).

SACOS
South African Council on Sport
A fringe political organisation against apartheid in sports.
Formed in 1972.
Lost support to NOCSA.
President: Joe Ibrahim
Graphic by Liz Warder

SANROC
South Africa Non-Racial Olympic Committee
Banned in 1962. Operated in exile from London. Now appears to fight the way back into international competition
Executive chairman: Sam Ramsamy

SANOC
South Africa National Olympic Committee
Founded in 1908. Oldest sports body in the country. Originally only for white sports. Banned from the Olympics since 1960 but now linking up with anti-apartheid movements.
President: Johan du Plessis

COSAS
Confederation of South African Sport
Concerned with sports development, essentially white. Does not support the moratorium and wants two controlling bodies.
Led by: Dr Willie Basson
Exec. director: Hugo Olivier

On the eve of a five-day visit by a commission of the International Olympic Committee, DAVID BEATTIE looks at the men and the issues that will determine whether South Africa remains in the sports wilderness or comes in out of the cold to compete, perhaps, in next year's Olympic Games in Barcelona.

THE MOST crucial period in South African sports history starts tomorrow with the arrival in the country of the International Olympic Committee's Commission on Apartheid and Olympism.

At the end of the IOC's five-day visit, South Africans should know whether they will remain in the sports wilderness, or come in out of the cold and feel the warmth of the Olympic flame as early as next year.

The mission, says IOC chief Juan Antonio Samaranch, is not to find out the facts or to inquire, but to reach agreement with sports leaders and political leaders.

The interim committee of the newly formed National Olympic Committee of SA (Nocsa) will do the bulk of the talking with the IOC delegates: two each from the SA commission. Nocsa consists of 10 Non-Racial Olympic Committee, SA National Olympic Committee, Confederation of SA Sport (Cosas), SA Council on Sport, and the National and Olympic Sports Congress. Nocsa embodies the unity that is one of the prerequisites, in every sporting code, for re-entry into world sport.

The other requirements for re-admittance to the Olympics, and to international participation in non-Olympic sports, are an adherence to the moratorium, and the scrapping of all apartheid — which is expected during the present session of Parliament ending in June. Cosas appears to be the only group with reservations about the moratorium. For the rest, the commitment seems solid and among local officials, such as Nocsa general secretary Johan du Plessis, the mood is optimistic.

Mr Samaranch is very positive.

He has said President F.W. de Klerk's moves to end legalised racial segregation were "spectacular steps forward". He sees the IOC visit as a key step on the road to South Africa's sporting rehabilitation.

"I can tell you that I am very optimistic, and we hope South Africa will present the world and the IOC with a proposal for agreement. We in the IOC must not wait until all the federations are normalised. If two or three are normalised, why not allow them to take part in things like the Olympic Games?"

Leading the IOC commission is Senegalese judge, Keba Mbaye, but the key figures in the crucial talks that lie ahead are expected to be Sam Ramsamy and Jean Claude Ganga, both of whom have come up with extremely encouraging views on South Africa's future.

Critics

Mr Ramsamy, of course, has been one of South Africa's most vociferous critics for years, operating in exile as the head of the SA Non-Racial Olympic Committee. But he has always maintained that when the time came — that is, when apartheid is dead — he would return home and do all in his power to aid South African sport.

He has been as good as his word. Although invited to be part of the IOC commission, he opted to lead Nocsa in the talks and act as adviser to the IOC commission.

"I am just there to point the IOC chaps in the right direction," he said. "I want to make sure they get the picture."

"I believe South Africa is ready for readmission, and I'll tell them so. I think there will be a South mid-year."

African presence at the Olympics in Barcelona."

The one thing that does bother Mr Ramsamy is the continuing anti-moratorium stance by Cosas.

"It is very sad that at this sensitive time, they should be so irresponsible," he said. "Breaking the moratorium would upset many people and put the entire unity process in jeopardy. There could be a confrontation when the IOC delegation arrives, but I am sure no one is going to be allowed to sabotage the process."

He warned that unity remained the most important prerequisite, and added: "Anyone who does not get on now will miss the train."

It has long been held that the way back into international sport is through Africa — and the role of Jean Claude Ganga, president of the Association of National Olympic Committees of Africa, cannot be underplayed.

It is Africa's most influential Olympic leader who will finally give the nod to Mr Samaranch, and he has hinted he wants an early decision on the South African issue by saying that an end to sporting isolation is not dependent on the immediate establishment of one man, one vote.

If the coming talks are successful, and the Government has indeed completed its destruction of apartheid by June, then at the next full meeting of the IOC, scheduled for June in Birmingham, Mr Samaranch will almost certainly throw open the Olympic doors to South Africa.

That means South Africa could well take part in the winter Olympics in Albertville in February and would most certainly be in Barcelona for the summer Olympics in mid-year. □

Death threat alleged in racing wrangle

The Argus Correspondent

JOHANNESBURG. — A death threat and allegations of a struggle for control over Transvaal horse racing surround the brutal assault on top racehorse owner Allan Forbes.

Mr Forbes was the driving force behind a recent Jockey Club inquiry into alleged malpractices and misappropriation of funds in the Transvaal Owners' and Trainers' Association.

His call for the investigation followed attempts by a section in the association to have Gosforth Park chief executive Wally Segal removed from his position.

When approached last night, Mr Segal said he was aware of the alleged death threat, but he was reluctant to say any more.

The allegations emerged after Mr Forbes was attacked yesterday in the early hours at the Turfontein racecourse while he watched his horses go through their paces.

TEARGAS SPRAYED IN FACE

It seems Mr Forbes's attackers lay in wait for him as he regularly went to the isolated spot at the 2 000 metre mark to watch his horses work.

He had teargas sprayed into his face and was repeatedly hit over the head with a pipe.

● A riding skull cap saved racehorse trainer and former champion jockey Mr Stanley Amos, 72, from more serious injury this week when he was attacked by a man and hit on the head with an iron pipe while riding at Milnerton racecourse.

The man attacked Mr Amos while he was exercising a horse on a cinder track at dawn on Monday, said his wife, Mrs Thel Amos.

Mr Amos spurred his horse and galloped away, but as he did so, the man hurled a stone at him, hitting him and cracking several ribs.

A gash in his forehead was stitched.

Arch villain into near saint

Sam is our captain on road out²⁹² of isolation

PETER ROBINSON

Star 23/3/91

FOR someone who caused so much trouble, he isn't half a little bloke.

Speaking at the announcement of a R250 000 sponsorship for the National and Olympic Sports Congress (NOSC) at the Wanderers Club this week Sam Ramsamy could barely be seen above the lectern.

Yet for all his lack of physical stature, Ramsamy is perhaps the key player as South Africa rolls, inexorably it seems, back towards international sport.

From 1976, however, until late last year Ramsamy was unquestionably the villain of the piece, at least in the eyes of the white South African sporting establishment.

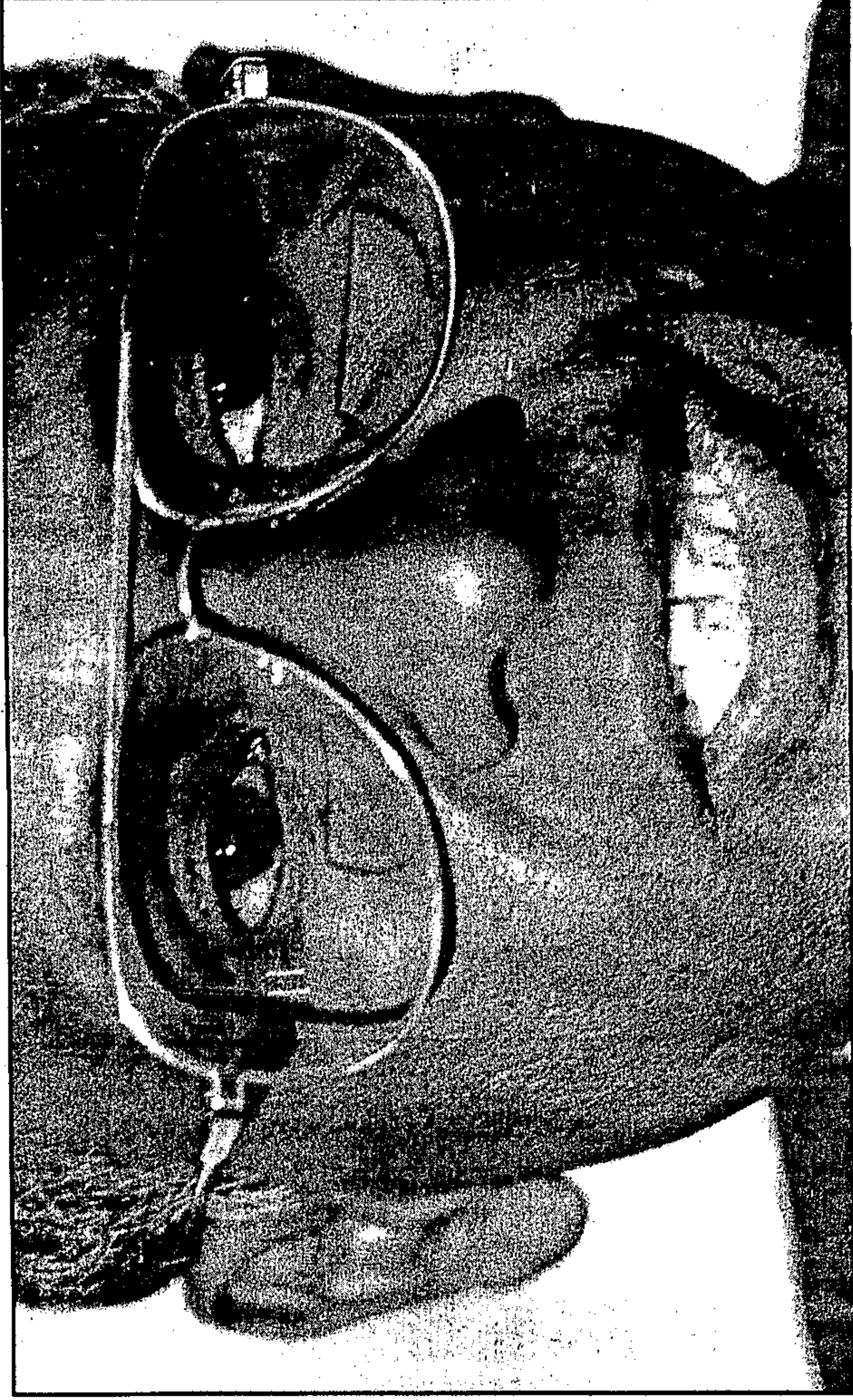
When he took over the chairmanship of the South African Non-Racial Olympic Committee, Ramsamy inherited the mantle of South Africa's arch-enemy from Peter Hain, the man who orchestrated the demonstrations against the 1969 rugby Springboks.

As Hain moved away from extra-curricular politics towards the British Labour Party, Ramsamy, and Sanroc, took over the sports boycott.

At that stage a deputy headmaster at a London school, Ramsamy was soon in trouble with British education authorities when he took leave to orchestrate the black boycott of the Montreal Olympics in protest against the 1976 All Black rugby tour of South Africa.

From then on, Ramsamy gradually emerged as a symbol of the forces beleaguered South Africans believed were against them.

It is no exaggeration to say that Ramsamy was demonised. Just two years ago, a usually fair-minded Star columnist wrote of "the existence of a world cabal, manipulated by men like Mr Ramsamy, whose tactics and aims are as evil as the evil they claim to oppose because the innocent and



DIMINUTIVE CHAMPION: Sam Ramsamy pledges to strive as hard for SA sport in the coming years as he used to work against it.

Star 23/3/91
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profile victim of Sanroc's attentions. "I think they've had quite a good ride on me," she said in an ITV interview. "... (and) I think they'd use me again if they could."

The point, though, was not to target sportsmen for the sake of it, but to use South Africa's attempts to breach the boycott in order to draw publicity to the system of apartheid.

It was often the only peaceful weapon many blacks felt they had available to them.

Ramsamy, though, always stressed, as he does today, that the boycott (now known as the "moratorium") was not an end in itself, but a means to an end.

That end was the abolition of apartheid laws.

after a tipoff from a white colleague. Ramsamy fled to exile in London in 1972.

He spent a year on a scholarship studying swimming coaching at the Leipzig University of Sport (during which time he met his wife-to-be Helga). He accepted the chairmanship of Sanroc in 1976, became a consultant on sporting matters to the United Nations in 1978 and spent the next 12 years infuriating white South Africans.

Ramsamy's aim, however, frequently escaped those particularly affected by the boycott. During her flirtation with British citizenship, Zola Budd became a high-

He returned to South Africa three years later and made his first real impression on the South African authorities in 1971. He was ordered to arrange a sports celebration for the Republic's 10th anniversary, but, with the connivance of students, the occasion was subverted.

"All the runners at once disqualify themselves for jumping the gun in the sprints," he was to say later. "In the throwing events, the name of the game became not the furthest, but the nearest."

"It was so funny, a very peaceable but pointed demonstration. The white faces got ever more pink and red and livid."

His name, though, became known to the security police, and

well-meaning are held to be as guilty as all others may be."

There is another view of the man (The Guardian's Frank Keating called him the Archbishop of Sport), but Ramsamy himself believes the demonisation, followed by near-sanctification, are "inflation of reality".

Now 53, Ramsamy spent his childhood years in Magazine Barracks, a since-demolished Durban municipal compound. He attended Sastri College, representing (non-white) Natal at athletics and in 1966 travelled to London to attend the Carnegie School of Physical Education.

Whether or not the process of reform in South Africa is "irreversible" remains a point of debate. Nevertheless, in 1983 Ramsamy said: "I will not return home until all apartheid laws have been abolished. Then I will work as hard for South African sport as I work against it today."

He's back in the country now on his third visit in the past three months. He is due to meet the International Olympic Committee delegation due at Jan Smuts airport this afternoon, not as an IOC delegate, but as a representative of the newly formed National Olympic Committee of South Africa.



CONCENTRATION: enthusiastic locals line-up at the club's poker machines.

'Legal casino' at the Vaal

SOUTH African gamblers are flocking to the country's first "legal casino" on the banks of the Vaal River, which features poker machines, and where a legitimate form of "blackjack" is played.

No sleazy gambling joint, River Palace is owned by well-known horse racing couple Liz and Mervyn Gribble.

But the Gribbles, according to a weekly racing newspaper Racing Digest, prefer to call River Palace "a social club" which offers a wide variety of activities.

These include boating, skiing, a fully equipped gym, heated swimming pool, indoor and outdoor jacuzzis, satellite TV, tennis, sauna and gaming room.

Membership of the exclusive club, according to the racing paper, is granted at the discretion of River Palace's membership board.

The owners claim their club — the first of its kind in this country — does not transgress SA's gambling regula-

tions. No money passes hands at the tables and a strict security procedure is in operation.

Members are requested to sign in and supply personal details.

Top-class croupiers staff the gaming tables and reside at a Vanderbijlpark block of flats which, says the Racing Digest, is also owned by the Gribble family.

The form of blackjack played is actually the game of skill Ace High, says Racing Digest, which visited the premises.

It adds that the club does not yet offer roulette although there may be plans to obtain a European roulette system which does not rely on Lady Luck.

According to the newspaper those who frequent the club are mainly locals from the Vaal area.

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23/3/91

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CONCENTRATION: enthusiastic locals line-up at the club's poker machines.

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Police said a 38-year-old man had been arrested at a nearby squatter camp.

audio system — allowing a choice of language on each soundtrack.

