
**South Africans
who reject
the constitutional
proposals
REFUSE
to be conned.**

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**Is there really
any choice?**

APARTHEID CONSTITUTION

NO THANKS!

SIGN THE NUSAS PETITION

**NO
IS NOT
ENOUGH!**

The Inside Story



'the security of the state', to that which affects 'other interests of the Republic' as well, it could be used to prevent the disclosure of corruption (eg Info Scandal) or alleged government activity outside SA (for example, in Angola, in Mozambique, the Seychelles coup, or arms sales to Argentina); or to hush up detentions. The government can now act without fear of disclosure.

The Newspaper Registration Amendment Bill increases control over the press.

The relative insignificance of these reforms, and opposition from both poles of the political scene have brought 'Total Strategy' to a standstill.

The Constitution is the state's latest attempt at political restructuring. It has been a risky venture involving great ideological leaps and a shift from

'separation of power' to 'power sharing' with the incorporation of Coloureds and Indians into the proposed structure. Botha considers this so necessary, that he is prepared to split his own party for it. It is a last-ditch attempt to co-opt the middle-class Coloureds and Indians.

Despite this risk, he has failed to convince the oppressed that this power sharing is genuine. They see it as an attempt to divide them along racial and class lines. They see it as an attempt to divide them along racial and class lines.

The demand for real political power has always been the central point of the struggles of the oppressed - full representation on all levels of government, on a one-person-one-vote basis.

In SA this would mean the abdication of power by the ruling class.

Basic Demands

The New Constitution contradicts the basic demands to the people:

- It was undemocratically drawn up by unrepresentative middle class conservatives appointed by the government, and it was bulldozed through parliament.
- It excludes 80% of the Black population. How can it therefore be called reform?
- It maintains the Group Areas Act, the community councils, the bantustans.
- Government repression will remain unchecked. We have seen evidence of this with the recent spate of detentions and the conflict at Fort Hare last year, where authorities responded to a peaceful student protest by order the police to beat up, sjambok and arrest students.
- The Constitution introduces enormous centralization of power.
- It ignores the redistribution of land and wealth and the provision of services which are called for in the Freedom Charter.

Genuine change

If the government is seriously thinking about change and needs proposals that all the people accept - they need only look to the Freedom Charter. It was drawn up from views collected by 50 000 organisers from millions of people of all races and classes in South Africa. Has a more democratic proposal for change ever been drawn up in South Africa? - Nusas 1982.

Our New Model Army

'Win their hearts and minds and their bodies will follow.' This has gradually become the ethos of the SADF. From 1977, in response to the political and economic crises, the SADF began to intervene directly in total strategy. Its new role was to 'guarantee the system of free enterprise, not Afrikanerdom'. Thus the war was seen as '80% socio-economic and only 20% military'. As Major General Boshoff declared: 'If we lose the socio-economic struggle then we need not even bother to fight the military struggle'.

This attitude was endorsed in business circles. As Harry Oppenheimer commented: 'If you are going to operate a business successfully you want to do so in a peaceful atmosphere and the only way to have a peaceful atmosphere is to enable black people to do better jobs and feel part of the economic system.'

Thus, not surprisingly the SADF and business have begun to intervene directly in key decision-making political bodies. Until now they have had direct representation on six non-parliamentary cabinet committees. Within the State Security Council they have coordinated and participated in the activities of 15 interdepartmental committees. It is the SSC, rather than parliament that has become 'the most influential decision-making institution'.

This situation will worsen with the constitutional proposals. The structure of the proposals deliberately shifts power to a non-parliamentary executive; accountable only to the State President, not the electorate.

The power of the SADF is even more astounding, if we look at its role in the economy. Undoubtedly the spiralling defence budget is a drain on the economy: the 1982-83 budget was R3068 million, ie about R8 million per day. But this is offset somewhat by the profitable arms industry. Armscor is the third largest financial undertaking in SA, and in 1982 it delivered arms worth R1 400 million. In 1976, 75% of the government's defence budget was spent in SA, 90% of this in private industry. Armament related industries employ over 100 000 workers.

The SADF can also control the economy through 2 major pieces of legislation. The National Supplies and Procurement Act allows the SADF to order any person or company deemed to produce 'vital goods' to supply the SADF. The National Key Points Act permits the Minister to declare any building a 'key point' and to force the owners to meet stringent security requirements.

Very important. This strategy has been introduced primarily through the Civic Action Programme (CAP) whereby 'service-men' are seconded to bantustan government, black education institutions, or as engineers and technical advisors. The CAP has met with resistance eg there have been several Soweto schools boycotts against the use of SADF teachers.

South Africa's intensifying civil war and the Namibia stalemate have also forced the SADF to introduce more rigorous conscription. Thus the 1982 Defence Amendment Act increased the pool of conscripts and lengthened their call-up period.

It is not surprising that the intention to call up Coloureds and Indians is now being expressed. Already Africans, Coloureds and Indians constitute a sizable 10% of the Permanent Force and by 1982, 40% of the forces in the operational area were black. But as Transvaal NP leader FW de Klerk commented: 'You can't ask a man to fight for his country if he can't vote'. Thus the inclusion of Coloureds and Indians into a racially weighted, undemocratic parliamentary system must be seen as a means of credibly extending the SADF conscription. The expectation of Coloured and Indian resistance partially explains the new harsh conscientious objector penalties.

Wits Student

The reform-repression strategy of the South African state, outlined in the feature, affects every aspect of life in South Africa. Those who are unemployed have been shunted off to the Bantustans, where they stand little or no chance of re-employment.

The state moots 'reforms' in the areas of education, health and housing. But the effect of these reforms is merely to shift the state's social responsibilities into the hands of the private sector.

Moreover, the reforms which have been implemented do not even go a fraction of the way towards an alleviation of these ills to mention but a few:

- A housing shortage so drastic that at least R1 700 million is necessary to meet the current needs.

- Living conditions which give rise to diseases — bubonic plague, cholera, malnutrition and tuberculosis — which are almost unknown in 'white' South Africa.

- Grossly inferior education for blacks, whose protests against this are answered with lockouts and detentions.

Until this situation has been redressed, the very mention of reform, let alone meaningful change, is laughable.

Karl Niehaus and Jansie Lourens have been charged with treason. Karl is a 3rd year Wits student, and Jansie, his fiancée is a schoolteacher. Both have been detained in solitary confinement for almost two months. Katherine Hunter, who has not been charged, is also being held.

Karl and Jansie are people who are concerned about the injustice and inequality of their society.
We extend our solidarity to them during their trial.

Wits Student fully supports those journalists who came out in protest against the actions of the East Rand Administration Board at Katlehong last week.

ERAB officials brutally attacked squatters, press and clergymen and ironically enough had to be restrained by the South African Police from further assault.

This is the last edition of *Wits Student* this year. It has been a particularly active year on campus, full of politics, jolling, music, essays and maths tests.

The main issue of the year was the Quota Bill affair. A huge wave of student and academic protest followed the tabling of this bill in parliament as it would have forced the university to actively practice apartheid in its admission policy. A general assembly was called (only the third in the university's history) and a NUSAS national petition got a hell of a lot of signatures.

This year has also seen the formation of the UDF, a national anti-new constitution campaign and the first hesitant steps on the way to the establishment of a creche on campus.

This year's election circus was arguably the most energetic in the history of the SRC and the SRC as a body has (believe it or not) worked so hard that even the Engineers are satisfied.