SA on the road to Barcelona

S/Times 24/3/91

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By MARK SMIT

THE first International Olympic Committee delegation to visit South Africa since 1967 hopes to announce by Wednesday that the way is clear for SA's participation in the Barcelona Games.

The delegation arrived at Jan Smuts airport yesterday to clear the way for SA's return to world sport. Their first task was to start work on a constitution for the Interim National

Olympic Committee of SA (Inocsa).

Their intention is to have Inocsa fully constituted as the National Olympic Committee and affiliated to the IOC by Wednesday when they fly out. They then hope to announce SA's way clear to Barcelona.

The party, headed by Judge Keba Mbayi, the Senegalese IOC vice-president, will meet President FW de Klerk tomorrow.

● Full report Page 34

Sport groups pledge unity at crucial Olympics talks

South African sport remained on course for a return to the Olympics after a weekend of crucial talks between local controlling bodies and the visiting International Olympic Committee Commission on Apartheid and Olympism.

The IOC delegation today moves to Cape Town for what its director-general, Francois Carrard, described as "essential talks" with President de Klerk.

Yesterday, after what Mr Carrard called a "long, intense, often emotional day", the Confederation of SA Sport (Cosas) and the SA

Council on Sport (Sacos) confirmed their commitment to sports unity — an essential requirement if the country is to re-enter the Olympic arena.

On Saturday, before the arrival of an IOC delegation, Cosas parted company with the newly formed Interim National Olympic Committee of SA (Nocsa) over differences about the sports moratorium, and there were further fears when Sacos failed to show up for the meeting.

But representatives of both bodies were in Johannesburg yesterday when the IOC commission met all five

bodies represented in Nocsa. At a press briefing last night, Mr Carrard was "reasonably optimistic" after the talks.

Mr Carrard said: "We arrived in rainy, misty, stormy weather, and that kind of thing can apply to work, too. I still see clouds, the skies are not blue. But I see a rainbow. That's the feeling that characterises the first two days of our being here."

He said Sanoc (SA National Olympic Committee) had given full support for what the IOC hoped to achieve, and was on the same wavelength. He had been "deeply

impressed" with the far-sightedness of the Nosc (National Olympic Sports Congress).

While Sacos (SA Council on Sport) had reservations about the new body, Nocsa, it appeared to be on the "major track".

Cosas had also confirmed its commitment to unity, he said, adding: "We feel that they wish to go on, and we consider the Nocsa-Cosas incident will not spoil the future course."

However, the cause of the Nocsa-Cosas rift — the moratorium — has still to be resolved and with that, and

other matters in mind, the IOC will again meet the leaders of the various groups tomorrow.

Cosas is against the moratorium because of what it terms "its open-ended nature". The fear is that since there is no specified date for the lifting of the moratorium, it could go on indefinitely.

Another concern is the inconsistency of the moratorium, with some sports subscribing to it and then breaking it. It sees the moratorium as a "dividing, negative factor, and it feels that self-

imposed sanctions are not necessary.

However, the IOC director-general said: "We are not imposing conditions on anyone, but we hope to achieve progress in the broader sense."

He said the Nocsa-Cosas "incident" would in no way interfere with the unity process.

Mr Carrard added: "As Judge Mbaye (the leader of the IOC delegation) put it: 'The moratorium is not a sanction, but part of an interim phase on the road to normality'."

Mr Carrard said that

although the talks had been fruitful, there was a need for another in-depth meeting with the various leaders.

About 50 people yesterday demonstrated peacefully outside the Carlton Hotel against the IOC delegation visit.

They were reported to be Sacos supporters.

The IOC delegation flies to Cape Town today for meetings with President de Klerk, an all-party parliamentary delegation and National Education Minister Louis Pienaar.

The delegation will also meet the African National Congress and Inkatha before it flies back to Europe on Wednesday.

South Africa may go back

292

Sovetan

25/3/91

SOUTH Africa may be back in international sport by the end of the year.

level fact-finding team from the International Olympic Committee.

The leader of a top-

◉ To Page 2

Curbs may end

Sovetan 25/3/91

From Page 1

Judge Kéba Mbaye of Senegal said at the weekend:

"The delegation will have the power to negotiate and even conclude agreements of a provisional nature which may be ratified subsequently."

Mbaye, a former vice-president of the International Court of Justice and

chairman of the IOC Apartheid and Olympism Commission, heads the IOC delegation which arrived in South Africa on Saturday.

His statement reinforced earlier comments by Mr Mluleki George, chairman of the National Olympic Sports Congress, that South African soccer would be back in the international arena by June.

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IOC group arrives to find SA sports split

Business Day Reporter

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THE rift between SA's rival sports organisations widened yesterday as an International Olympic Committee (IOC) delegation began a series of meetings aimed at clearing the way for SA's return to international sport. *blom 25/3/91*

Chairman of the Interim National Olympic Committee of SA (Inocsa) Sam Ramsamy said in a statement the Confederation of SA Sport, ousted from Inocsa on Saturday because it refused to accept the moratorium on international sport contacts, "had excluded itself from future activities of Inocsa".

Sapa reports that Ramsamy said there were elements within SA sport bent on sabotaging the unity process.

He said there was no doubt in Inocsa's minds the confederation either did not understand the issues relating to the sports moratorium, or was deliberately evading the issue.

Confederation president Willie Basson rejected the moratorium as unworkable.

"We are committed to unity, but there are far more important issues at stake than the moratorium and getting back to the Olympics," Basson said.

"We have to work on all the internal sports problems from grass roots, sort out the grave disparities, and so on."

And another key group, the SA Council of Sport (Sacos), failed to turn up at Saturday's inaugural meeting of Inocsa.

Sacos, which reshuffled its leadership at

□ To Page 2

IOC

blom 25/3/91

its annual meeting last weekend and is reported to be adopting a harder line, sent a message saying its delegates could not attend.

As the first IOC meetings began yesterday, about 50 demonstrators, apparently supporters of Sacos, protested outside the Johannesburg hotel where the talks were being held.

The IOC delegation is led by Judge Keba Mbaye of Senegal. Mbaye stressed that his delegation was not just on a fact-finding mission but was in SA with a mandate to negotiate with government, political and sports leaders.

● Picture: Page 3
● Comment: Page 10

292 □ From Page 1

IOC optimistic on SA re-entry

CM 1/11/91 25/3/91
292

JOHANNESBURG. — The drive to get South Africa back into the Olympic movement, in time to compete in next year's Summer Games in Barcelona, appears to be on course.

Since flying in from Europe on Saturday afternoon, a high-powered delegation from the International Olympic Committee (IOC) has met representatives of all the major sport umbrella organisations, and last night pronounced itself "reasonably optimistic".

The delegation, which is empowered to give provisional approval for a Springbok team to go to Barcelona, was "on course" with its mission, said IOC director-general Mr Francois Carrard.

The IOC team, led by Senegalese IOC vice-president Judge Keba Mbaye, on Saturday night met the Interim National Olympic Committee of SA (Inocsa), and yesterday had separate sessions

with the SA National Olympic Committee (Sanoc), the SA Council of Sport (Sacos), the National and Olympic Sports Congress (Nosc) and the Confederation of SA Sport (Cosas).

Outlining the progress made since the delegation's arrival, Mr Carrard said that while the skies were not blue and there might still be some stormy weather ahead, "there is a rainbow in sight".

Meeting FW

The delegation will spend today in Cape Town, meeting President F W de Klerk, National Education Minister Mr Louis Pienaar and an all-party parliamentary delegation.

For tomorrow, it has called a joint meeting of all the umbrella sports organisations, "so that they can assess positions in an effort to stay on the path for unification which is still there despite the differences", Mr Carrard said.

This meeting, at which each of the five umbrella bodies would have two delegates, "is expected to be a very important and substantial meeting", he said. He expressed the hope that this smaller meeting would enable more rapid progress to be made.

While Sacos and Cosas had expressed reservations about the direction being taken in the unification of the different federations, "this should not necessarily spoil the course for the future".

Mr Carrard said it was not the task of the IOC to try to reconcile the various bodies, "but obviously we are trying to make progress on a course of action and if we can get them all on the same track that is a good enough reason to try and get them back together again".

The delegation, which leaves on Wednesday, is also scheduled to meet the ANC and Inkatha during its visit. — Sapa

The MINISTER OF HOME AFFAIRS:

(a) Whites Coloureds Asians Blacks
1990 *2 053 000 1 245 500 351 500 7 477 250

(b) 1990 Sept **593 864 200 629 42 925 824 937
***519 354 187 110 41 070 748 335

* Estimate as on 30 September 1990

** The public sector comprises:

Executive Institutions for General and Own Affairs
Civil Services of the Self-Governing Territories
Local Authorities
Parastatal Institutions
Universities and Technikons
Agricultural Marketing Boards
Public Corporations (Iscor excluded)

*** Public sector, excluding Transnet

Monitoring of media: amount

210. Mr P G SOAL asked the Minister of Home Affairs:

(a) What amount of the total amount allocated to his Department for the 1990-91 financial year has been set aside for the monitoring of the media and (b) how is this amount made up?

B558E

The MINISTER OF HOME AFFAIRS:

- (a) None.
(b) Falls away.

Radiographers: buying back of contracts

216. Mr B B GOODALL asked the Minister of National Health: *Hansard 26/3/91*

(1) Whether radiographers in the employ of the Transvaal Provincial Administration are required to buy back their contracts for approximately R23 000 each if they wish to work in another province; if so, why;

(2) whether this requirement applies to radiographers in the employ of the other three provincial administrations; if not, (a) why not and (b) what is required in this regard in each of these provinces;

(3) whether radiographers in private practice are required to enter into contracts; if so, what are the relevant details?

B567E

The MINISTER OF NATIONAL HEALTH:

- (1) No;
(2) no,
(a) radiographers are not required to enter into a contract and
(b) no requirements are laid down;
(3) no.

HOUSE OF DELEGATES

films was it paid, and (c) what amount was paid in respect of each such film, in each of the above financial years?

D56E

QUESTIONS

†Indicates translated version.

For written reply:

General Affairs:

The MINISTER OF HOME AFFAIRS:

(a) 1988/89 1989/90 1990/91 (up to date 18 March 1991)
R13 015 460-17 R25 705 627-15 R13 316 360-79

Film producers: subsidies

8. MR M RAJAB asked the Minister of Home Affairs:

(a) What amount was paid by the State to film producers in subsidies in respect of the 1988-89, 1989-90 and 1990-91 financial years, respectively, (b)(i) to whom and (ii) for what

(b) and (c) The required information for the financial year 1990/91 (1 April 1990 till 18 March 1991) is contained in the attached schedule. Corresponding particulars for the financial years 1988/89 and 1989/90 are not readily available.

NAME OF FILM

Brutal Glory 144 483,37
Out on Bail 47 958,00
River of Diamonds 28 984,97
Space Mutiny 161 825,20
Time of the Beast 22 106,56
Barrett 319 496,10
Divided Loyalties 477 364,91
Prey for the Hunter 154 623,98
Rhino 171 897,46
Warriors from Hell 203 158,14
Spice 454 785,80
The Endangered 583 389,24
Voice in the Dark 330 334,37
Oh Schucks It's Schuster 815 527,78
You're Famous 270 455,12
Crazy Camera 192 676,75
Gods Must be Crazy 2 2 548 049,25
Crossing the Line 68 228,30
Agter Elke Man 1 368 168,01
Oh Schucks It's Untag 2 233 644,10

PRODUCER

Philo Pieterse Produksies
Demon Management Company
River Film Management Company
I.F.S. CC (United Talents)
Time of the Beast Management Company
Taurus Films
Sparkle Films
Anchor Films
Kevron
Estee's Films
H & R
Chiefs Films
Bluebell Film Partnership
Koukus
Nu Metro
Nu Metro
Mimosa Rolprentmaatskappy
Dust Management Company
Brigadiers Rolprentmaatskappy
Koukus

INTERPELLATIONS UNDER NAME OF MEMBER

Elmo De Witt Films	Enemy Unseen	353 092,67	Jacobs, Adv S C— <i>General Affairs:</i> Home Affairs, 421
Elmo De Witt Films	Tolla is Tops	1 286 704,37	
Nu Metro	Funny Face	237 383,48	
United Talents	Rage to Kill	85 171,66	
Ikhwezi Film Productions	Zano's Revenge	13 121,78	
Rainbow Film	Under Cover	9 189,00	
Sparkle Film Productions	Medallion 2	6 265,28	
Cyestma	Ransom	9 528,26	
Cyestma	The Assassin	15 620,36	
Cyestma	Justice Must Be Done	5 410,44	
Cyestma	Treasure Hunt	8 400,00	
C.T. Films	Knockout	10 340,68	
Bayeta Films	Moyo Mubi	16 137,38	
Phillyn Film	Ezimbomeni	14 662,34	
Motion Pictures	Professionals	7 153,30	
Motion Pictures	The Priest and The Thief	7 205,30	
M.R. Productions	Sandman	15 824,20	
United Talents	Return to Justice	152 095,51	
Schotz Films	The Emissary	211 921,99	
Night Cry's	Laser Mission	89 652,50	
Bensusan Films	Disco Marathon	12 609,74	
Bensusan Films	Sam	1 857,32	
Bensusan Films	Molori	37 168,88	
Wag-'n-Bietjie	Ho Lella Thusa	7 794,72	
Wag-'n-Bietjie	Mathlokolobe	42 124,82	
Conlyn	The Evil Below	62 767,40	
		<u>R13 316 360,79</u>	
			Burrows, Mr R M— <i>Own Affairs:</i> Education and Culture, 603
			Carlisle, Mr R V— <i>General Affairs:</i> Home Affairs, 10
			Cassim, Mr M F— <i>Own Affairs:</i> Education and Culture, 345
			Chetty, Mr K— <i>General Affairs:</i> Law and Order, 681
			Eglin, Mr C W— <i>General Affairs:</i> Foreign Affairs, 429
			Gerber, Mr A— <i>Own Affairs:</i> Education and Culture, 36, 460
			Haswell, Mr R F— <i>General Affairs:</i> Law and Order, 286 Planning, Provincial Affairs and National Housing, 65
			Herandien, Mr C B— <i>Own Affairs:</i> Housing, 125
			Hoon, Mr J H— <i>General Affairs:</i> Planning, Provincial Affairs and National Housing, 567
			Landers, Mr L T— <i>General Affairs:</i> Justice, 251
			Langley, Adv T— <i>General Affairs:</i> Defence, 281
			Leon, Mr A J— <i>Own Affairs:</i> Budget and Local Government, 317 Education and Culture, 109
			Momberg, Mr J H— <i>General Affairs:</i> National Education, 574
			Mopp, Mr P A S— <i>Own Affairs:</i> Health Services and Welfare, 495
			Padiachey, Mr D K— <i>Own Affairs:</i> Education and Culture, 692
			Panday, Mr K— <i>General Affairs:</i> National Health, 231 <i>Own Affairs:</i> Education and Culture, 56

Death threats alleged after racecourse attack

AK645 26/3/91 292

The Argus Correspondent
JOHANNESBURG. — Death threats have allegedly been made in the wake of an attack on the chairman of the Transvaal Trainers Association (TTA), Mr Allan Forbes.

His right-hand man, TTA vice-chairman Mr Jack Mills, has had three death threats since the assault on Mr Forbes who had teargas sprayed in his face and who was hit on the head with a pipe in a deserted area of Turfontein racecourse on Thursday.

Mr Mills is convinced the assault and death threats are connected to their involvement in racing.

"If the threats were only to do with Allan's other business activities outside racing, why

did I suddenly start to get threats after he was assaulted last week?"

Mr Mills said that a relative of his, a police captain, had heard from his sources that there was someone "out to get" Mr Mills and warned him that he should be careful.

"It is a very sad day for horse racing when people try to get what they want by beating up other people who stand in their way," Mr Mills said.

He believes some in the industry feel threatened by the possibility that the administration of racing will be taken over eventually by provincial authorities.

"Of course people who have had power in any business feel threatened when some other

authority tries to take over control, and that is what many people fear," he said.

Mr Mills and Mr Forbes were prime movers in a recent Jockey Club investigation into the activities of several members of the Transvaal Owners and Trainers Association.

This allegedly followed attempts by the members to have Gosforth Park chief executive Mr Wally Segal investigated. He is suing two men in connection with the investigation attempt.

Mr Segal posed a potential threat to some people opposed to increased provincial control because he is believed to wield much influence with provincial authorities, Mr Mills said.

He called for the Jockey Club to make the findings of its inquiry known as soon as possible.

Police investigations into the assault on Mr Forbes are continuing.



R11-m fraud shock in SA film industry

MR Louw 26/3/91 292

JOHANNESBURG. — A government investigation into the South African film industry's subsidy system has revealed large scale fraud — with more than R11,5 million paid out on the basis of false declarations.

This was said in a statement yesterday by the Minister of Home Affairs, Mr Gene Louw. The statement was issued through the Bureau for Information.

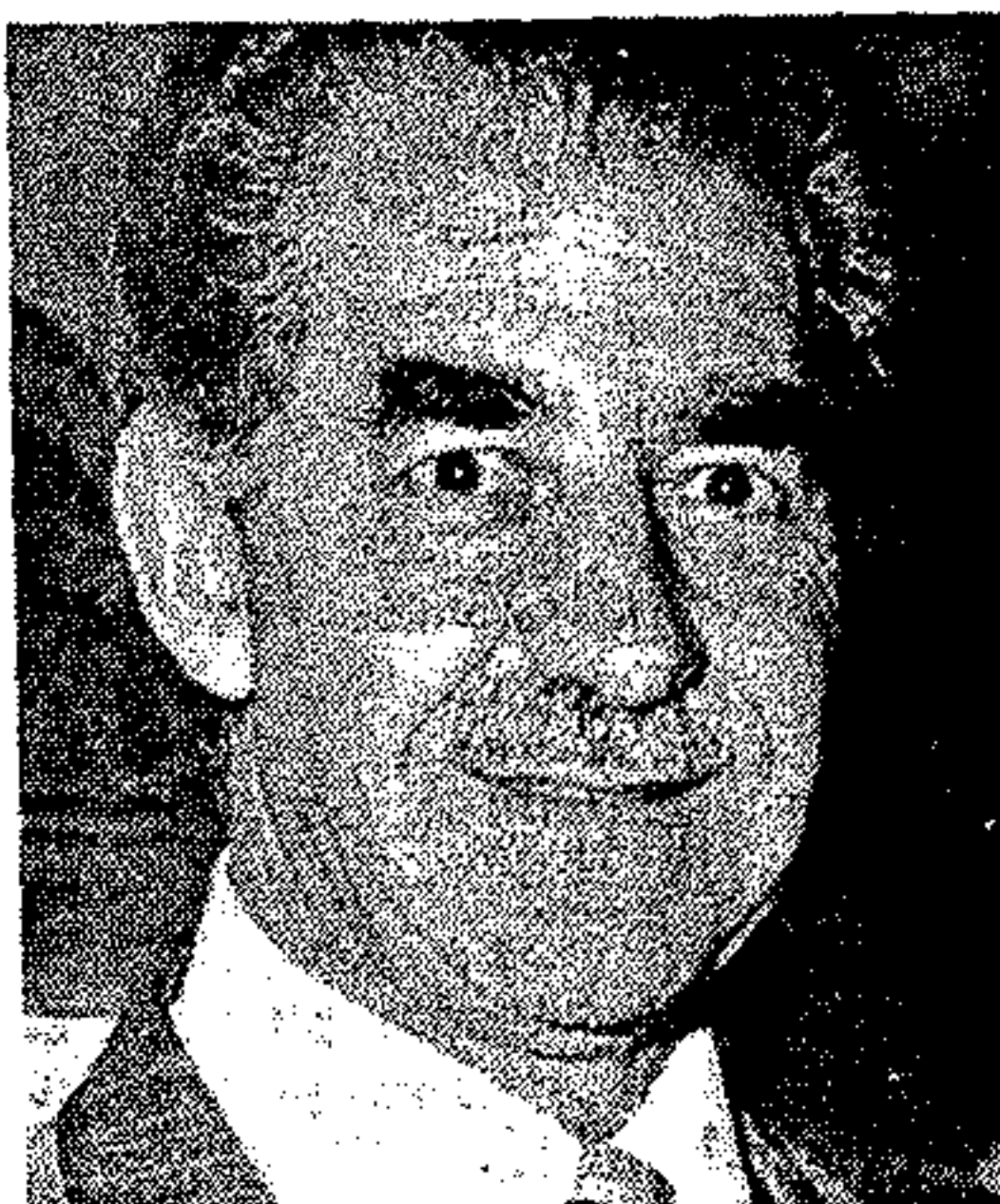
Mr Louw said the State Attorney has already reclaimed more than R9,7 million from 29 film producers, and 57 film files have been referred to the SA Police for further investigation.

He said the frauds were uncovered after a full-scale audit of the film subsidy scheme was conducted by the Auditor-General.

A total of 193 films were involved in the investigation which probed as far back as 1985/86.

Hundreds of fraud cases could be expected from each film investigation, he said.

"It is apparently certain particular distributors who supplied false box office returns to producers and received a portion of



Mr Gene Louw

the subsidy from the producers," he said.

Mr Louw noted, however, that the subsidy system would continue — with considerably stepped up controls.

"We all know that it is not tenable to be truly competitive against American films in particular. As with other industries the legitimate South African film industry needs assistance.

"An estimate of the subsidies needed for 1990/91 amounted to R52 million, based on the claims history and the current formula

of a subsidy equal to 70 percent of the gross box-office receipts and sales to local television stations," he said.

"The government voted R50 million for the purpose," he said.

"Moreover, South Africa did have a good basis of 'honest, readily devoted film people'.

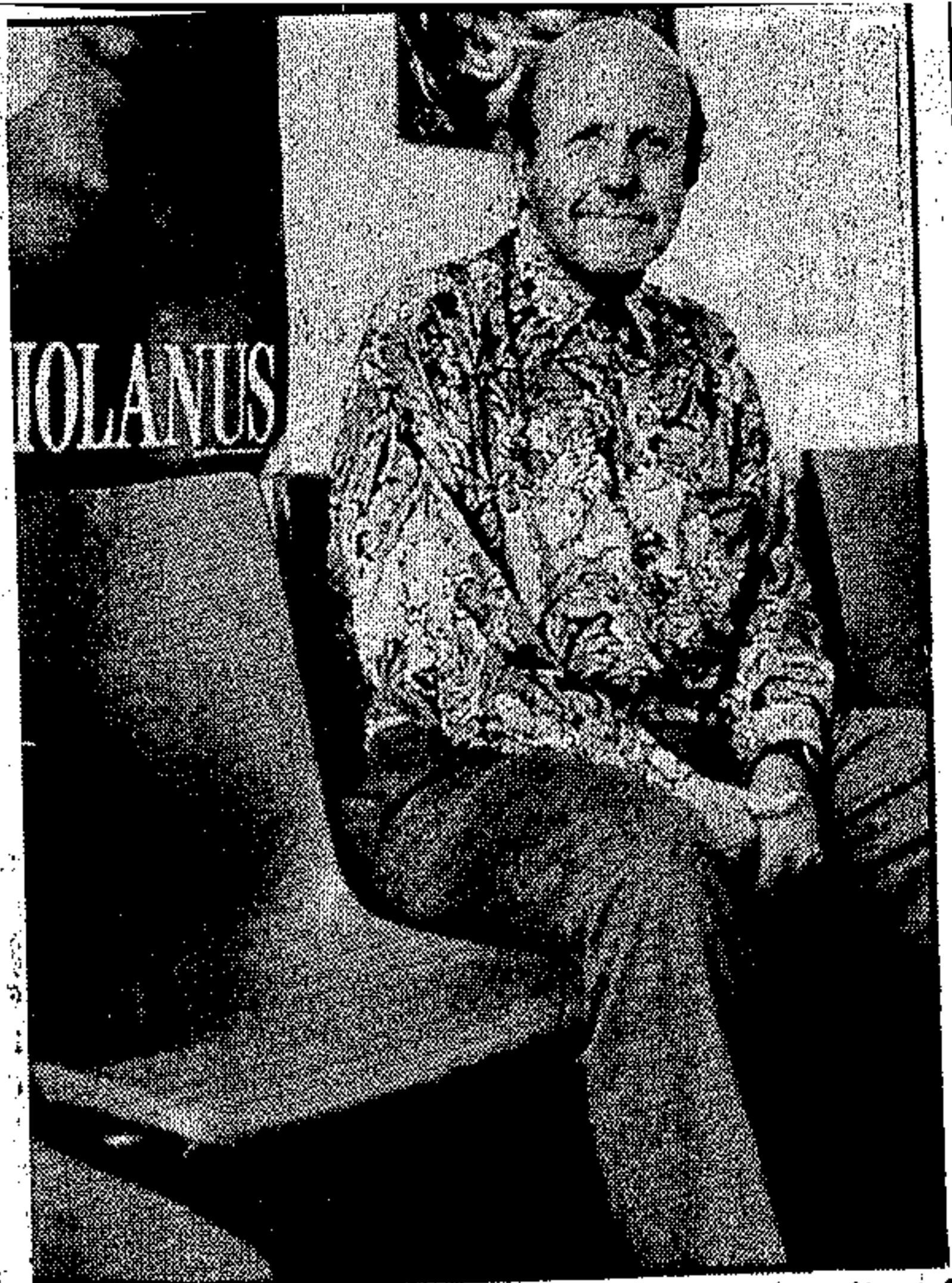
"It is also already clear that the electronic media, TV in particular, the printed media and the film media (films and videos) are becoming increasingly interwoven.

"A film is furthermore a very expensive and high risk medium in which high standards are being set.

"Without state aid and sufficient TV markets the South African film industry cannot meaningfully continue to exist."

Mr Louw said the department has held intensive discussions over the past few months with the organised film industry and producers at all levels.

The department has also noted the recommendations made by a "task group" in the film industry which was appointed in 1988 to investigate the problems of the industry. — Sapa.



In search of a new direction . . . University of the Witwatersrand academic Martin Orkin.

Looking to the future of SA theatre

Star 26/3/91 292

You can't help warming to this man. He has two children, he says — one, a girl, is in second year medicine at the University of the Witwatersrand and the other, a boy, is just 10.

"Bit of a *laatlammertjie*, the boy then?"

"Yes," comes the quick rejoinder, "in between came my PhD."

He's very much the mischievous type is Martin Orkin — blessed with eyes that actually twinkle. I wouldn't look any further for Puck if I were casting "A Midsummer Night's Dream".

In a modern version of the Shakespeare comedy, not even the ponytail or the charcoal shading of a beard he probably clips only when he remembers would present problems. They would simply help give the character extra dimensions, just as they do for the man himself.

Professor Orkin is an associate professor of the Department of English at Wits University.

Muscle

His special knowledge of Shakespeare and modern drama adds muscle in these specific areas to the department's overall excellence.

The PhD he was talking about and the years of research that went into it, naturally enough, concerned Shakespeare. Later came his first book, "Shakespeare against Apartheid", and he has recently completed a second, "Drama and the South African State", which deals not only with the strictures of censorship but the less obvious pressures exerted on theatre by the state of living under an apartheid system.

The book examines individual plays and looks deeply into the work of both white and black playwrights.

It is indigenous South African drama that is his big love today.

Alternative

If there is a term which Professor Orkin, a gentle, peaceable fellow, feels strongly about it is "protest theatre".

"It's a bad term, anyway. I prefer 'alternative theatre'. Instead of putting one's nose up — as the Establishment often does — to protest theatre, we should rather examine what it is the 'alternative' to."

"It is part of the essential breakaway from the old, traditional theatre of our colonial heritage that has to take place for any theatre to be truly indigenous."

He admits that in some cases criticism of protest theatre as an inferior art form isn't altogether unjustified.

"You hear the complaint that a piece of protest theatre would never have reached the boards, except that it was written by a black. Unhappily, sometimes this is true."

However, says Professor Orkin, against this one must balance the



Stoep
Talk

MICHAEL
SHAFTO

outstanding work of playwrights like Mbonengi Ngema and Percy Mtwa. Their collaboration with Barney Simon, of course, produced "Woza Albert". Ngema has since gone on to become, next to Athol Fugard, the most acclaimed South African playwright internationally.

He has had a string of Broadway successes, including "Asinamali", "Sarafina" and "Township Fever".

"His work is all the more remarkable for his never having received a single cent's worth of subsidy."

"And it has given work opportunities to so many actors from the oppressed class."

One of the greatest losses to indigenous theatre, says Martin, was playwright Rob MacLaren, who left South Africa for Zimbabwe after the '76 riots. His contribution, particularly his play "Uhlanga — the Reed", and the continuing efforts of the Junction Avenue Theatre group, is of special value.

Droll

As an illustration of how South African theatre has had to come to terms with itself, Professor Orkin tells a wonderfully droll tale.

To be an actor in the "old days", one trained to speak English in the British tradition. When Molly Sklaar was cast opposite Fugard in his "Hello and Goodbye", she had to learn to speak like a South African!

Professor Orkin cannot praise Fugard enough, both as a playwright and an actor.

"He is very courageous. He has never faltered in his chosen dramatic interest. He wasn't always the popular figure he is now and had to endure much hostility from many quarters."

He'll probably hate me for it, but here's a prediction. People like Professor Orkin — his wife Joan is head of the King David High School department of English — don't sit around twiddling their thumbs. Somewhere in the next five years look for a new South African play by one M Orkin.

"South African theatre is at a crossroads," he says.

"Writers are having to find the language for it, the new direction our theatre must inevitably take."

Fine academic though he undoubtedly is, it's my guess he would love to be the one to discover it.

Hopes rise for return to world sport

Star 26/3/91

By Peter Fabricius (292)
Political Correspondent

A high-powered International Olympic Committee (IOC) delegation yesterday emerged from a meeting with President de Klerk expressing optimism that South Africa would soon return to international sport.

30 IOC director-general Francois Carrard said the 90-minute meeting had gone very well and Mr de Klerk and the IOC team had talked on the same wave-length.

Encouraged

Asked if he was now more optimistic about South Africa's international prospects, he said with apparent confidence: "I said yesterday there was a rainbow. Maybe look at the sky tonight."

The meeting gave the delegation no reason to change its previous optimism.

Mr de Klerk said he was encouraged by the "obvious intent of the delegation to constructively work towards the normalisation of South Africa's position in the IOC and their understanding of the issues involved".

The IOC commission met an all-party parliamentary delegation earlier in the day and followed this up with a working lunch with National Education Minister Louis Pienaar. After the De Klerk meeting, the delegation flew back to Johannesburg.

Before the meeting Mr de Klerk said he hoped the talks would help to "realise the dream of all South Africans: to get back into international sport and show the international community what South Africa can do".