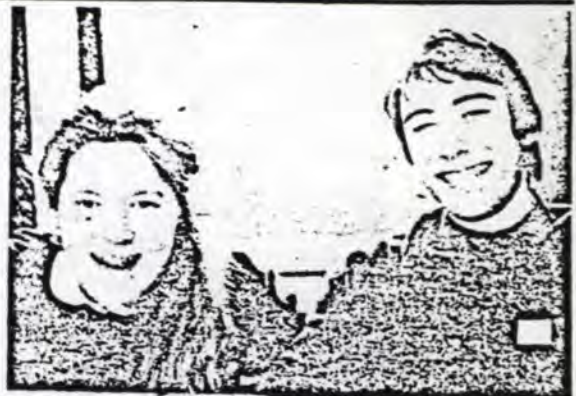
Wits Student says: Swot well, have good exams and come back next year.

Contributors:

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Page 14



Karen Jochelson and Matthew Kentridge — the 83/84 editors

Israel—Ciskei:

SAUJS' say

The article headed 'The Israeli Link' on page 14 of *Wits Student* Vol 35 No 17 combines fact and fiction to produce the usual distorted picture of Israel.

The thrust of the article is that links between the South African and Israeli governments are not only commercially sound but ideologically bound through their mutual 'virulent anti-communism'. This is a blatant lie.

One of the parties represented in the Israeli Knesset (Parliament) is the Communist Party. Israel has enjoyed diplomatic links with Communist countries in the past and presently enjoys ties with Rumania. In his recent trip to Rumania, Israel's Foreign Minister Yitzhak Shamir called for increased ties between Israel and Eastern Block countries, including the Soviet Union. This hardly seems consistent with foreign policy of 'virulent anti-Communism'.

The one accurate point in the article is about commercial links between Ciskei and private individuals in Israel. The Israeli

government plays no part in this and there is no Ciskei trade mission with official sanction in Israel. Being a free and democratic society, private Israelis are free to conduct business with whoever they choose.

Most amazing however is that while the Ciskei is hardly recognised by *Wits Student* as being credible on any other issue, their ridiculous claims about Israel and the Ciskei are accepted at face value. We all agree that there is a debate surrounding the Middle-East, but surely we should try and elevate it to a level both serious and accurate. Disinformation can only serve to exacerbate the situation.

SAUJS Wits Committee

The article was not intended to be provocative. The information was derived from a wide range of sources.

The military and economic links between the Israeli and Ciskeian governments have been widely reported in the press. We feel this is just cause for concern.

The Editors

Stew over review

I though a few corrections and comments on your Record Reviews in the last *Wits Student* would not be out of place. 'This Is The Ice Age' was not Martha and the Muffins' second LP but their third. Their second was 'Trance and Dance', which you were obviously not aware of. Martha Lady is not the lead singer of the Motels, as was stated in the review, but was the former lead singer of Martha and the Muffins, who left the group before 'This Is The Ice Age' Martha Davis is the lead

singer of the Motels.

It was nice to see Elvis Costello getting a good review but to describe his lyrics as weak shows a lack of understanding of Costello. Every line of a Costello song has always got a touch of irony or a clever word play or an innuendo. His songs always drive home their point in a subtle manner, touching on everyday instances of human life. Just because you don't understand the lyrics doesn't mean they are weak.

D Towers LLB II

13 October 1983

Rhema:

Just faith and personal gain

It was with great interest that we went to hear Pastor Ray MacCauley of Rhema Bible Church speak on campus. While not doubting that he believes what he is saying, we do doubt the scriptural and theological leading for what he preaches.

His primary message is that God loves you; all well and good, but the emphasis he lays on this personalised God is not the basis of Christian faith. Jesus said to us 'Love the Lord your God with all your heart, with all your soul and all your strength, and love your neighbour as yourself', which is very different from Rhema's 'accept the Lord as your saviour and you will be saved, your sins will be forgiven'.

James 2:14-17 'What good is it, my brothers, if a man claims to have faith but has no deeds? Can such faith save him? Suppose a brother or sister is without clothes and daily food. If one of you says to him 'Go, I wish you well; keep warm and well fed', but does nothing about his physical needs, what good is it? In the same way, faith by itself if it is not accompanied by action, is dead.

Rhema does not go further than just faith and personal gain. Their philosophy of 'if you're poor, and you have faith God will make you rich, and if you're

rich God loves you', actually props up the false values of a capitalist society where material gain is most important, rather than challenging the status quo.

Pastor MacCauley's statements that 'you must be born again to see the Kingdom of God' and 'cast your burden on Jesus and He'll take care of you' reflect another erroneous view; Jesus did come to save humanity, and through his death and the Gospel values, people can come to the Kingdom; but it does not take the responsibility from us to live out those values and transform our world until it is compatible with them.

Evil is present in our society, but not as Rhema says 'the Devil is doing the killing, the stealing and destroying...'. People are doing these things because of their sinfulness which is reflected in the evil structures like Apartheid, forced removals and so on.

If we allow these to go unchallenged while we chase the 'Devil' out of the sick, we are missing the point.

It was interesting to note the reaction of Rhema people at the Great Hall to some Christians who were petitioning against the new Constitution based on injustice and disregard for people and therefore antithetical to

Christianity; they were anxious to move this 'political' activity away from their meeting which was about 'God'.

Where is Christian love if it ignores the state of affairs in this country? If it only prays for the few and neglects to change the

structures that leave thousands homeless and starving.

Our challenge to Rhema is: how is your faith in God manifested in your dealings with society? If they are not compatible then what is your faith?
Concerned Christian

Feathers fly over creche

I would like to reply to Mr Featherstone's letter about the daycare centre. Please appreciate that lectures and visits to the library are presently unhampered by children's noises. This is not due to any university ruling but to the courtesy and tremendous inconvenience of parents.

Back to Mr Featherstone: his political knowledge seems to be reduced to the simplistic formula of democracy - majority rule.

However, ignoring the rights of minority groups (old people, children, homosexuals, women etc.) is undemocratic. Furthermore, unless people like Mr Featherstone actively oppose a daycare centre, they are agreeing by tacit consent.

The argument a la Featherstone is that only a minority supports (and is benefited by) this move, at the financial cost of the majority. In that case I am surprised that he did not object to the changes done on campus for people in wheelchairs. Our money is constantly used for the interests of minority groups.

The point is: in any reasonable humane and 'democratic' estab-

lishment, this project should be deemed a *Right & Necessity!*
Post Grad & Mother

It should come as no surprise to Mr Cliff Featherstone that apathy is rife on Wits Campus.

No petition circulated here has ever got in excess of 5 000 signatures. Most stick at about the 3 000 mark.

In this context, 4 376 signatures in support of a daycare centre can be regarded as indicative of widespread support. If we add to these signatures the messages of support received from 22 clubs and societies, plus the endorsement of our petition by numerous academics, then Wits support for a daycare centre does indeed become 'overwhelming'.

Students who signed the petition are at last seeing the results: the University Council has set up a sub-committee to investigate the establishment of a daycare centre!

Terry Shakinovsky
SRC Daycare Centre Ad Hoc Committee

Doorstep converters keep away

While waiting outside the library recently, I was approached by two young White female students who asked whether they could talk to me about some aspects of their religion. Their aim was to provide me with 'some alternate viewpoint', other than my own religion (which is not Christianity). I let them speak because it seemed at that moment that they felt a great need to tell others about their experiences. However they were in a very subtle way trying to get me to attend one of their services and in so doing eventually convert to their faith.