He thought South Africa deserved to take part in next year's Barcelona Olympic Games and hoped the IOC delegation's visit would re-

move any stumbling blocks which might remain.

The Government would do whatever it could to positively influence South Africa's return to international sport — but without affecting the principle that politics should be kept out of sport.

He said the Government had "very clean hands in the field of sport".

"The Government stood back from sport more than 10 years ago in 1979 and left sport to the sports bodies — there has been no Government interference and the autonomy of sporting bodies was recognised," Mr de Klerk said.

Asked whether the Government would consider steps to facilitate the readmittance of South Africa to the international fold, Mr de Klerk said that although politics should be kept out of sport, the Government would be happy to assist in making the dream of South Africans come true — to be welcomed back into international sport.

Before the meeting, the head of the IOC delegation, Mr Justice Keba Mbaye of Senegal, said the IOC commission had a "reasonable optimism" that South Africa would soon be back in the international sports arena.

Adjust

He said the delegation hoped to hear from politicians and sports administrators as to what the reality was "so we can adjust the behaviour and policy of the IOC" and see whether it was possible to get South Africa back into world sport.

Recommendations by the delegation are due to be discussed at the IOC meeting in Birmingham in June, and SA can expect soon afterwards to hear whether enough has been done — at least by certain sports — to take part in the Barcelona Olympics.

● See picture Page 6

Coping with theatre crisis

292
w/ Muel 28/3-4/99
Financial constraints are posing serious threats to the performing arts councils. Just how critical is the situation?

RAEFORD DANIEL investigates

WITH drastic cuts in subsidy and the vicissitudes of the political climate, the four performing arts councils in South Africa are facing an uncertain 1991, but the situation seems to have reached crisis point only in the Cape.

The Performing Arts Council of the Transvaal is not despairing, according to Peter Terry, Pact's assistant artistic director of drama.

"We have not, as I understand certain other councils have done, entirely ruled out the use of ad hoc (non-contract) actors," Terry told me. "We cannot really do that and still survive. We are, however, trying to cope as far as we are able by using the players we have under contract."

"It is a question, as it were, of cutting our coat according to our cloth. If a scheduled production turns out to be impracticable, demanding, say, too large a cast, we have to reconsider and find a substitute."

A case in point is the proposed production by Janice Honeyman later in the year of Shakespeare's "dark and bitter" comedy, *Measure for Measure*. It requires a cast of 19. At present there is no thought of abandoning the project, but the situation may change.

The current strength of Pact's resident company is around 20.

In the Cape the future seems even bleaker. Capab is not, as has been rumoured, dropping its entire drama company, but cannot afford to take on ad hoc players, particularly as the bulk of these would have to be imported from the Transvaal and their employment would entail the payment of subsistence and transport expenses.

Andrew Tucker, deputy general director of the Natal Performing Arts Council, rejected rumours that the company has cancelled all productions after a certain date.

"We have had to scrap one production," he told me, "but we don't have gaps in our schedule. We have either made use of outside productions or have extended runs of our own productions."

He said that Napac, too, was reducing the use of ad hoc players as far as possible.

"We have full-time actors, singers and dancers and are utilising our own staff to the maximum. Our problem is largely a matter of numbers. Our audience potential is not as great as that of Johannesburg."

"Nevertheless we have had some phenomenal successes. We have had a wonderful run of eight weeks in the Cellar, we had 100 percent attendances for *The Nutcracker* over the Christmas season and have had sell-outs, too, for *Seven Brides for Seven Brothers*, currently being staged in Pretoria."

Charmaine Ferreira, in charge of public relations for the Performing Arts Council of the Orange Free State, said that Pacofs did not expect to have to cut down on staff.

"We are fortunate in that we always have very good attendances. We have learned from the past, when we had to live with cutbacks, and we now work with an eye to the future."

Olympics 'closer than ever'

ONG 7/11/8
26/3/91

292

Political Staff

SOUTH AFRICA'S return to international sport — perhaps at next year's Olympic Games — is closer than ever after an International Olympic Committee delegation met President F W de Klerk yesterday.

"I said yesterday there was a rainbow coming," IOC director-general Mr Francois Carrard said outside Tuynhuys after the hour-long meeting.

"Maybe you should look at the sky tonight." It was clear from comments by Mr Carrard and President De Klerk that much common

ground had been established.

Mr Carrard said: "We have been talking on the same wavelength ... there were some very substantial exchanges.

"There was a good understanding of what the conditions are for a positive result," he added.

Delegation leader Judge Keba Mbaye, of Senegal, said he was "reasonably optimistic" about South Africa's chances of competing in the Barcelona Olympics in 1992.

Mr De Klerk said: "We had a very open and constructive discussion. I am encouraged by the obvious intent of the delegation to work constructively towards the normalisation of South Africa's position in the IOC and by their understanding of the issues involved."

At a press conference before the meeting, Judge Mbaye said the delegation was looking closely at South African sport and "wanted to

see and hear from him (Mr De Klerk) and other leaders in politics and sport".

"We want to find out what the reality is in South Africa," he said. This could lead to IOC policies being adjusted, he added.

Mr De Klerk said he hoped the stumbling blocks to participation would be removed and the country now deserved to take part in the Olympic Games. "We have nothing to hide."

Although it had been the government policy for more than 10 years to recognise sport's autonomy, it would do what it could to influence the timing of the country's re-entry into the international arena, he said.

The delegation is to discuss its findings with the IOC executive in Barcelona next month.

● Picture — Page 7

● Can SA make it to Tokyo? — Page 7

Saving of R20m on film subsidies

R10 am
26/3/91

BILLY PADDOCK

292

CAPE TOWN — The Home Affairs Department expects to save 50% of its R40m film subsidy budget this year after plugging loopholes and prosecuting those responsible for fraud in the industry.

Home Affairs Minister Gene Louw told a Press conference yesterday that since his department took over running the subsidy in November 1989 and clamped down on corruption in the industry, investors and producers had run scared.

"Investors who had made substantial gains under the old system are not even wanting to invest in movies, even though the transactions are above board. They have got such a big fright after the investigations," Louw said. Producers were also cutting back on their claims.

Louw said of the budgeted R40m, the department had paid out R16m on claims so far and was expecting to pay out about another R2m in the next few days to the end of the financial year. This would mean a saving of about R20m to R22m.

Within four weeks of his department taking over the subsidy from the Bureau for Information "we became very suspicious", he said. Films that had been "a complete flop" in the cities and suburbs were suddenly a great success in the rural areas and black townships, areas where it was difficult for officials to carry out spot checks.

Other scams included claims that films were shown at non-existent venues; and

□ To Page 2

Film subsidies

R10 am
26/3/91

292

□ From Page 1

that there were five showings a day to 500 people at a time, when in fact there were just two or three showings with 200 people.

Louw said that in the mid-1980s an "overheating" of the industry was generated, especially by unprecedented investments in films — a tax haven had been discovered and increasingly exploited.

"Investors were encouraged by pro-

mises of even an eight to 10 times return on investments in some cases."

Louw said 193 films were involved in a full-scale Auditor-General investigation and R11,5m of the subsidies which had been paid out to producers on the basis of false declarations had been reclaimed by the State attorney from 29 film producers.

So far, R3,97m had been recovered and 57 film files referred to the police.

Can SA
make
it to
Tokyo
this time?

TALKS WITH IOC

... Dignitaries laugh at a joke by Foreign Minister Mr. Pik Botha during a meeting between top government officials and the visiting

International Olympic Committee mission yesterday. From the left are, Mr. Botha, the IOC

director-general, Mr. Francois Garrard (partly obscured), the IOC

delegation leader, Mr. Justice Keba

Mbaye, President F.W. de Klerk, the

Minister of National Education, Mr.

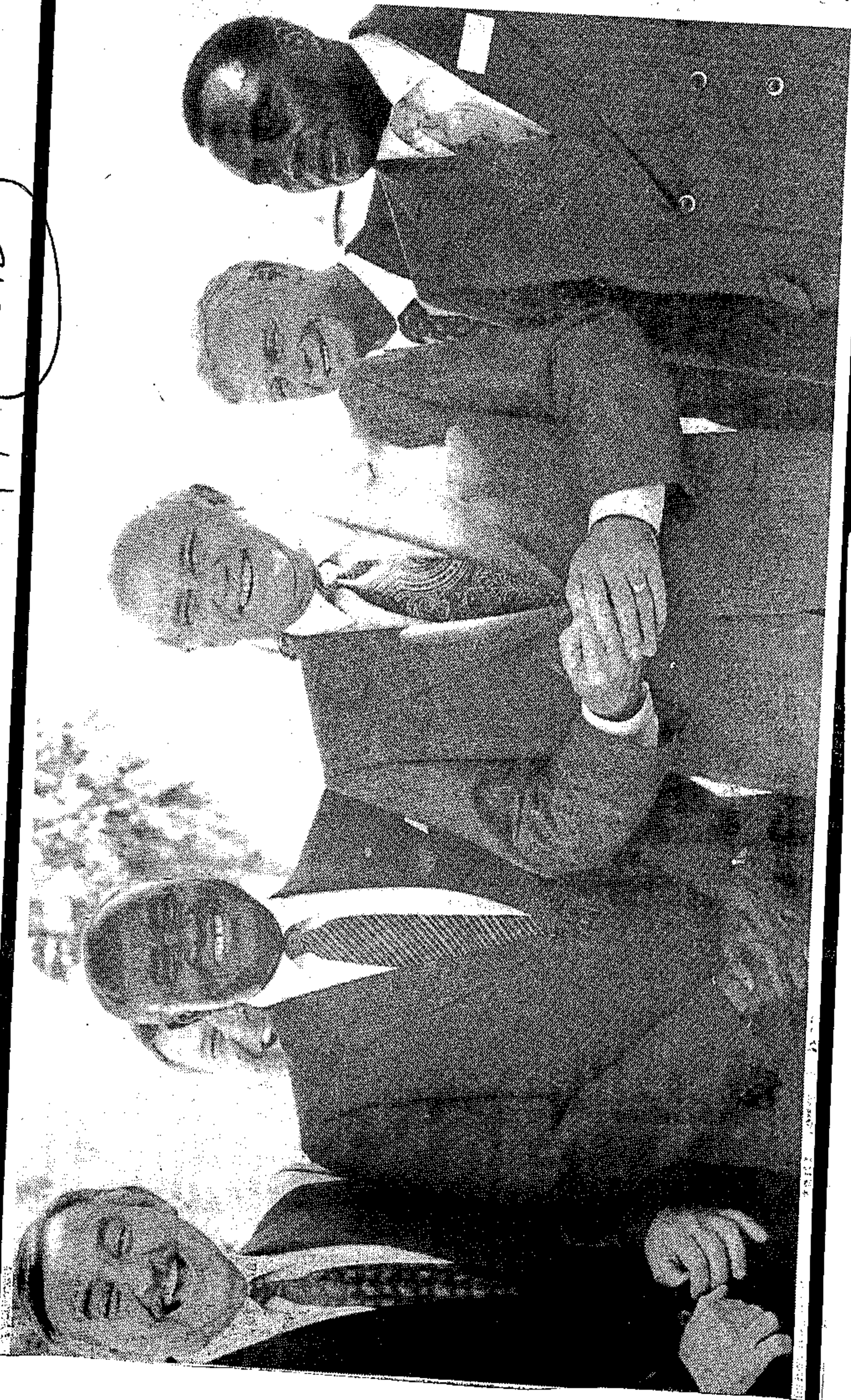
Louis Pienaar, and

Supreme Council for Sport in Africa

boss Mr. Jean-Claude Ganga.

Picture:

ANNE LAING



Own Correspondent
LONDON. — Three African members of the International Amateur Athletics Federation's council will visit South Africa next month to assess progress in integrating athletics, it was confirmed here yesterday.

A positive report from them to the council's May meeting could see the readmission of South Africa to world athletics — and in particular to the World Championships in Tokyo in August.

A spokesman for the London-based headquarters of the IAAF said the visit was provisionally planned for April 26 to 28, to coincide with major track and field meetings in South Africa, including one in Johannesburg.

Report

The members of the 23-member IAAF council who will visit South Africa are an IAAF vice-president, Mr. Lamine Diack of Senegal, Mr. Hassan Agabani of Sudan and Mr. Charles Mukora of Kenya.

The IAAF spokesman confirmed that they would report to the IAAF council meeting in Tokyo in the third week in May, at which a statement on the readmission of South African athletics, suspended from the IAAF in 1976, could be made.

Rubber-stamping of the council's approval by the full IAAF congress, which meets a week before the Tokyo world championships in August, could provide South African athletes with a last-minute green light to participate in this prestige four-yearly event.

Venue

The IAAF spokesman said the council's meeting in May would also "look carefully at the IOC reports" on their visit to South Africa.

The main purpose of the May meeting is to decide a venue for the next world championships, which take place in 1995.

Next month's visit follows the successful establishment last week of a unified athletics body, South Africa Athletics (SAA), which now controls more than 90% of affiliated athletes.

The president of the new SAA, Mr. Joe Stutzen, commenting yesterday on the exclusion of the SA Athletics Board, a Sacos affiliate, from SAA, said: "We're going ahead. They can come with us if they wish."

Can SA trips 26/3/91 292

Can SA trips 26/3/91 292

D-Day for SA's Olympic chances

star 27/3/91

By Dave Beattie

(292)

South Africa's chances of returning to the Olympics will almost certainly be known today, shortly before the International Olympic Committee's Commission on apartheid and Olympism flies out after five hectic days in the country.

"You'd all better come to the airport tomorrow," the IOC's director-general, Francois Carrard, told a press briefing in Johannesburg last night.

But that's about all he said.

At the end of a day that included a crucial second meeting with the five organisations attempting to find unity with the newly constructed local Olympic body, Nocsa, and meetings with Pan African Congress, Azanian People's Organisation, and Chief Mangosuthu Buthe in Ulundi, Mr Carrard met most questions with a solid "no comment."

Smiling

He was particularly uncommunicative on the second round of unity talks with the SA National Olympic Committee (Sanoc), the SA Non-Racial Olympic Committee (Sanroc), the National and Olympic Sports Congress (Nosc), the SA Council on Sport (Sacos) and the Confederation of SA Sport (Cosas).

When the delegates walked out of a two-hour meeting before lunch, they presented a wall of "no comments" — but they were smiling.

Mr Carrard carried it on. Addressing the press meet-

ing shortly after the IOC delegates had arrived back from Ulundi, he set the tone for the briefing with: "I have practically no news."

He said there had been important, informative talks with the PAC and Azapo. He said the meeting with Chief Buthe and his Ministers was warm and emotional.

"It was a very important meeting for all of us. We have been wanting to meet all possible leaders and people in our short stay. We want to take into account all feelings.

"We were very impressed with his charisma, and his approach to issues we're concerned with and we were met in a brotherly way."

But Mr Carrard would not be drawn on the five-organisation meeting.

"Very constructive. I shall say no more. Come to the airport." For the past three days, Mr Carrard has amused the press with his analogies, cleverly revealing nothing. Last night, he would not even be drawn along those lines.

A pressman asked (with reference to Mr Carrard's "I see clouds and I see a rainbow" comment earlier in the week): "What's the weather like?"

He replied: "We flew back in the dark, so I couldn't see the sky."

Asked whether he was still as "reasonably optimistic" about SA's chances as he was three days ago, he reverted to "no comment".

Today, the IOC Commission is due to meet ANC vice president Nelson Mandela at an undisclosed destination, before a final press conference at the airport.

All smiles after IOC meets sports leaders

A BLANKET of silence was thrown over the International Olympic Committee's mission to SA after a two-hour meeting yesterday morning with leaders of local umbrella sports bodies.

All came out of the meeting with broad smiles, chatting amicably. They refused to talk to the media, however, saying they had been committed to silence until the IOC's final Press conference today.

Confederation of SA Sport (Cosas) president Willie Basson, whose refusal to support the moratorium on international sports contacts had threatened to scupper

the unity talks, said after the meeting: "It went extremely well, but they have asked us not to say anything at the moment."

The same response came from the leaders of the SA National Olympic Committee, the SA Non-Racial Olympic Committee, the SA Council of Sport and the National and Olympic Sports Congress.

Earlier, the IOC delegates met the PAC. They later flew to Ulundi, where their visit left the KwaZulu cabinet "full of hope".

Chief Minister Mangosuthu Buthelezi said. Today they meet an ANC delegation. — Sapa.

buances.
"I won't guess the cost of damage done. It will be an enormous amount."

The rain which swept the area prevented motorists

cars travelling at the time were moving too fast and following too close to each other," he said.

"Nearly 40 percent of the vehicles were exceeding the 120 km speed limit and

As well as the two accidents which caused the pile-up, another two smashes occurred on the same section of the north-bound Ben Schoeman highway yesterday.

SA's Olympic hopes high

292

By Dave Beattie *Star*
and Peter Robinson *28/3/91*

South Africa's road back to the Olympics was clearly signposted by the International Olympic Committee delegation last night.

At a press conference before the delegation flew out of Jan Smuts Airport at the end of five days of consultation with top political and sports leaders, delegation leader Judge Keba Mbaye granted conditional recognition to the newly formed Interim National Olympic Committee of SA (Inocsa) — a move regarded as a significant step forward.

But, while avoiding direct questions about South Africa's possible participation in the Barcelona Olympics next year, the judge gave Inocsa and the Government 180 days in which to meet the requirements set by the IOC.

Until the conditions are met, the sports moratorium will continue.

The conditions as laid out



Judge Keba Mbaye

by Judge Mbaye are:

- The abolition of apartheid.
- The necessity for Inocsa to comply with the Olympic Charter.
- The necessity for Inocsa to move towards the establishment of the final National Olympic Committee and, as from now, to encourage the normalisation — in accordance with usual procedures — of relationships between the national federations encompassed by Inocsa and the concerned international federations.
- The pursuit of the unification of sports on a non-racial basis.

● The normalisation of Inocsa's relationships with sports organisations in Africa and in particular with the Association of National Olympic Committees of Africa (Anoca).

Expanding on the conditions, the judge said that while there could be conflicting opinions as to what constituted the abolition of apartheid, the IOC would make its own decision.

President F W de Klerk has already assured the delegation that by the end of the present parliamentary session in June, all discriminatory laws would have been scrapped.

In recognising Inocsa, the IOC has given South African sport exactly the same foundation as every other member-country — a single controlling body for all Olympic sports.

Further backing for the new local body, according to the judge, came from ANC deputy president Nelson

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Olympics hopes mount

● From Page 1

Mandela, with whom the IOC met yesterday. And Inocsa is well on the way to complying with the second condition, in that it has begun drafting its constitution.

The delegation also expressed its concern with progress in development and upgrading of sports facilities, technical equipment and coaching for all disadvantaged groups.

Judge Mbaye said there was a need for increased Government and corporate financial support and that the IOC and Anoca were ready to assist.

Reaction to the declarations was positive.

Sam Ramsamy, chairman of Inocsa and chief of the SA Non Racial Olympic Committee (Sanroc), said: "We've asked for teeth, and now we've got teeth. All Olympic disciplines will have to go

through Inocsa.

Mr Ramsamy said all five organisations which comprise Inocsa (Sanroc, the SA National Olympic Committee (Sanoc), the National and Olympic Sports Congress, the SA Council on Sport, and the Confederation of SA Sports) had agreed to comply with the unity conditions.

Johan du Plessis, president of Sanoc and general secretary of Nocs, was "hugely delighted" at the IOC's decision. "I have no doubt that we are moving fast, but this must go step by step. Every country has one single national Olympic body. This is normal."

Willie Basson, head of Cosas, was "very positive, particularly with respect to the meetings we (Cosas) had with the IOC".

There was confidence all round that Inocsa would beat the 180-day deadline.

IN just 13 months, Eirfaan Gillan has built a record company that can boast to have done more for local non-commercial music in the first quarter of this year than any of the country's three major firms.

Johannesburg-based Sun Music Group (SMG) last month released five recordings by local artists, among these two exiled musicians, the internationally renowned pianist Abdullah Ibrahim and trombonist Jonas Gwangwa. Sun's release of these two recordings is considered a musical coup.

But Gillan and co-founder Rashid Vally have gone even further, signing on the two — a sure-fire promise of better things from Sun.

For seven years Gillan worked at The Market Theatre, beginning as front-of-house manager and rising to the position of associate director (music), with his functions "primarily administrative, while given the space to be creative".

He found "breaking music into the theatrical mentality" a stumbling block, but Gillan, who turns 31 in two months, succeeded in bringing a musical focus to the Market. He is credited with the creation of Kippie's, the introduction of the *Iryanga: Women of Africa* and *Conversations* concepts, as well as the Joko Tea-lovers' concerts and Carling Circle of Jazz competition, and of the initiation of the Market Music Platform, which he's taken to SMG.

Last month's launch showed Sun Music a force to be reckoned with. While every major local recording company booked to attend the Midem Festival in France — described as the music equivalent to the Cannes Film Festival — SMG chose to stay at home and stage a well-organised, memorable launch of its new albums.

Billed Echoes of Africa, the launch featured some 28 of the country's best musicians to back the artists whose albums were being released — Ibrahim, Gwangwa, Sipho Gumede, Vu Vu Pefile and Pops Mohammed and Darius Brubeck/Victor Ntini's Afro Cool.

"We felt it was imperative to make a big impact," he says. "If paid off, judging by the positive response received, although caution remains, especially among record dealers.

"Until the launch, the general attitude towards Sun was that here's another company trying to help

PROFILE: Eirfaan Gillan's put his stamp on the sound of South Africa

Breaking records in the music business

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FRONT RUNNERS



Music's man...Eirfaan Gillan

Photo: PAUL ALEXANDER

Commercialism can arguably win over innovation, but all the same the intentions of SMG are sending warning signals to the big boys in the recording business. Gillan says two major recording studios he declines to name have tried recently to buy SMG.

The firm intends to be "fully fledged and totally independent", developing its own sales force and distribution network and building a recording studio. He plans to establish SMG Entertainment as the

holding company, with various subsidiaries.

From SMG Records labels African Echoes and Kalamazoo are already on the streets. The company has also begun licensing, distributing and marketing artists from two American recording companies, Nova and Optimism. The video wing is launching itself with a video of the Echoes of Africa event. Through SMG Publishing, artists are encouraged to start their own companies. For instance, the majority of Sakhile musicians have publishing firms, enabling them to retain full rights to their compositions; SMG administers the rights the Music Platform will handle live performances.

Gillan has nothing higher than a matric certificate. He is a qualified telephone technician. While at The Market he added a general management correspondence course to his academic qualifications.

He got into the industry by accident. Growing up in Bosmont, Gillan easily fitted a stereotype of township youth: capped, a knife somewhere on his person; a cigarette, if not a joint, dangling from the mouth, and looking for trouble.

For lack of anything to do, Gillan and his friends, among them drummer Ian Herman, decide to form a band; Gillan had to learn to play the sax. The band after numerous name changes became Isja (a slang word meaning approval). Today Gillan, Herman and Rashid Lanie are the only three of the childhood friends who remain in the industry.

Discarding the erratic life of a musician, he settled down. He changed his religion from Anglican to Islam because he "needed something tangible.

"The practicalities of Islam suited me fine. I admired the cleanliness of the religion. For instance, in Islam all people are born pure. Since then I have grown spiritually."

He refers to his life as one long journey dispersed with "stepping stones, as Kippie's was a few years ago and SMG is at this moment".

Married with two sons, Gillan now lives in Riverlea, a mere half a kilometre from the area of his youth. But in other ways, he has moved far. Like David sounding a warning to Goliath, he estimates that in "five years from now SMG will be on the same footing as Tusk, Gallo and EMI".

Paul Alexander

COMPETITION

HOW WILL YOU PUT RIGHT THE WRONGS OF GROUP AREAS

South 28/3- 3/4/91 (Souths) 292

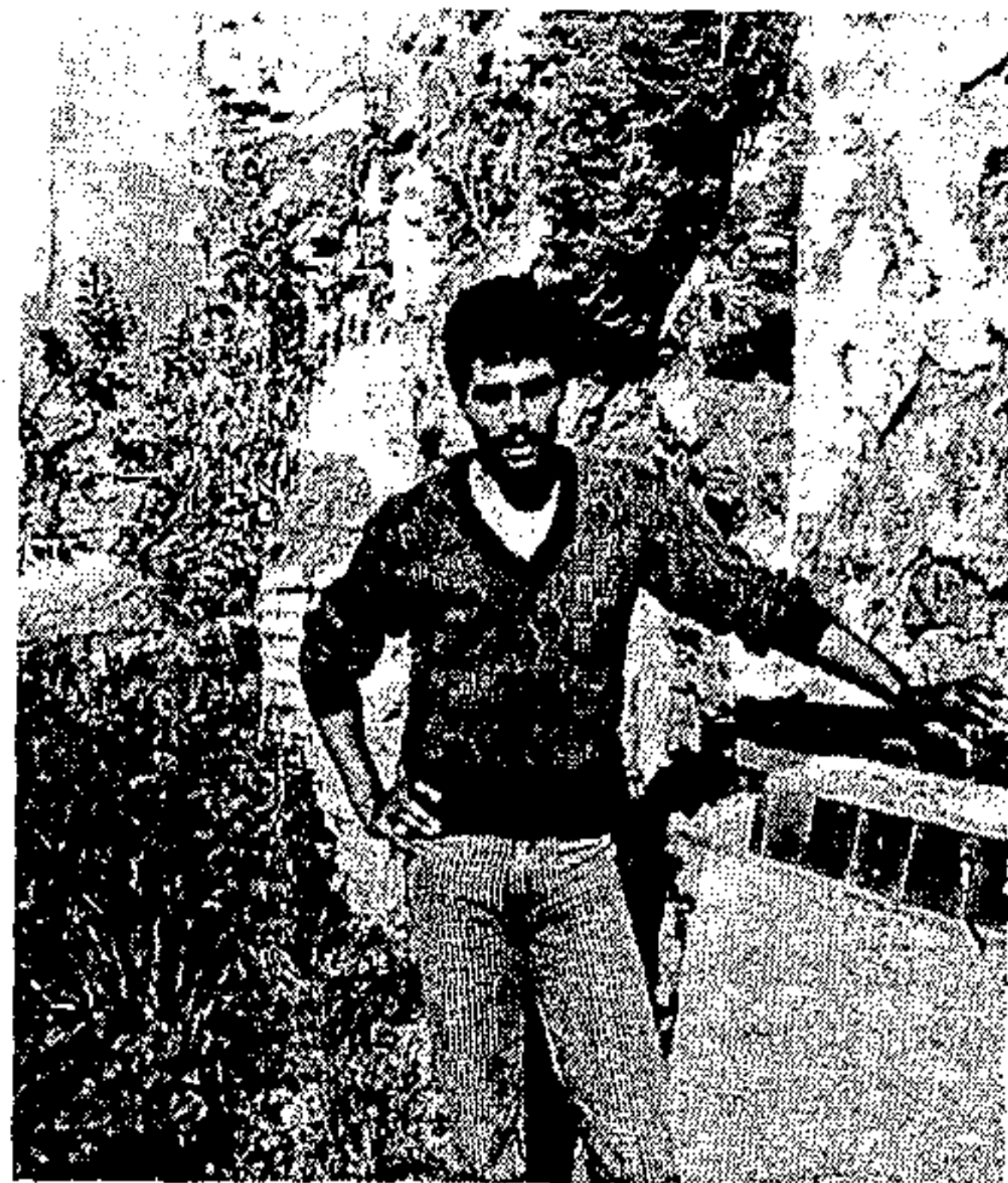
High school students, here's your chance to win a sought after South T-shirt, book vouchers from David Phillip Publishers plus free tickets to the exciting Baxter Theatre production of "At the Edge".

All you have to do is tell us in not more than two foolscap pages how we can put right the wrongs of the Group Areas Act.

RULES AND CONDITIONS:

1. The competition is open to all high school students in the Cape Peninsula.
2. Essays must be neatly typed or written in double-spacing on foolscap paper.
3. Please address your entries to South, 6 Russell Street, Castle Mews, Woodstock 7925
4. Entries should reach us before Wednesday, April 24 and must bear the school's stamp.
5. Please state clearly your full name, address, standard and name of your school.
6. The judges' decision will be final.

The play, "At the Edge" by AA Life-Vita award-winning playwright Ronnie Govender, provides an entertaining and enlightening insight into the lifestyle and customs of the Indian community which lived in Cato Manor, Durban, before it was declared a white group area.



Pat Pillay from "At the Edge" in the ruins of Cato Manor.

According to Govender, one of the priorities facing education is to address racial ignorance and bigotry.

Govender, who spent his childhood in Cato Manor, wrote the play as a tribute to a community wiped out by apartheid. Over 180 000 people were moved to Chatsworth, Kwa Mashu, Phoenix and Wentworth in 1958 when Cato Manor was declared a white group area. Cato Manor lies to the west of Durban, behind Berea and is five minutes from the centre of town.

"The area was initially occupied in the late 19th century by sugar plantation workers from India who had secured their freedom from indenture," explains Govender.

The community went on to produce people of achievement in all walks of life such as the president of the Natal Indian Congress George Sewpersadh; trade unionists RD Naidu and Billy Peters, who attended the first Communist International; journalist Dennis Pather who is now assistant editor of the Daily News; and sportsmen like the once world-ranked boxing champion Seaman Chetty.

"At the Edge", which will be running at the Little Theatre in Orange Street, Cape Town from April 15 to May 4, received acclaim at the Glasgow Festival last year and has also achieved the distinction of being invited to the Grahamstown and Edinburgh Festivals.

Reduced prices can be negotiated for block bookings and charities. Phone Pat Kawa at 685 7880 for further information.

March 28 to April 3 1991

Yuppie playgrounds or not

— gyms are here to stay

South 28/3-3/4/91

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(Southside)

THE HEERENGRACHT Health and Fitness Centre takes up two floors of the plush Heereengracht building in Adderley Street in the centre of Cape Town. A third floor is in the pipeline, but in the meantime members must make do with the present 6 000 square metres space available — which is divided into weight rooms, open space for aerobics, a fair sized swimming pool and showers, saunas, steam room and running track.

You can get all this for R80 to R90 a month or take the current special offer of R295 a year (cash upfront) for two people.

On the same floor is the restaurant, the Sporting Parrot, complete with health bar, health food and live parrot; the offices of a beauty therapist; a hairdresser; three physiotherapists and a Professor of Acupuncture and Chinese medicine.

An aerobics shop on the ground floor provides the narcissist with the latest designer aerobics gear — from colourful high-cut lycra outfits designed to fit like a second skin and show almost as much, to the newest Reebok and Nike gym shoes.

The management is represented by two slick young men, Gareth and Lee, who both look no older than 20.