I have some ideas which I feel that these people ought to know.

All people are different in some inherent physical and psychological way. What may satisfy you, may be totally unacceptable to me. Therefore we should never try to impose our values and beliefs onto others. There are also a large number of Jews, Muslims, and Hindus on campus, but they don't usually go around trying to recruit people for a particular church.

People who are practising a particular philosophy or religion obviously do so because they find some solace in it. If it disappoints them they will go out and seek something else. I have noticed that you are directing this entire scheme towards Black and Indian students in particular. If you, for one moment believe that we are interested in your sermons, you are sadly mistaken. Perhaps you are unaware of who needs to be taught Christian principles. How about redirecting this campaign towards the Students' Moderate Alliance and towards right wing political parties who claim to be Christians (in theory) but are actually h—ds in practice. If that fails try to write another Bible in Afrikaans which will teach Christianity rather than inequality.

This letter is *no* attack on Christianity as a religion, but on those individuals of *some* denominations, who believe blindly that others have no suitable values.

Tolerance before fanaticism
M B C h I

SMA misinforms

Can I please have the opportunity to correct the serious errors in a Student Moderate Alliance pamphlet, 'Disinformation Campaign'?

The pamphlet protests against the invitation extended by students to Mr Jacobo Timerman to deliver the Richard Feetham lecture. The material it uses includes excerpts from the *Rand Daily Mail*.

BU I:
1. The way in which a quotation from the *Rand Daily Mail* editorial of September 19 1983 is used conveys an entirely false picture of what the editorial said: the SMA has omitted the additional comment in the editorial which attacked the Government's denial of a visa to Mr Timerman.

In fact, as readers of the *Mail* will know, even while criticising Mr Timerman we have condemned the visa refusal as a curtailment of freedom of speech

and association.

2. Another extract from the *Rand Daily Mail* contains two insertions which were not in the original editorial. The pamphlet fails to note that these are the SMA's insertions.

3. Not content with merely distorting the *Mail's* views the pamphlet goes on to attack us: the *Mail*, it says, 'just conveniently forgets to mention' that Mr Timerman had not been to Lebanon to see for himself. In fact, Mr Timerman says in his book, 'The Longest War', that he went to Lebanon. He specifically mentions visiting Sidon.

I suggest that if the Student Moderate Alliance wants to point fingers at anyone on the ground of abuse of the truth it start by examining its own standards.

Benjamin Pogrud
Deputy Editor *Rand Daily Mail*

Letters

'Glaring mistakes' in NUSAS campaign?

As the NUSAS petition campaign progresses, one cannot but help notice the glaring mistakes they have made in their approach to the issues of the referendum.

While political parties are gearing up for what will probably be the most important political issue of our lifetimes, NUSAS is limiting its campaign to the signing of a petition, the relevance of which is questionable and the effect it may have on the outcome obviously meaningless.

In a typical NUSAS stance they would obviously prefer to lie on the sidelines and criticize rather than actually do something about it. Though they have 'allowed' their supporters to vote on November 2, if the 'NO's' win the day and a general election is called NUSAS will do all in its power to influence all students NOT to vote.

Surely this attitude is contradictory? As students concerned with the future of South Africa and the evolution of peaceful reform, they should be the first to encourage students to use whatever privileges and facilities available to help bring about a better South Africa.

If they are serious in their commitment to a democratic

and non-racial South Africa, then a mere petition will not provide the solutions. A few thousand people may actually sign, but the only meaningful way to have peaceful change in South Africa is to actually participate, to work from within the system and VOTE! The only way to ensure that the proposals are not accepted as the constitution is to actually vote on them.

By abstaining one achieves nothing; and one has in fact wasted the privilege only 30% of the population has to bring about a better country for all the peoples of South Africa.

It is doubly ironic that NUSAS condemns voting in any general election yet tries their utmost to get high polls in SRC elections in government subsidised universities.

It is high time that NUSAS got their act together. As concerned students we should all offer our help now and on November 2 in bringing true reform and peaceful change to our beautiful country.

Remember that bad laws are made by good citizens who don't vote. If you are lucky enough to have a vote, then use it well. Vote 'NO'.

Shawn Kopel



Kidson keeps watch

Your paper's assessment of the Korean Airline disaster overlooks an important point.

To summarise the events: the Russians wittingly shot down an unarmed civilian airliner, lied about it, and refused to apologise.

The point overlooked is that this event is entirely consistent with the policy of Marxist/Leninist imperialism the world has been forced to live with since the Russian revolution. It is no secret that the communist party of the Soviet Union, inspired by a missionary ideology, seeks by a variety of weapons and tactics to impose its doctrines and institutions on the other nations of the world ('The New Imperialism' Hugh Seton-Watson, page 120). Marxist/Leninism, essentially a religion without God, is having its crusades against the infidel much like Christianity and Islam did a thousand years ago; there is nothing new or progressive about this.

This airline disaster typifies the totalitarian-left system-before-people attitude. Anyone concerned with the future of civilization, including democratic forms of socialism, should support attempts to contain this

collectivist militarism. Appeasement, such as unilateral disarmament, merely increases the risk of war, as the bitter experience with another tyrannical Nazi Germany, showed.

The United States has fought a number of wars this century to contain various imperialisms, with mixed results (eg World War II; although Hitler was defeated, Stalin, using military power, extended the Russian empire in Eastern Europe). They may at times have erred in supporting the greater instead of lesser evils in places like El Salvador and they may have committed inexcusable aggression in places like Cuba, but to use these (relatively minor) faults to distract attention from the incomparably greater faults of Russia, the oppressors of over 200 million non-Russians, is disingenuous in the extreme.

Peter Kidson, BA I

I am curious to know why as controversial and tumultuous an event as the 'Former Swapo Terrorist' meeting on campus went unreported in your esteemed organ.

Peter Kidson BA I

Weighty problems

In spite of the fact that the Weightlifting Club 'produces its own scientific bulletin' other aspects of the Club are less exemplary. Since the beginning of this year a variety of important exercising machines in the gym have become broken. Some have been out of order for more than a year. Complaints from various individuals to senior members (who may or may not be directly responsible) such as Mr Siff and Mr Hawkins, have achieved little. Recently the situation deteriorated to the extent that members have tried to repair equipment and the dismantling of one item to fix another is common.

Due to the fact that several machines are broken, users are being inconvenienced by over-use, and congestion. At the present time at least 5 items are in need of attention, and 2 crucial lateral exercising machines have

been ornaments on the wall for months. Apart from the appalling state of disrepair, other questions about the running of the gym arise. Most of the apparatus is breaking due to age. According to some members, little if any new material has been added for the last decade. In view of the fact that the Weights Club has a very large membership (if not the biggest), and belongs to one of the better Universities in this country, two questions arise and are directed to the person(s) responsible:

- Why has the gym equipment been allowed to deteriorate and why has it not been repaired after repeated complaints?
- Why has no new equipment been added to supplement outdated apparatus? Why is none of the cash derived from membership fees being ploughed back into the Club?

Dissatisfied

13 October 1983

ALL STUDENTS SHOULD ANSWER THIS QUESTIONNAIRE.