"Hi. Pleased to meet you. Go to the restaurant. Order a cup of coffee, put it on my account. I'll be with you in five minutes," says Gareth, a tall thin man with his hair slicked straight back.

Fifteen minutes later, Lee arrives, a short stocky man, with his hair, too, slicked back.

"Is this gym not elitist and aimed solely at white yuppies," I ask.

Lee doesn't think the terms "elitist" and "white yuppies" has connotations other than excellence.

"We cater for the middle and upper classes," he says unabashed.

"We are planning an elite executive gym, with one-on-one instruction and computerised equipment," he continues.

But, there is more. "We are going to buy more equipment soon, of about R120 000 and looking at introducing aqua-aerobics."

One of the computerised cycles that Lee was talking about, costs in the region of R8500, and for large gyms, buying one, is useless.

Dr Malcolm Marrison, director of the Health Foundation, understands the negative connotations of words like "elitist".

"Yes, gyms are elitists and cater solely for the white upper class. That group constitutes one percent of the total population," he says.

He said the rich were flocking to gyms today because of the high incidence of the "white man's" ailment, heart disease.

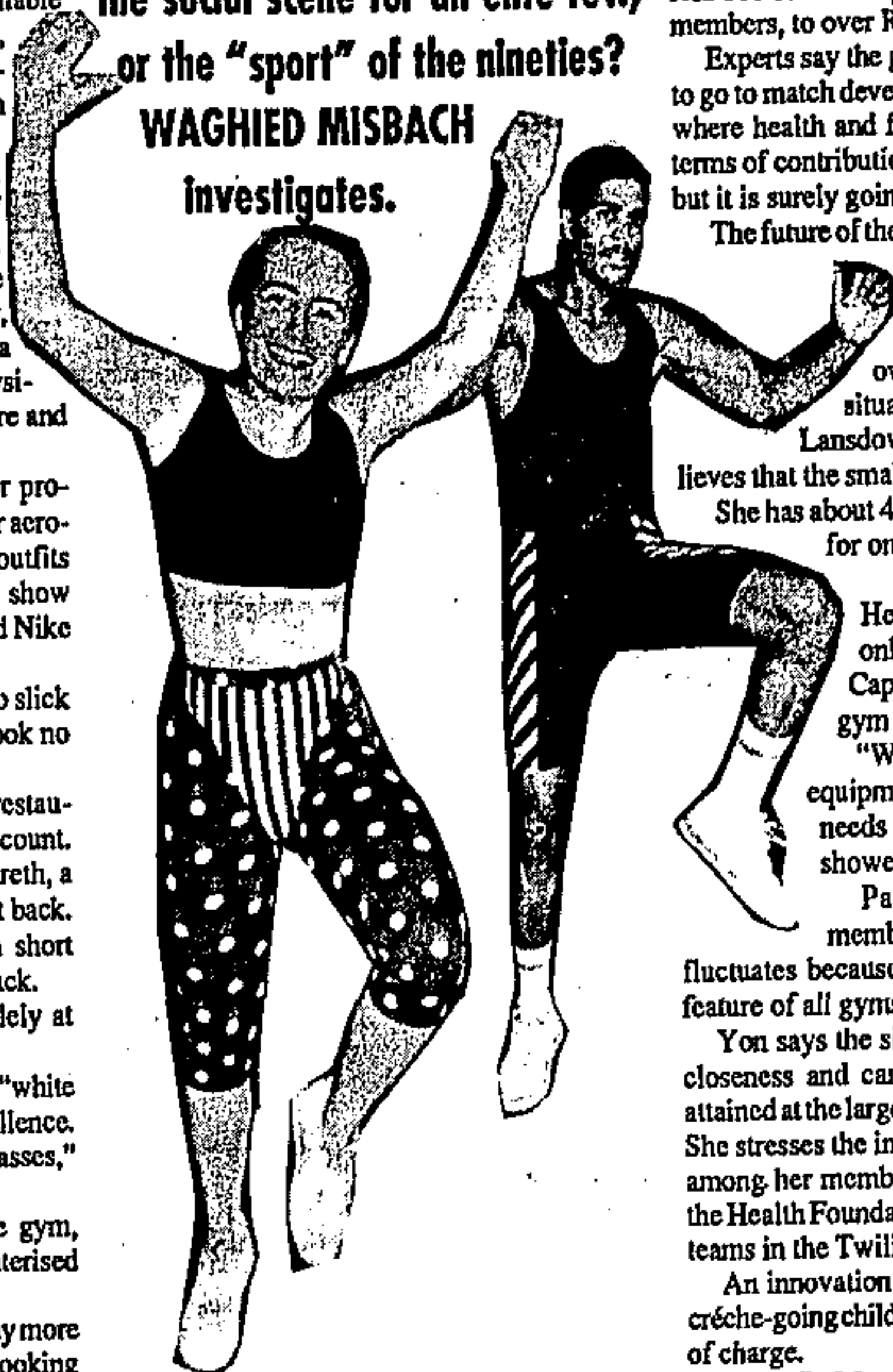
Gyms opening up around the country indicate that the family-oriented, upmarket health centre with its additional features like restaurants and hairdressers, is here to stay.

The American Health and Fitness chain has seven gyms nationwide and are planning five more. The Heereengracht centre is its only representative in Cape Town.

The other major group, Health and Racquet Club (H&RC) has shown a phenomenal increase

The health industry is booming in South Africa, today. But is it the social scene for an elite few, or the "sport" of the nineties?

WAGHIED MISBACH investigates.



in membership. From 2 500 in 1987, they have a projected figure of 37 200 this year.

H&RC, too, are expected to develop another five centres in the next few years, according to H&RC co-owner Peter Gardner.

The spinoffs in gym equipment, aerobics instruction, gym clothing and footwear is expected to be staggering.

There are an estimated 600-800 gyms nationwide with about 3 000 qualified instructors, and an estimated equal number that are unqualified.

But gyms are not the only places where expansion is taking place. The Run-Walk for Life concept, started in the mid 1980s, which offers supervised group running and walking programmes, has a membership close to 10 000.

Experts say it is the tip of the iceberg of what is yet to come.

Major companies are expected to get in on the act. Already Standard Bank in Johannesburg has devoted an entire floor for a gym for its employees, with a staff of six. An estimated 800 people use the gym daily. It includes four squash courts,

15 computerised cycles, four treadmills and a full range of weight-training machines.

Profitess International, who specialises in designing and installing corporate gyms, has completed four this year with four more being planned for next year. Each can cost about R15 000 for a company with 20 or fewer staff members, to over R100 000.

Experts say the gym industry has a long way to go to match development in the United States where health and fitness rank in the top 30 in terms of contribution to gross national product, but it is surely going strong.

The future of the small, intimate gym may lie in the balance with all the large development taking place, but Avril Yon, the owner of Zeta's Aerobic Studio, situated in a dingy building in Lansdowne Road, Cape Town, believes that the small gym has a place in the sun.

She has about 40 members — all female, but for one male member.

Pat Peters, owner of Pat's Health and Fitness Centre, the only one in Grassy Park on the Cape Flats, agrees that the small gym is here to stay.

"We don't need all that fancy equipment to get people fit. All one needs is a space for aerobics and showers."

Pat's studio has about 300 members, a figure that constantly fluctuates because of the high dropout rate (a feature of all gyms).

Yon says the size of her outfit guarantees a closeness and camaraderie that can never be attained at the large swanky gyms in Cape Town. She stresses the importance of health education among her members. She collected money for the Health Foundation this year and entered four teams in the Twilight Run.

An innovation at her gym is a plan to teach crèche-going children coordination exercises free of charge.

While Dr Marrison of the Health Foundation argues for a community based health system, he is adamant that the responsibility does not lie with his organisation, but with the State.

The foundation offers diploma courses in aerobics instruction and doubles as a service body to various commercial organisations that include organisations for gym owners; qualified gym instructors; sports coaches for running and triathlon; workplace fitness; fitness consultants and a community based health promotion project.

Pat Peters, however, is not impressed with the Health Foundation's work in the community.

"I've paid my membership fee of R250 a year, but got nothing out of it, beside a diploma."

"They must come out here, even if it's once or twice a year."

He says the courses being offered for gym instructors is a rip-off.

"Once you are qualified, there is no follow up. What is it for the Health Foundation to come out and bring one nutritionist with them to speak to my instructors?"

He agrees with Marrison, though, that it is necessary for the government to get in on the health and fitness act.

Marrison argues that gyms will change drastically in the 10 years to cater for the need of a vast amount of black sportspeople. He says there are more bodybuilders in Soweto alone than in the entire country.

He was quite critical of the "boy meet girl" aspect of many upmarket gyms.

"One of the reasons for the failure of The Point in Green Point is that their entire marketing was based on how glossy the place looked. People went there in their designer clothes and watched others exercise. Gyms are part of body image, there is nothing wrong with that. But if it is overemphasised, then it is wrong."

While small operations continue to struggle, the experts predict that the upmarket health and fitness industry will continue to boom, but only for those with the spare change in their wallets. □

ILLUSTRATION: Yunus Mohamed



From PAGE 1

After 21 years on the outside, the door to the Olympics has been left ajar if not wide open. The IOC has issued South African sport with five conditions to be met for an invitation to the Olympics.

These are the abolition of apartheid, adherence by South Africa of the Olympic Charter, the formation of a single representative Olympic body, the normalisation of relations between individual sporting codes and their international governing bodies, unity in sport on a non-racial level, and normalisation of relationships between South Africa's interim National Olympic Committee and the Association of African National Olympic Committees.

The IOC has given provisional recognition to the interim Nocsa, formed in Gaborone earlier this month. They are also standing by with technical and coaching assistance.

South African sport has 180 days in which to fulfill this criteria so that they can be in the queue when the IOC hands out the invitations to the 1992 Olympics.

IOC vice-president and chairman of the "Apartheid and Olympism" Commission, Judge Keba Mbaye of Senegal, has not committed himself to a firm definition of the "end of apartheid", saying:

"The problem for the IOC is at what level

Barcelona - the carrot dangles

W/Week 28/3 - 414191

should we try to help the youth of this country, especially the disadvantaged youth, to have the opportunity to participate fully in Olympic solidarity. It's very difficult to decide on one definite date when you can say apartheid is abolished.

"The IOC is a body which is free and independent so it's free to have its own conception."

Participation at Barcelona is being dangled, and given political progress, the carrot is firmly in front of the sports administrators.

That puts the National Olympic and Sports Congress, the South African National Olympic Committee, the South African Council on Sport and the Confederation of South African Sport — who along with the London-based South African Non-Racial Olympic Committee make up the interim Nocsa — very firmly on the spot.

Each of these four bodies claim some degree

of control over our sport.

Yet each of them has brought along all sorts of unresolved business to the negotiating table and thereby created the tangle that the IOC wants resolved.

The NOSC, for some time now, has been talking in circles about the notion of a selective boycott. On the one hand, a council meeting of the NOSC two weeks ago said the moratorium should stay.

Then a week later, their president Mhuleki George told the inauguration of the South African Football Association that soccer would have its first international contact in June.

Sanco, for their part, have been quick to join high-profile bids for unity at the Olympic level, less effective at facilitating lower-level unity in their member organisations.

Sacos have shown consistency in their stance

on the moratorium, but have given no evidence that their tactic of standing outside the fray talks and criticising them, despite changing conditions, is a substitute for engaging in and shaping the process.

And finally, Cosas has shown an extraordinarily poor sense of timing and discipline by insisting that it will not adhere to the moratorium on the eve of the IOC delegation's arrival.

While Cosas president Willie Basson has rightly stressed that the question of who lifts the moratorium and under what circumstances is in desperate need of clarity, it is unlikely that this is the reason why his mostly-white organisation has taken this stance.

His membership is more likely trying to find an easy way to break the boycott. They have now again committed themselves to the moratorium.

Each of these organisations has to sort out precisely what it wants. And then the future Olympic body has to be negotiated frankly, in the open and with all parties present, and preferably not in some neighbouring state.

Reaching consensus should not be impossible. It is clear that the sports boycott is going to go — this process can be managed to ensure that the goals set out when it was imposed are pursued and not forgotten.

SA won't make ⁽²⁹²⁾ Olympics — Moses

So with 28/3 - 3/4/91

WORLD 400m hurdles champion Edwin Moses does not expect South Africa to compete in the Barcelona Games.

Interviewed before his return to the United States, Moses conceded that he will probably have retired before South Africa will be re-admitted to international sport.

Moses, 35, will represent the United States in the bobsleigh event at the Albertville Winter Games in February 1992.

Sports leaders

He was here as part of the International Olympic Committee delegation whose brief included making recommendations on the re-entry of South Africa into the international arena.

The Committee left for Geneva on Wednesday after meeting with a wide spectrum of sports and political leaders.

Moses, who currently holds the 400m hurdles record since 1983 with a time of 47.02sec, lamented that he had been unable to visit deprived areas to see the state of facilities.

Most of the groupings the Committee met — including the NOSC, Sacos, the ANC, PAC and Azapo — argued that South Africa's re-entry to international sport was "premature" at this stage.

● See page 32



NO HOPE: World sprint recordholder Edwin Moses, a member of the fact-finding IOC delegation, holds no hope that South Africa will take part in the Barcelona Olympics next year

Safa is 'mistaken about recognition'

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"THOSE who are selfishly trying to rock the boat will be left floundering and will finally sink into oblivion."

These are the words used by the interim chairman of the South African Football Association, Mr Mluleki George, to paraphrase a statement by Mr Jean-Claude Ganga, Senegal-born chairman of the Association of National Olympic Committees in Africa.

They were presumably aimed at football organisations which had distanced themselves from unity talks, notably the Goba Ndhlovu-led South African National Football Association.

Door open

George said the door was still open for these organisations to join Safa, provided they had a change of heart.

He said Safa would be the authentic voice of South African football whose impact would be felt far beyond the borders of this country.

George is so confident about the lifting of the sports moratorium that he predicts it could come about as early as June this year.

It is widely speculated, and correctly so, that the sports moratorium will be lifted in June. I am confident that this will happen," he said.

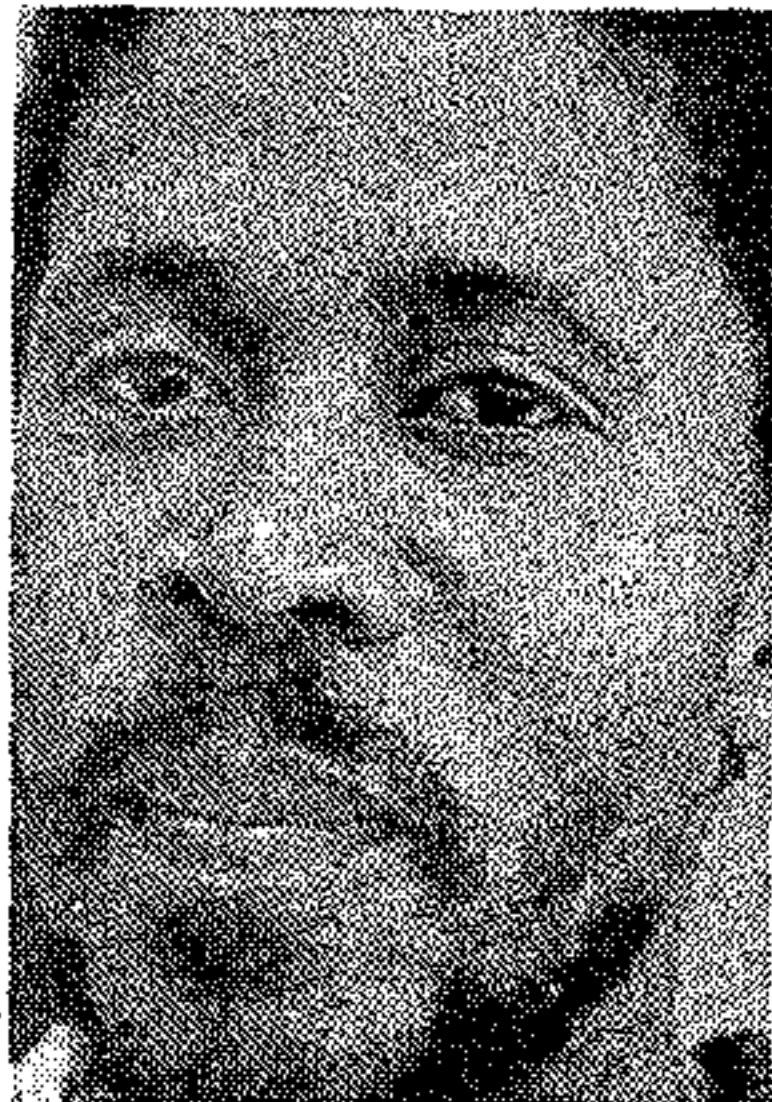
Praise

The East London-based George praised South African football for refusing to get engaged in rebel tours.

"Soccer has not staged a rebel tour, unlike other sporting codes that did so and incurred the wrath of the world," he said.

The strongly-built George predicted that if Safa applied to

FOCUS



PRESIDENT of the South African National Football Association Goba Ndhlovu argues that it is a mistake to think that the international community is ready to embrace the South African sport.

South African Football Association's Mluleki George disagrees. Sports reporter JOE MDHLELA spoke to the two men.

the Confederation of African Football it was "a foregone conclusion that our application will be approved".

He urged the body to submit its application so that it could be considered at the next CAF executive meeting to be held later this year.

Process

"Safa must also seek affiliation with the National Olympic Committee of South Africa (Nocsa) as this will facilitate the process of international recognition," he said.

In reply, Ndhlovu said apartheid was still intact. He said Safa was mistaken if it believed it

would soon compete in the international arena.

He also took unkindly to insinuations by George that they could be dispatched into oblivion if they continued to isolate themselves from Safa.

"The statement by George that we are rocking the boat smacks of irresponsible talk. We are entitled to our viewpoint and that does not call for censure from the likes of Mluleki George," said Ndhlovu.

He said there was no truth in statements by Safa that unity in football had been achieved in this country.

Division

He said on the contrary, divisions still prevailed as could be attested by the very presence of Sanfa in the soccer scene.

While organisations such as the newly formed Natal/Kwa-Zulu and the Transvaal Football League existed as separate entities there could be no truth in what Safa was saying.

The TPL is an affiliate of the Football Association of South Africa. At the inaugural ceremony last Saturday, organisations that form Safa - the Soccer Association of South Africa, the South African Soccer Federation and Fasa - made an undertaking that they would have to wind up their programmes at the end of the year.

No unity

"Unity cannot be unity without the participation of Sanfa and George has missed the point by thinking that we will sink into oblivion.

"If he is true to himself he should know that Safa does not represent South African football," the Sanfa president said.

Ndhlovu said George was not qualified to speak on behalf of soccer as he did not have any

recognisable constituency in football.

Ndhlovu said Sanfa would take steps to stop CAF and Fifa from recognising Safa. He said even political organisations such as the Azanian People's Organisation and the Pan Africanist Congress were not in favour of the lifting of sports moratorium and the recognition of South African sport by the international community.

Support

He said apartheid was still in place. There was therefore no justification for the lifting of the sport moratorium, Ndhlovu said.

"We will count on their support to scuttle whatever intentions Safa might have to gain international recognition," he said.

He said the word Safa was not only an anachronism, but an old colonial name with connotations of racism dating back to the first football association in South Africa formed by the colonialists in 1892.

Rejected

"For us who are looking forward to a new South Africa, old colonial names with the connotations of racism, oppression and exploitation are totally unacceptable," he said.

What emerges here is that Ndhlovu, regardless of odds, is prepared to fight to the bitter end to have his organisation play a meaningful role in football unity.

But it seems unlikely that Safa will bow down to his demands.

The organisation argued that Sanfa had been given an ample time to reconsider its initial position of refusing to participate in the unity talks.

"Even at this late hour Sanfa is still welcomed to join Safa," said George.

Political comment in this issue by Aggrey Klaaste and Deon du Plessis. Newsbills by Sydney Matlhaku. Sub-editing and headlines by Ivan Fynn. All of 61 Commando Road, Industria West, Johannesburg.

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Easter feast of song and dance

THE "FESTIVAL OF HOPE" at Athlone's Joseph Stone Theatre this weekend promises to be an Easter story with a difference. On offer is a celebration of the Easter passion intermingled with dance, song and praise.

One of the main attractions will be the acclaimed gospel group "Spirit of Life".

The group's leader, Aubrey Peacock, says the festival will be a "springboard" for an annual Easter

passion event.

"We are trying to present the community with an alternative celebration of Easter more focused on dance and song.

"In the process we hope to promote gospel singers in the townships as well as establishing the Joseph Stone Theatre more firmly in the community." He says gospel singing, with its wide following, is the most neglected form of music.

"Yet, it is the root of other music forms and many popular singers started off in gospel," says Peacock.

Gospel singing lacks sponsorship and is poorly featured on radio and in other forms of media, he says.

"Spirit of Life", which will tour the United States in June, hopes to cut a second album soon.

Among the groups participating in the festival is the Upstage Drama Company which will portray the Easter

story in the medium of a dance collage.

Another performer is Christian vocalist, Lynda Marchbank.

Also on offer is a unique mixture of Afrikaans and English rap gospel by local artist Rodney April.

• Tickets cost R8,00 and are available at the Joseph Stone Theatre. Bookings can be made at telephone (021) 6331275 or 6331541.

SOUTHSIDE

ARTS & LIVING SUPPLEMENT OF SOUTH NEWSPAPER • MARCH 28 TO APRIL 3 1991

South 28/3-3/4/91
THE PRIVATE CARTEL of Ster Kinekor and Nu Metro and state censorship mechanisms ensure that film distribution and exhibition is destined to remain supportive of the present white-dominated regime. (292)

This is the conclusion of independent film producer Jeremy Nathan in a draft paper for the Film and Allied Workers Organisation (Fawo) on film and video distribution in South Africa.

"The film and video industries in South Africa have been the exclusive preserve of a small elite. They have been one of the more racist of South Africa's cultural endeavours," states Nathan, who produced the local film "Shot Down".

This view is reiterated by independent Cape Town cinema owner Yunus Ismail, who owns the 1200-seater Luxurama Cinema in Wynberg.

"We've been fighting a struggle as independent cinema owners over the last 20 years," says Ismail. As recently as 10 years ago when cinemas were still racially segregated, Ismail and owners of independent cinemas like the Avalon, Kismet and the Palace, had to fight for the right to screen "Saturday Night Fever" in black cinemas.

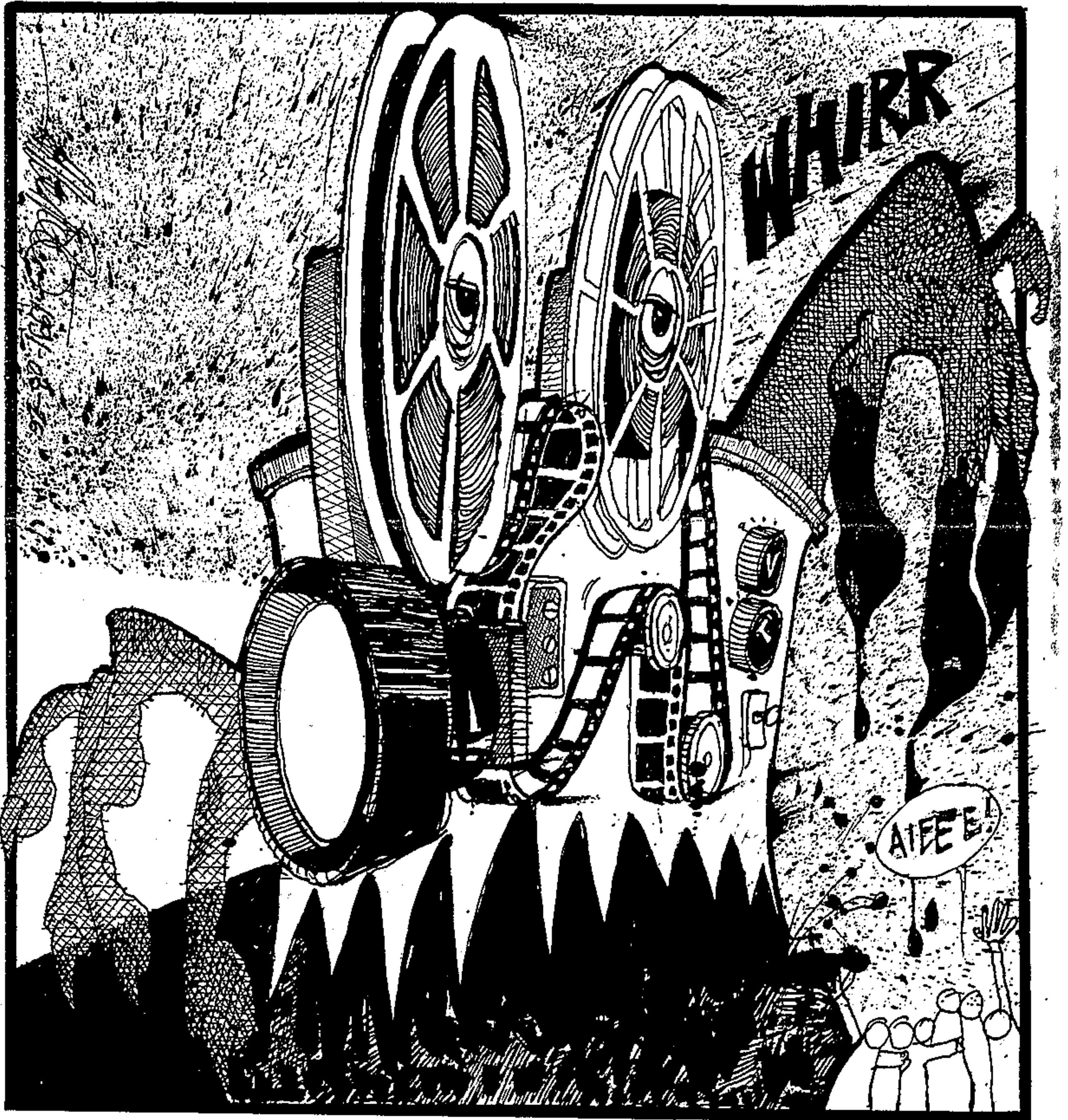
For independent cinemas the desegregation of cinemas has meant a decline in business, but they are also hampered by what Ismail bluntly refers to as the monopolies.

"Ster Kinekor, which has the monopoly with distribution for 20th Century Fox and Columbia, prevents us from screening films like "Dances With Wolves," says Ismail.

Les Edlin, Cape Town co-owner of the independent cinema in Orange Street, the Labia, disagrees: "We have no problem with the big companies. People mustn't come up with the impression that there is a terrible monopoly. We have cornered our own market and don't try and run as a commercial cinema. Our patrons, who are mainly students, determine what movies we show."

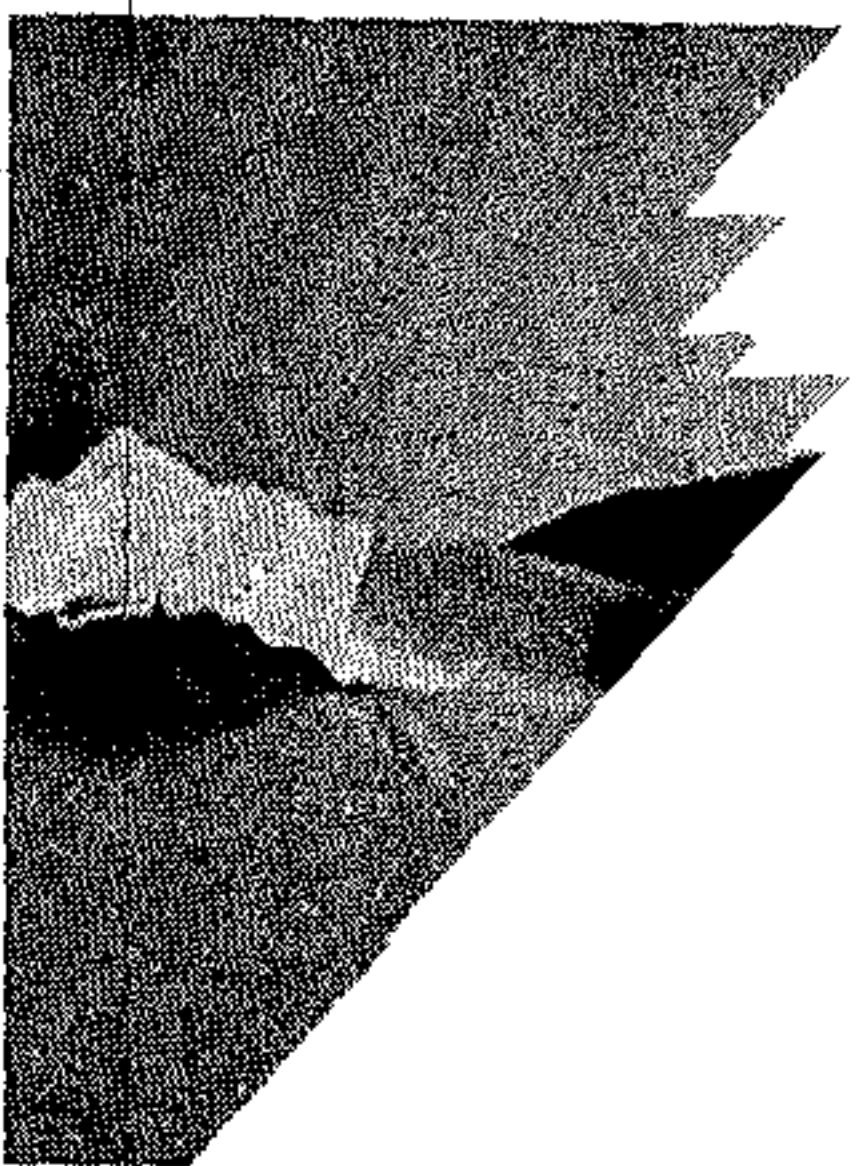
Regulations prevent big cinemas like the Luxurama from screening sexually-explicit films like "Wild Orchid" and locally-made politically overt films like "The Stick". In this way the monopolies who own small cinemas are able to control the market.

Ismail says the future of many independent black cinemas is gloomy.



Who controls and owns the films that we see on the big screen every week? Who decides what we see and where we see it? HEATHER ROBERTSON investigates.

FIGHTING FOR THE RIGHT TO SCREEN GOOD MOVIES



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"Shot Down"

This view is reiterated by independent Cape Town cinema owner Yunus Ismail, who owns the 1200-seater Luxurama Cinema in Wynberg.

"We've been fighting a struggle as independent cinema owners over the last 20 years," says Ismail. As recently as 10 years ago when cinemas were still racially segregated, Ismail and owners of independent cinemas like the Avalon, Kismet and the Palace, had to fight for the right to screen "Saturday Night Fever" in black cinemas.