- Are you fed up with waiting for lifts from friends and parents? YES NO
- Would you like the independence to go where you want, when you want? YES NO
- Do you own a car that's fit for the scrapyard? YES NO
- Are you interested in a new car but think it will be too expensive? YES NO
- Are you interested in a car that's practical, economical and fun to drive? YES NO

If you answered 'YES' to any of these questions you should look at the amazing deals we're offering exclusively to students on the Renault 5. We understand that you need a car that's economical to run and good to look at. Simply produce your student card or similar identification to our sales staff and they'll make sure you get an unbelievably good deal.



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Seven Oh! Too Bad

What is the difference between South Africa's biggest independent music radio station and a swamp inhabited by frogs and insects?

None!

When the country's most wildly successful station is less adventurous than its government controlled counterparts, something is rotten in radio.

Channel 702 started out as The Answer To Radio 5. It was a new station that would play music on its merits and not on government sanction.

To be sure, desperate measures were needed to shake Radio 5 out of the complacency which had set in. Since it had taken over LM Radio in 1975, Radio 5 had become a virtual parody of a radio station: playing music only when it had been played to death elsewhere; refusing to play anything which might offend anyone. Radio 5 put the Boring into the Beat.

Capital Radio 604 promised an answer, but provided mostly static.

And then came 702. With a signal as strong as the promise, and disc jockeys so slick that the word 'professional' had to be redefined for radio.

And the music was there too. South Africa's best were sometimes given a fair hearing, with even the worst of Britain's alternatives pounding over the air. The potential was enormous.

But success breeds complacency, and a complacent creature becomes a conservative creature. At the height of its success, 702 became the most boring, irritating place to be on the music radio map.

The reason lies partly in the target audience. 702 believes that most of its listeners are white upper-class males, earning over R1 400 a month, and 16 to 34 years old. Not your average teenager or your concerned student at that.

So 702 aims at the rising executive and the rich-kid who haunts Raffles, and thinks anything Made In South Africa is inferior. It's reached a stage where even the local musicians are starting to believe that many have stopped striving to produce anything half-decent. 702 actively encourages that notion, sticking to the safe and narrow path where all the road signs point to the American hit parade and South African disco-teques.

Of course, there are exceptions: the wise fools like Neil Johnson, who do the unthinkable by actually trying to educate their listeners. Within the narrow confines of a pre-determined-by-someone-else



702 "DID YOU HEAR WHAT JOHN BERKS SAID ON 702 TODAY?"
MEDIUM WAVE MUSIC RADIO

"Ja, sis heyl!"

programme format. Johnson manages to pack more information into a three-hour slot than the other DJ's do in the rest of the week.

Listening to 702 after 10pm on a weekday is nothing less than an education in rock music. Even if you are only being told that the next song, by Toto, say, is a huge chunk of wasted vinyl, fit for the garbage heap and nothing else. Johnson informs knowledgeably, and you can rely on his opinion, unlike Long John Berks: who does not even relate to rock music; who believes that Frank Sinatra and Shirley Bassey should be back on the charts. If Berks had half the brains of Neil Johnson, he'd be one of the best DJ's around. Instead, he's a crude stand-

up comedian who manages to strike a chord in the lowest common denominator on the Witwatersrand.

Instead of Johnson receiving a medal for his efforts on behalf of Local Music, the 702 hierarchy shunted his weekly 'Home Brew' SA music show from Mondays at 10pm to Sundays at midnight. Freak Hour. The only people that listen to you are paid to be awake at that time, or they're insomniacs.

South African music is embarrassing to the playlist priests who worship the American Top Twenty. So the backyard boys are banished to Freak Hour.

WAIT A MINUTE, MATE! PIERRE DE CHARMOY REACHED NO 1 AND HE'S LOCAL!



702 NEIL JOHNSON
Local pusher

Yeah, well. A hometown kid did write and perform *Live On*, but have you really listened to it? Carefully? It's meaningless, uninspiring, simple; in short, it's written to The Formula. America, home of mass-production, is the frame of reference for this song. Any of the countless rock clones, who go by the name of Boston, Styx or Toto, could have influenced it. Nothing identifies the song as South African. And that is why it can be such a hit on 702.

Ironically, staid and boring Radio 5 now plays an hour of homemade music a day. People like Karl Kikillus and Chris Pryor not only play the music, but, like Neil Johnson, tell the listeners something about it. They have a finger on the pulse of rock. Even though their colleagues at Five mostly share the kind of mediocrity which makes 702 look good, they are playing the kind of music which people are being starved of elsewhere. Five even broadcasts the National Student Radio hit parade! (Sundays, 10.30pm).

We're all agreed /02 is a rip-off, but you say, there's nothing we can do about it, so why don't we stop moaning, groaning, and the rest?

But there is something you can do! — you the lone harranguer have got more power than you realise.

Buy a postcard. Or buy two. Send one to Gary Edwards, Programme Organiser, P O Box 23114, Joubert Park, 2044.

Work out your own message, but consider telling him you're totally bored with what you hear on 702, and you're switching to Radio 5 where you can get some variety and hear what's coming out of your own damn backyard. Radio stations hate complaints from listeners, and if they get enough, something eventually gets done. (Get your grandmother to send a card as well!)

And send one to Neil Johnson (address as above) telling him what you want to hear or know. The effect of fanmail on a DJ's status should not be underestimated.

702 has the potential to change the face of South African music. But they won't shift off their reactionary butts until someone demands that they do so.

Do it today. By tomorrow even Freak Hour will be deemed too good for the backyard boys.

Rumour

• It has been alleged that the S.A. government (directly) prohibited the Bophutswana-based 702 from labelling itself an independent music station.

Arts

Roger Lucey:

'The War's Coming



Rock the Constitution
 Roger Lucey Concert
 Fri/Sat 14/15 Oct
 Tickets at the door

Striding into the pre-Azarian sunset Roger the do-dogger truckin' in his gromm boots... "I know the road ahead is full of danger..." Just parking and playing on the Heidelberg road & acknowledge the greening rubebe- young man with full beard - from the workers/prisoners on their way back to jail... & catch a show at the trading store, the road is much longer than ever before...

It's 4.30 on the other side. The Gold Rush is over, but the houses remain. Crown Mines. It is afterwards.

*When we were happy
 When we made money
 When we had everything privilege could buy
 When we - but then we . . . lost hold of control
 The plunder was over
 What's After The Thunder?*

There's peanut butter on the table, breadcrumbs, flies, acidic apricot juice. There's Marx on the wall, daughter Amanda asleep in the next room, and dogshit outside — there's always dogshit on the outside. Inside there's Roger Lucey.

"We used to listen to Bill Cosby and Martin Luther King at school. My maths teacher, Tim Dunn, provided the initial stimulation. We agreed that if I produced something worthwhile, maths could take a backseat. I started writing poetry. It was always political. I got kicked out.

"Eighteen in Durban: things started happening. I started playing, trying to make money doing covers, but still writing political songs. I met Andy Mason and Michael Green, and worked on an underground newspaper, *Praxis*. Issy Fatar and I put on several concerts under different names such as *Bruinchild*, but we got a rep in Durban, and nobody wanted to employ us." Too hot to handle.

Lucey has been labelled as a pre-Azanian rebel, an angry young man of the 80's, but he feels that labels fragment the music community. "They're not accurate. They're just catch-phrases for critics; brackets in which they can put you. You do some things and don't do others: you *don't* steal from the poor, you *don't* shoot others, you *do* treat people like humans. I'm not an angry young rebel, it's what is right. Perhaps that makes me one. Then we're all rebels, except for those who don't give a shit, as long as the money keeps coming.

"My image actually hindered me. I developed a cult-following. But that's changing: the audience is becoming more diverse: lefties and jollers and schoolkids and old people. Even RAU students who get pissed-off with me, but still watch the show."



So how does Lucey see himself? "I'm a backseat observer. I'm concerned about the country; about the state of the nation; about people. I'm a quasi-political singer trying to retain my integrity and support a family.

"I've got a modesty problem. My wife Susan says I don't have enough self-respect; enough self-esteem. I just don't feel my songs are important enough. I'm a real trier though — lots of staying power. You need that to survive in this business.

"My music's always been overtly political but I'm not directly involved. For me, song-writing's a small hallucination. I'm not a spokesperson for a particular grouping. My music is individualistic; it reflects my own life, my personal politics. I've never had the language for socio-political comment: I'm the little guy in the Backroom trying to lend a shove for progress. These concerts we're doing on Friday and Saturday nights are a good illustration. The constitution's such dogshit it'll harm the country — I'd like to be part of its rejection.

Roger Lucey's music has developed from the anger of *The Road is Much Longer* through the desperate landscape of *Half-Alive to After the Thunder*. Today Lucey draws from a wider range of experiences: some of the songs are personal, others are more analytical. The political comment's still there, sometimes subtle but always as biting. "I must satisfy my creative urge. I'm diversifying, trying to get through to move people. On *The Road is Much Longer*, the album was spoilt because of political compromise. It won't happen again.



to Town'

There's a sentry at the gate
And you have to show a stamp
How you rate in the class game...
Children sitting round the fire
Roasting chicken heads and feet
And you wonder about the victims
On the other side of town.

'My motivation comes from basic urges: right and wrong, good and bad. In *Lungile Tabulaza*, I was moved by a specific event. The song tells a story, tries not to draw conclusions, but does. Musically, it's not Rock 'n Roll, it's not folk, it's South African. But what is South African music? Is it the lyrics, or is it the musical fusion of Western rock, township kwela and mbaqanga and ancient instruments? It's all a question of form. It's so hard to define.

'It depends on the starting point. Do you start with overseas influences and re-model them, do you try and imitate America, or do you start from an indigenous base and look out-

work in the right framework. Take *Via Afrika*. They sound good and *Hey Boy* is great to dance to. But the lyrics are weak, and the clothes are synthetic, and on an ideological level they're very dodgy. It's all profit-motivated.



Lucey supports the cultural boycott. 'One has to be politicised and overseas musicians don't help the situation. Not only are they politically retrogressive and harmful to local musicians who then can't get jobs, but they play to exclusive audiences. Very few people can afford to pay the exorbitant ticket prices, and so it becomes entertainment for the few. Elton John should drive from Johannesburg to Sun City. If he could see that little horror story, and then still play, then there's some great insensitivity.

After the second album *Hull-Alive*, Lucey disappeared for a few years. Disillusioned with the music industry, and the way musicians are ripped off, he tried several jobs: a roadie, a sound technician, and a bartender. Surfacing for the moment, he suggests the formation of an independent non-racial musicians' union, perhaps including

several sympathetic lawyers to help negotiate a better deal.

Another reason for Lucey's disappearance is depression, partly the result of pressure to compromise, and partly linked to the present social situation. He has to retain credibility with progressives while not alienating a potentially wider audience.

'It's hard to maintain one's moral integrity while trying to make a living. And all the time the war comes closer, thundering away over the mountain. There'll be bombs. Pretoria may end up like Beirut. The conflict's terrible. It must be resolved.'

It's the depression of trying to make things better, but being powerless to do so. It's directly related to the politics of the country. He feels repressed, sometimes by society, and sometimes even by his audience. He's a maverick. He doesn't quite belong. Helpless, he watches the war. 'It's coming to town to get its rocks off.'

But day to day life goes on
So what the hell
Hope you have a good day.



Lucey in the Sky

When Rockey Street's high enough to roll downtown; when the Students' Union realises that all roads lead to Market; when leopard skins wear fishnet stockings and men fan themselves with hillbilly hats; when ushers quickstep up and down aisles, it's obvious that something big's gonna happen. It makes you think that maybe there is a man on the moon. It makes you see that there are really diamonds in the sky — Hey Lucey? Hail! Hail! the fans're all here: anything can happen... and does.

On September 20, *Wits Student* went to Market to witness the re-emergence of one of South Africa's finest musicians Roger Lucey is performing again after several years out in the cold. His concert, *After The Thunder* is a mixture, mainly of new material, but including songs of his previous albums: *The Road is Much Longer* and *Hull Alive*. It combines soulful but aching vocals with taut driving rock

while the political dimension appears in a new and more finely honed form.

In the early song *Lungile Tabulaza* the anger is overt, the sadness more subtle, seeking refuge in the silence between bars. The 'theme song' *After The Thunder* rivets the audience with its musical energy and intensity, and over the beat comes Lucey's voice, jagged like broken glass; totally personal. Rough diamonds. And Lucey's material is more diverse than before: new songs about love and the beach, communicated not through anger, but through honesty.

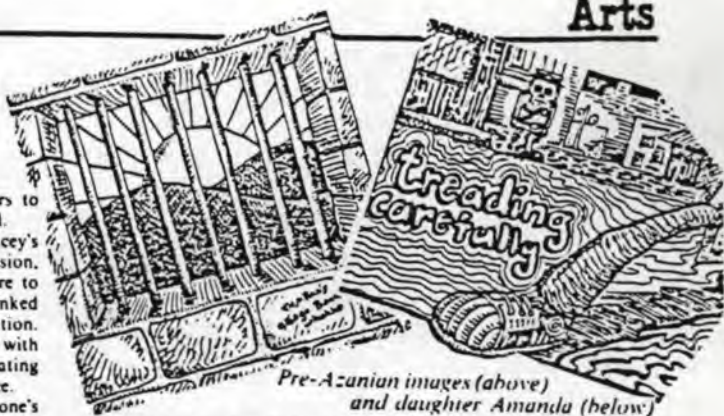
The band is a breathtakingly successful combination of talented people: Roger Bashew on electric piano, Issy Fataar on lead; Ian Herman the drummer; Pedro Espi Sanchez on percussion and Dennis Lalouette the bass guitarist. Backing vocals are by Terry-Lynne Cohen and Clari van Niekerk. Sometimes Lucey slips away into the background to watch, with us, as the band almost blows the place away.

Each of Lucey's guests adds a new dimension to the show. Stan James:

*Life's an ice-cream
A melting dream
Guard your dream with a submachine.*

Cohen impresses with the power and range of her voice and Van Niekers somewhere between Toyah and Kate Bush Africanises Afrikaans to communicate the urgency of primitive passions.

By the end, Roger Lucey proves that he's better and more self-assured than ever before. Although the concert's run at the Market has ended, Lucey will be performing two extended versions of the show in the Wits Great Hall on Friday 14 and Saturday 15 October. Tickets are on sale outside the Students' Union. If you've watched him perform, come again: the poetry gets better and better. If you haven't, open up, at least for a moment, and see what grows after the thunder. Roger Lucey's a rare bird. He's not waiting around for salt on his tail. Catch him while you still can.



Pre-Azania images (above)
and daughter Amanca (below)



Arts

Mac Quacks

Malcolm McLaren — *Duck Rock (Charisma)*
Cuba, Dominican Republic, New York City, Columbia, Espanola, Kwayzululand, Soweto and East Tennessee. You name it, he's done it.