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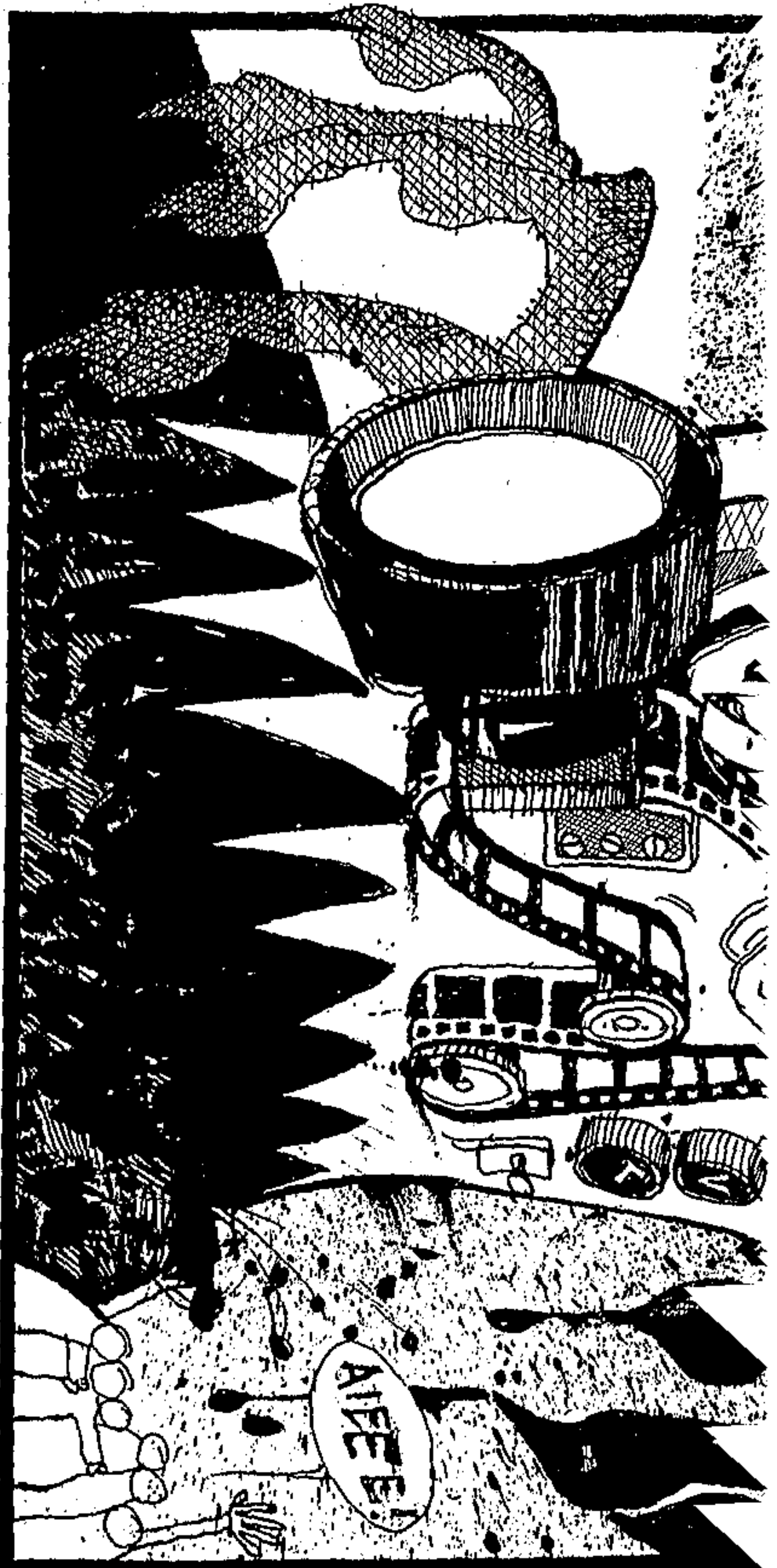
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Ismail says the future of many independent black cinemas is gloomy. "We will be forced to close down in the next two years unless something is done to ensure that we have access to

CONTINUED ON PAGE 12



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FIGHTING FOR THE RIGHT TO SCREEN GOOD MOVIES

CONCERT MISHAP 'NOT MAPP'S FAULT'

Last week Abdullah Ibrahim talked about "bad feelings" at a recent concert.

A COMMUNITY cultural organisation has reacted angrily to accusations by renowned composer and jazz pianist Abdullah Ibrahim concerning a concert at the Joseph Stone auditorium.

In an interview published in Southside last week, Ibrahim claimed the concert was amateurishly organised, blaming Music Action for Peoples Power (MAPP) for providing poor publicity and a badly behaved audience.

A spokesperson for MAPP, Mr Duke Ngcukana, said the concert had been organised by the Cape Festival, and not the community organisation.

"I don't know why Abdullah Ibrahim blamed MAPP for his bad experience. He knew who organised the concert," Ngcukana said.

Ms Temma Dean, convenor of this year's Cape Festival at the Joseph Stone, confirmed that the concert had been organised by the Cape Festival.

While admitting Ibrahim's name had been incorrectly spelt on a publicity poster, she said the admission fee was the reason for the poor turnout at the concert.

"His performance in the Gardens the previous night had been a free, open concert and many people drawn by other attractions had attended," she said.

"On the other hand, we had to charge R15 for the Joseph Stone concert." □



Kwasa members in rehearsal, from left, Zamo Langa, Thulani Goge and Hamish Kyd

'New dawn' for theatre in Natal

THE NATAL Performing Arts Council (Napac) entered new ground recently with the launch of a community programme and workshop group in Durban.

"The sun is rising on a new age for this country," the community programme coordinator for Napac, Mr Thembi Venturas, said at the launch of the new Kwasa theatre group.

Kwasa means new dawn.

He said after thorough consultation with numerous arts groups in Natal, the need for the establishment of an educational arts programme for a new South African culture became clear.

Napac's aims were for a culture "that affords dignity and pride of place to all the

diverse art forms that exist in our country".

According to the company's general director, Mr Robert Cross, the official launch of Kwasa was "one of the most exciting developments in Napac's 28 years".

Cross said Kwasa will be responsible for teaching theatrical skills which trainees would take back home and which would filter to their communities.

Kwasa's 14-member workshop group will undergo training for a year in performing arts free of charge after which the interns may join Napac as professionals in performing arts or pursue their own projects independently of Napac. □ SANDILE NGIDI

COMPETITION

CALLING ALL ARTISTS

Artists who are interested in entering the 1991 Cape Town Triennial Art competition have until April 13 to submit their work. Preliminary selection will start soon thereafter.

This will be the fourth Cape Town Triennial sponsored by the Rembrandt van Rijn Art Foundation. The Rembrandt Gold Medal plus a first prize of R25000 and three possible merit awards of R10000 will be awarded at the opening of the exhibition.

This will coincide with the reopening of the South African National Gallery in Cape Town on October 2 1991.

Since its inception in 1982, the Triennial has generated debate and controversy with accusations of elitism.

According to a spokesperson for the Rembrandt van Rijn Art Foundation, Dries Smit, in order to ensure that the 1991 Triennial will reflect more accurately the broad range of art and creativity, democratically elected regional panels and regional selection representation on the final selection panel have been introduced.

"The organisers extend a sincere invitation to all the artists working in our cities and rural areas to participate in this exhibition of contemporary South African art," Smit said.

The Triennial is open to all media—painting, ceramics, sculpture etc. Entry forms are still available from art museums, galleries and branches of the South African Association of Arts. The official week of entry is April 8-13.

There is no entry fee.

Further details are available from the Rembrandt van Rijn Art Foundation, PO Box 456, Stellenbosch 7600. Tel 02231-4340, or from your nearest art museum.

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FIGHTING FOR THE RIGHT TO SCREEN GOOD MOVIES

all products," he says.

A press officer for Ster Kinekor, Grant Busby, was not available for comment.

Ster Kinekor owns 156 cinemas countrywide, representing the largest chain. Only five percent of these cinemas are in black areas. Sanlam and SA Mutual own Interleisure company which in turn owns Ster Kinekor theatres, drive-ins, restaurants and fast food chains.

The second largest distributor Nu Metro, owns 116 cinemas.

At the moment only 14 of these cinemas are in black residential areas. There are two in Mitchells Plain in Cape Town, four in Cleary Park in Port Elizabeth and eight at Resnek on the border of Soweto.

In October last year Nu Metro sold 50 percent of its shares to Gallo, apparently for R12m. Gallo in turn is owned by the Anglo American Cooperation.

The other major distributor, United International Pictures, owned by Peter Dignan, represents Paramount, Universal and MGM.

There are only five independent distributors.

Of the 18 films screened by Nu Metro in 1990, eight were South African.

While "Pretty Women" starring Julia Roberts and Richard Gere was Nu Metro's box office hit of 1990, the most successful South African film in box office terms was "Crazy Camera", following the tradition of candid



A scene from "The Stick", a local film production

go bankrupt in a week. They are such rubbish nobody wants to see them," says Les Edlin of the Labia.

A Fawo spokesperson in Cape Town argues that with 7.5 m people watching television, the issue of national broadcasting is more critical than cinema distribution.

"If we could for instance screen a festival of African film on television, we could more effectively reshape critical audiences and show people alternatives."

According to Charles Unwin of the Film

available because the distributors are reluctant to screen them.

"Until all the audience is treated as worthy of being cultivated, there shall be no true cinema culture here," says Nathan.

Nathan and other progressive film makers are establishing an independent distribution company which will trade in South African films. Already the company has secured the rights to "Mapantsula" and "A World Apart".

At present negotiations are under way with Nu Metro to distribute "Mapantsula".

MAHLATHINI GIG FOR DURBS

THE VETERAN GROANER Mahlathini with his vibrant Mahotella Queens will be part of a gig in Durban at the end of the month. Mahlathini, who is currently on a tour of Europe, will be back in the country on March 28 to take part in the World Beat Music Festival.

The promoter of the festival, Norrin Stevens, said Mahlathini would appear with other artists of note in the country — such as reggae star Lucky Dube.

The festival will be held at the Village Green on March 30. □

GRAHAMSTOWN FRINGE DEADLINE

THIS THURSDAY 28 March, is the deadline for entries in the Fringe at this year's Standard Bank National Arts Festival in Grahamstown from June 27 to July 6.

South Africa's "cultural event of the year" provides the ideal platform for the experimental and adventurous from unknown and aspiring talents in the fine arts and performing arts.

The 20000 visitors to the 10-day festival include members of the media, theatre mangers and talent scouts.

Individuals or groups who wish to take part as

SA on track for Olympics in Barcelona

B/P 28/3/91

THE International Olympic Committee yesterday put SA on course for the 1992 Barcelona Olympics when it granted conditional recognition to the Interim National Olympic Committee of SA (Inocsa).

Should apartheid legislation be scrapped in June, as promised by President F W de Klerk, the country is likely to be on the IOC invitation list for the Games. The invitations go out in July.

SA Olympic officials were enthusiastic about yesterday's announcement by the IOC delegation which had spent five days in SA. Most were confident SA would meet all IOC conditions for full recognition.

They said it meant a legitimate line of communication had been set up between SA and the IOC for the first time since 1967.

Mr Justice Keba Mbaye of Senegal, the IOC vice-president who led the delegation, said on his departure from Jan Smuts Airport that conditions SA had to meet before final acceptance by the world body were:

- The abolition of apartheid;
- Inocsa to comply with the Olympic Charter;
- The necessity to move towards establishing a final National Olympic Committee, "and as from now to encourage the normalisation, in accordance with usual procedures, of relationships between the national federations encompassed by Inocsa and the concerned international federations";
- The pursuit of the unification of sports on a non-racial basis; and
- The normalisation of relationships with sports organisations in Africa.

Mbaye said that no deadline had been set, but if SA had not complied with the conditions within 180 days "we will recon-

LARRY LOMBAARD

sider our position".

Inocsa general secretary Johan du Plessis said: "It is tremendous news. We have come a long way in a short space of time. We were nowhere when we went to Harare in November, and it was less than three weeks ago that Inocsa was formed.

"Now we have have been recognised by the IOC, and I believe it will not take us long to meet their conditions."

SA Amateur Athletic Union president Joe Stutzen said after the announcement that the five conditions were realistic "and well within the ability of the people of SA.

"I know that there is a lot of confusion as to who will decide exactly how and when apartheid is abolished. I'm sure, though, that the IOC will accept apartheid as being abolished once it has been removed from legislation. And that F W de Klerk has undertaken to do by June," said Stutzen.

Mbaye and his delegation met Nelson Mandela yesterday, and said the ANC deputy president fully supported Inocsa.

Mbaye said that until the conditions he had listed were met, the IOC wanted the moratorium on international sports contact to remain in place.

He called for corporate and government financial help in upgrading sports facilities and coaching among disadvantaged people.

Cosas chief Willie Basson sounded a word of warning.

"We will have to work particularly fast to meet these conditions before the non-Olympic sports become impatient and break the moratorium agreement within the 180-day margin," he said, referring to rugby, which has international tours lined up, and cricket.

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Go-ahead for Games — if SA meets conditions

Own Correspondent

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- The abolition of apartheid.
- Inocsa to comply with the Olympic Charter.

● The need to move towards establishing the final National Olympic Committee.

● The pursuit of sports unification on a non-racial basis.

● The normalisation of relationships with sports organisations in Africa.

Mr Mbaye said that no deadline had been set, but if South Africa had not complied with the conditions within 180 days "we will reconsider our position".

He dodged questions on whether South Africa was likely to be re-admitted in time for a team to be sent to the Barcelona Olympics, but eventually noted invitations to the Games were sent out one year in advance. "I am not trying to give Inocsa a message to try to hurry up, but these are the facts."

He said Mr Nelson Mandela "told me he backed Inocsa".

Inocsa general-secretary Mr Johan du Plessis said the conditional recognition was "tremendous news".

Mr Mbaye said that until the conditions he had listed were met, the IOC wanted the moratorium on international sports contact to remain in place.

The president of Sacos, Mr Joe Ebrahim, who is a committee member of Inocsa, said the conditions would be "impossible to meet" within the given time.

"I would be very happy if the conditions could be met, but the fact of the matter is 338 years of an unequal system cannot be remedied in six months," Mr Ebrahim said.

Top bands to play in 12-hour fundraiser

C/P 14/15 31/3/91

By SANDILE MEMELA

SELF-RELIANCE will be the theme of the 12-hour People's Music festival at Soshanguve stadium next Saturday.

Thousands of revellers will see local artists perform in an attempt to raise funds to improve sports and recreational facilities in the area.

Organiser Chilliboy Molewa told *City Press* that although musicians would not be performing for charity most of the takings would be donated to the local community.

"At this crucial hour of our history we feel it is not enough for our people to complain about lacking this or that, but have to get up and do things for themselves.

"We are the only people who can make our community what we want it to be," said Molewa.

Last year the organisers donated eight wheelchairs to the Philadelphia School for the Disabled and R2 000 to the Soshanguve Sports and Recreation organisation.

The concert will feature 13 acts, including Chicco, Sankomota, Blondie and the African Youth Band, Mercy Pakela and Kamazu.

Other top names are Chimora, Senyaka, Carlos Djedje, Malidadi, Princess Mthembu, Vusi Shange, Gemini and Strike Force.

The gates open at noon and tickets are available at the gate at R15.