Duck Rock crosses every boundary, skips every border, enters every realm. It's a hotch-potch, mish-mash of cross-cultural influences. Malcolm McLaren has come up with an exciting, if not dangerous, package tour.

Roughly a year ago, MM (creator of Sex Pistols and Bow Wow Wow) and Trevor Horn (half of The Buggles and producer of ABC) graced this land.

They left a week later, having 'found' their sound. *Duck Rock* is the product. . . 'found'? My arse!

One must seriously consider the merits and demerits of allowing the 'plundering' of indigenous music. Can one be justified in stripping off part of this country's musical wealth

(and this album is rich in *familiar mbaqanga*) and utilizing it in one's own style (if MM has a style)?

I think in this case, yes. Because of this country's musical stagnation (and at times regression — *Solt old Shoes*). I think one should welcome any attempt at popularising homegrown music. Someone is always needed to open the door for the internationalization (ie crack the American market) of a country's music. The Beatles did it for Britain. Men At Work are doing it for Australia.

Duck Rock is the very definition of innovation, and MM must be respected for his individuality, guts and conviction. Technically backed by experts (Thomas Dolby and Trevor Horn) this album is a classic.

Not one track on the album (except perhaps *Merengue*) is overshadowed by another. Each has its own aura, flavour and charm. Never have so few songs drawn from so far, placed so close, been so different. And throughout, the jabbering (and often irritating) DJ's of the World's Famous Supreme Team, thread the diversities together. There's rarely a moment's silence between songs.

'Linda, how long have you been listening to the World's Famous?'

'Oh, about six weeks now'

'How do you manage to stay up at 4 o'clock in the morning?'

'Aah, To much of that Snow White'

Interestingly enough, all the hits generated by this album, are those based on our mbaqanga. Makes you think, doesn't it? ..

GG

Record supplied by Street Record

Festival fiasco

The idea of a *James Bond Film Festival* (advertised on campus today) is a long way away from the true Film Festival.

The purpose of a film festival is a competition for new films. The largest festivals are those held in Cannes and Venice. A true film festival involves the film makers who are present to explain or defend their films. Festival films are usually shown on 'first release' bases and are not intended to be commercial. Where does James Bond fit in?

There are a number of 'Film Festivals' on the go at the moment but none of them are true to the definition. The *French Film Festival* at the Picadilly, for example, includes a number of commercial French films. Why then are films thrown together under the 'festival' label? The answer seems obvious: the limited screenings play to full houses who pay more money (no student discounts!) to see the films largely because they are of 'festival' calibre.

One only has to think back a while to remember all the 'limited-screening' festival films which were subsequently released commercially for long-runs at other cinemas: *The Three Brothers* and *From Mao to Mozart* are examples. A very good marketing plot indeed.

One can't deny that many of the films shown at these Festivals are excellent and one should be prepared to pay more for that reason. But why call them 'festivals' at the expense of the real film festivals which involve far greater expense

The costumes, simple, functional and effective added to the overall effect. The dancers not only dance but have a capacity to mime adding another dimension to the fluid dance movements.

At the top canteen different singers and bands performed to an appreciative audience.

The Music School contributed to Arts Week with a number of different students playing various instruments all over the campus. This is the first time an Arts Week has been held.



What's On

At the Wits Theatre:
October 4 15: 'Churchill *Man of Destiny*' a one-man stage portrait devised and acted by Professor David Horner (Head of School of Dramatic Art)
October 11 15: Brecht's 'The *Caucasian Chalk Circle*' Fred Hagemann will direct students of the School of Dramatic Art.
October 9 17: Students of the School of Dramatic Art will be presenting a final production for the year.

In the Great Hall:
October 16: All Beethoven Concert — Featuring Piano Concerti No 3 and No 5. Soloist: Mare Raubenheimer (the celebrated South African pianist)

with the Wits Orchestra conducted by Professor Walter Mony.

October 31 - November 4: *End of Year Recitals* by senior students of the School of Music (as part requirement of their final examinations).

Film Society (in SH6) at 17h30 and 20h00.

October 17: *The Big Sleep* (Howard Hawks) (USA 1946)

October 24: *The Policeman* (Ephraim Kishon) (Israel 1971)

October 31: *A Blond in Love*. (Milos Forman) (Czechoslovakia 1956)

Last 2 weeks of October. A Season of Japanese Films will coincide with The Japanese Arts Festival to be held by the University Art Galleries. Watch press for details.

Equinoxe eclipse

Equinoxe dance company was one of the highlights of Arts Week earlier this term.

Performing in the Great Hall, surprisingly poorly attended, these innovative dancers captured different moods in the three original movements performed.

Choreographed by Corinna Lowry and Grayham Davies, the dance company consists of six members, namely Natasha Pincus, Martello Garner, Stacey Maw, Corinna Lowry, Eugene Berry and Grayham Davies.



Lights Out

Before you do or don't vote in the coming referendum, make sure you see *Going Dark* at the Market Theatre. It reveals all the horror of the things that are not going to change under the 'new dispensation', and all the hypocrisy of those that are.

Going Dark is about two women who are forced to confront each other both at the personal and political level.

The play was conceived by Bo Petersen, who plays Emily, after a series of incidents which heightened her awareness of the devastating reality of South African life. Her ideas were workshopped, taped and eventually scripted.

Going Dark is neither an intellectual condemnation of the 'apartheid regime', nor is it an emotional rave. It is a sensitive portrayal of the profound distress among those who are trapped — not only by their sensibilities, but also by their own experiences.

Zinzi, played by Clare Stoppard, is such a person, trapped in a deafened world. She needs Emily, an actress who leads a life similar to those of the people she portrays, to provide her with a voice. And, crazy as her method of protest might seem, it has a poignant logic of its own.

The performances of both women are stunning, and extraordinarily direct. They depict a situation which is as real as the 'boys' on the border, and detention without trial.

The director, Neil McCarthy, who recently appeared in *Another Country*, succeeds in his aims to show the play as 'an effort to understand and communicate firstly our guilt at being implicated in the violence, and secondly, our struggle to cope with the violence that it brings out in us, in the hope that we will progress beyond them.'

AC JH



13 October 1985



A shot in the dark

When *Wits Student* went to interview the cast and director of 'Going Dark', we discovered that we had expert assistance. Contemporary South African Drama option students were on their weekly outing and they stayed after the performance to chat to the cast. And so the 'interview' took the form of a group discussion and question and answer session.

Ms Geder (a *Wits* student): How did you actually choose the title 'Going Dark'?

Neil: It's a theatrical term which is applied to a theatre which has closed down, or has been shut up. We wanted it to somehow express the theatrical aspect of the whole event. Also, it has broader ramifications.

Joseph Sherman (*Wits* English Department): For how long did you work on the play?

Neil: We've been working for over two months. Initially we worked mainly on character and background. Through the process of improvisation, we came up with various different situations. Then we tried to work out how to get a play together from those situations.

JS: Did you actually improvise with dialogue?

Neil: Yes. We worked stage by stage. We divided what we imagined the action to be into stages, and then improvised around them. We ended up with about 8-10 hours of dialogue on tape, and then went through each tape taking out what we felt was most effective. We ended up with a two hour script and used that as a foundation for what we've got now.

Martin Orkin (*Wits* English Department): Did you rely

mainly on your instinctive knowledge when you conceived your characters, or did you do research of any sort?

Bo: Yes, we did research. For example, initially the Zinzi character was far more radical, but that wasn't really feasible in terms of South Africa, and where the South African white left is at the moment. We felt that a lot of the people who have done strange, and often very violent things have been people without a political framework. They've been forced into a situation which is often quite horrific. Because they don't know how to deal with it, or how to work it out properly, they resort to something extreme.

It's still a question in my mind why it hasn't happened in South Africa because it happens everywhere else in the world.

Wits Student: How important was the feminist aspect to the political message which you were trying to get across, and to the play as a whole?

Clare: It's interesting that you ask that because we cut out a chunk of the improvisations where we spent a lot of time reminiscing and sharing. The two women met on some sort of feminist level in our previous drafts. But we realised that in fact it wasn't helping the plot. It was actually keeping us from developing it.

JS: In a way what you're doing is talking about experiences which are quite specific to women in many ways, but you're never really making any overt feminist statement. It's a very personal statement.

Clare: For me, there's a gentle feminist statement running underneath Zinzi's whole journey: her passivity as a wife, and then her need to become some-

thing, do something — be seen, be heard.

Bo: I think it runs parallel with her whole obsession. She suddenly comes to a realisation, and starts to wonder why she had never challenged her husband — instead being effectively kept where she was by him, and seeing that as quite romantic. But ja, there isn't an overt feminist statement.

Neil: I think that the whole play is informed by the fact that they are both women. I don't think that it would have turned out as it did had they not been women who were struggling, both in their very different ways, to come to terms with their sexual roles. But that's implicit in the play.

JS: Some people feel that the way the play moves from a primarily political focus to one which is much more personal detracts from its impact. How do you feel about that?

Bo and Clare: The political message is shocking, but it's alienating, and I don't think people would walk out of this theatre with any more insight about why people get up and carry guns, unless we explore their political motivations, what drives them to do it.

Clare: One of the most difficult things to handle in fantasy/real play (fantasy because this specific thing hasn't happened; real because it's so possible) was the fact that it hasn't happened and why. Therefore what was the white left doing? There's been no violence from them in the last few years. So who would do it? That was what we had to explore.

Neil: It's people whose personal lives have been contaminated by a specific political situation.

Alas! Poor Nurden...



Yes folks — it's true, Nurden is dead!

The first we heard of it was on Sunday night when a distraught Mrs Scatoma phoned *Wits Student* offices to complain that her son hadn't been home for two weeks and that she was getting sick and tired of setting a place at the dinner table for nothing.

"Where is my little Nurd", she wailed. It took two solid hours of convincing argument to explain to her that no lecture could be extended from 50 minutes to 20 160 minutes without the next of kin being notified — especially over the Jewish New Year. Finally she accepted that the chances of her little boy being engrossed in a marathon lecture on 'the abnormal behaviour of household appliances' were slim.

A further 2 hours were spent persuading her that even the longest meetings in the Great Hall seldom extend over a week. At this point the entire Scatoma household broke down. Schachat Cullem are investigating.

The *Wits Student* office was thrown into a panic at the news of Nurden's disappearance. Fearing that circulation would drop from a healthy 20 000 to zero over the space of one edition, the editor emerging briefly from his/her alcoholic stupor sent out staff members in all directions to find the little chap.

For the next few days there was panic at *Wits*. Rumour of Nurden's absence from campus spread fast. Sociology students boycotted classes and SAUJS rioted in the sukkah. The Muslim Students Association declared a day of mourning and the Vice-Chancellor called a General Assembly, at which he and members of Council (most of whom had been hurriedly recalled from the operation area) reaffirmed their dedication to a principle adopted in 1927 which stated that all people, even Nurdens, would be admitted to

Wits.

The SMA stopped painting the wall and their orange white and blue minions joined the search. Muscle Gristle phoned Schmo Pheer, who in turn contacted the Prime Minister, who 'regretted that he was unable to shine any light on the matter'.

The SRC drew up a motion regretting Nurden's disappearance and calling for an intensification of the search. It was rejected unanimously.

The editor of *Torque* ordered that the *Torque* Wench of the Month be issued with black nipple-caps as a sign of their 'deepest respect'. Even Zimsoc was not unaffected, cutting down consumption so drastically that SAB began to suffer serious losses.

Meanwhile, a determined *Wits Student* reporter, clad only in a gas mask, prowled around the backside of the university.

Suddenly, she screamed. She screamed, yelped, howled and shrieked. Nobody noticed. They'd been inoculated against this

sort of thing by the University Players.

Prostrate in front of the unfortunate reporter was Nurden; still more unfortunate. And dead.

A note addressed 'To whom it may concern' was found on his corpse.

It read:

"Overburdened with the boredom of having to tell people that I don't know what I'm going to do after my BA; humiliated by the sneers of Commerce and Engineering students, I took the plunge.

"You may ask 'Why?' Well, it's a long story, but here it is.

"Last Tuesday I was walking along contemplating the essence of humanity. The absence of a humanistic approach to moral crises upset me no end. Soon after I bumped into one of the students in my Politics class, Rupert Hegel. After a short discussion on the negation of the particularity of one's embodiment, he told me that we had an essay due for the previous day.

"Stult the humanistic approach." I thought, took the lift to the top of Senate House and jumped off. I decided that death was a far better option than pressing the Politics department for an extension.

"Sorry if I dirtied my clothes."
Little Nurd

It was a wonderful funeral. The Vice-Chancellor dug up all the grass in front of the Physics Block 'to make a really fine grave'. Nurden was buried with full civilian honours, and, in a symbolic gesture, his copy of 'General Prologue' was buried with him, together with a note signed by the Secretary of the Department of English which stated that he had an indefinite extension on his Chaucer test.

The Vice-Chancellor then ordered that Nurden's grave be bricked up, and handed round a newsletter to all those present. 'I see life as an ocean,' he had written. 'We each choose a particular ocean, and dive in and swim like hell. Unfortunately, some of us drown.'

Is this really the end?

Why is the author of Nurden allowed to walk about freely?

What happened to the original story line of this saga?

What story line?

Just who the hell is Peter Kidson BA I?



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'Spanners' win indoor soccer

The Indoor Soccer League kicked off to a successful and enthusiastic second season.

Although the general standard improved dramatically, it was still the 'old boys' of the league that walked away with the honours.

In a tremendous climax to the season 'Spanners' beat 'Portuguese Society'. Spanners also won the Plate event, beating the 'Law Voetballer'.

The Portuguese side also finished top of the pile by beating 'Commerce' in the Knockout final. This exhausting game lasted for over an hour. The final result was known only after each side had taken 5 compulsory and 3 sudden death penalties.

On the other side of the coin the proposed inter-university tournament which was to have been held between Cape Town and Natal Universities and ourselves was cancelled when both of those sides, initially keen, seemed to lose interest.

The league and refereeing was organised by the students themselves, but thanks must be given to the Sports Administration Staff and general cleaning staff. Special mention must be made of two persons who were invaluable to us viz Mr Reg. Hawkins, the Indoor Sports Officer and Mr Doug Podesta, of the Soccer Office. Thanks too, to the Soccer Club who generously loaned us the money to buy the benches that now form the wall of our field.

Medics win cup

Twenty-four teams entered the 1983 inter-faculty soccer league. Twenty-six teams contested the knock-out Cup won by Medics 'A'.

The first league placings were (1) Hellenic Society with 20 points (2) Medics 'A' with 19 points (3) Law and Knock 'A' with 13 points. Bottom of the log on 4 points, was Hotel School from Tech.

In the second league, Medics 'B' won on 17 points while Manager from Tech were second with Com' Science Society on 17 points. Architects finished with 3 points, and although they were last, they showed the right spirit for the league ie let's play with our mates and have fun not winning at all costs.

In two leagues, 17 games were won on walk-overs.



JCE winning line out ball against Mens' Res in Inter-faculty Final

Faculty rugby: a social jorl

The Inter-faculty Rugby final between Mens' Res and JCE was an exciting climax to the season.

In retrospect, this year saw a much better standard of rugby than previous seasons. Competition was keener than ever before, probably due to intense rivalry between various faculties, and especially the residences.

Mens' Res beat JCE by only 18-16.

It was certainly very encouraging to see that the attendance of matches has increased significantly in comparison to previous years. This too has fostered more intense competition.

The intention of this league is to emphasise the enjoyment and social aspects of playing rugby as opposed to the win at all costs attitude.

Various functions were held

throughout the season, ensuring that the social aspects of the game remained a major incentive to league participation. The most successful of these functions were the initial Cocktail Party and the Stag Dinner.

Discos, regular Pub Evenings and Braais will not be easily forgotten by all who attended.

On a number of occasions we were also fortunate enough to have our sponsors, SHARPE ELECTRONICS, present. This encouraged a much higher standard of sportsmanship than previously seen.

A short vote of thanks to those who played, organised or supported the League and all to *Wits Student* for covering regular reports as the year progressed.

John La
President Inter-Faculty
Chairman

All Sports Council

SENTINELA

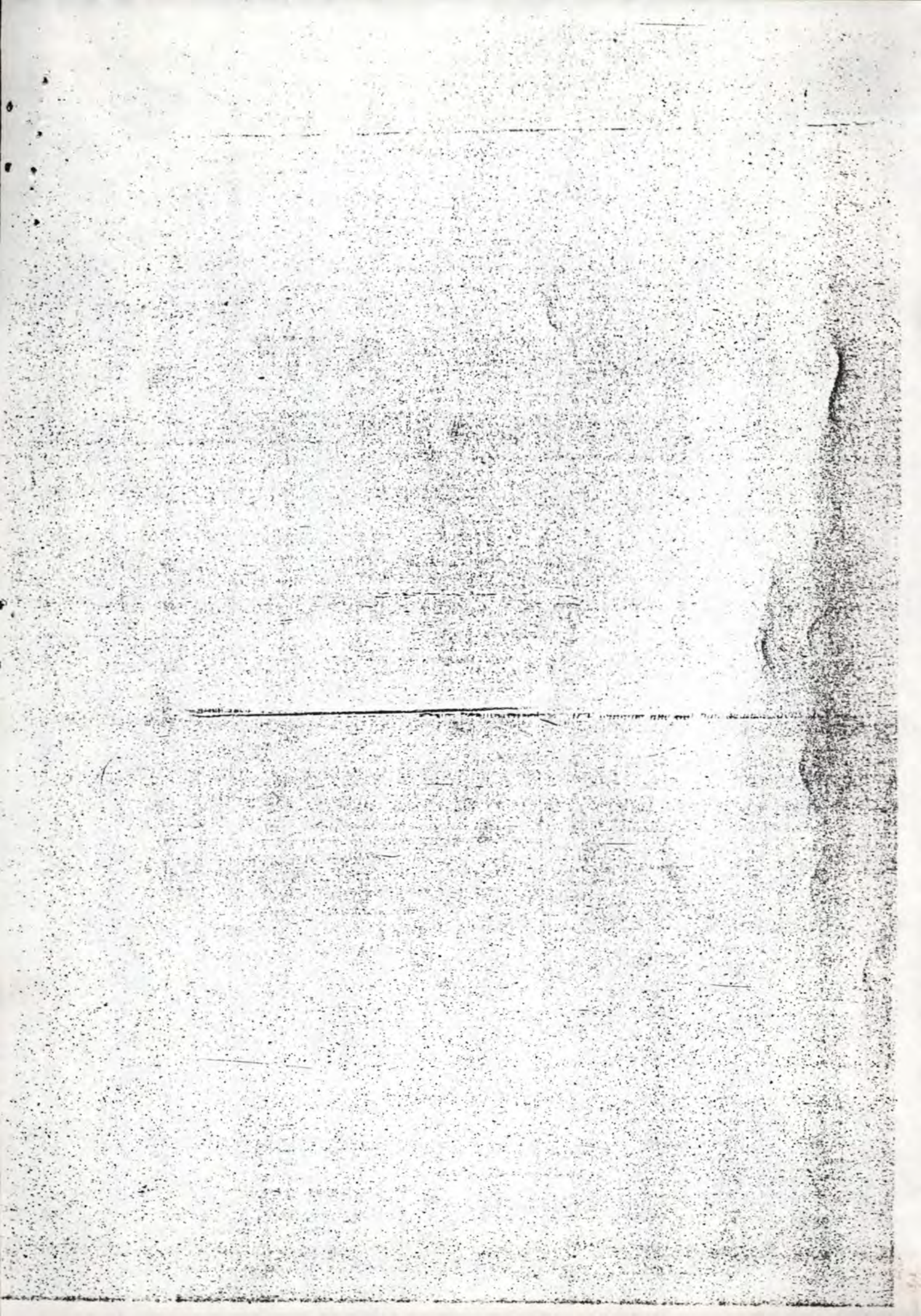
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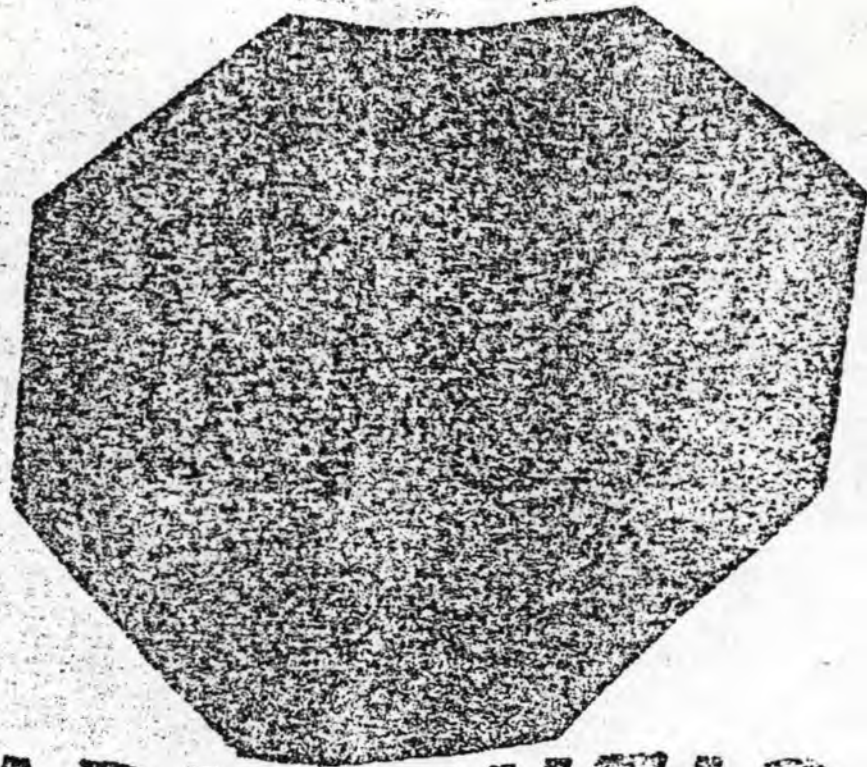
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