

King Zwelethini Goodwill Ka Bhekuzulu

An exclusive interview

# VryeWeekblad

12 - 19 NOVEMBER 1992 R3,00 (BTW INGESLUIT)

Die komplot  
teen **Carl Niehaus**

Is South Africa  
back in Angola?

## Madonna:

simbool van rebelsheid,  
sluwe manipuleerder of sommer  
net dom blonde bimbo?

**Genl Koos de la Rey se Indiër-boesemvriende van Lichtenburg**

Só is Boerevroue uit die kloue van die konsentrasiekampe gered

# INHOUD N<sup>o</sup> 200

13 - 19 November 1992

**8 - 10 Zwelithini Goodwill Ka Bekuzulu, King of the Zulu Nation, is one of only three monarchs in Africa. HENNIE SERFONTEIN** interviewed him at his official residence at Nongoma.

**15** Just what is the South African government doing in Angola as the country threatens to descend into civil war?



**20 - 24 Madonna:** Is she a genius, a fake, a bimbo or what?

**ANDREA VINASSA, WILLIAM PRETORIUS, KENDELL GEERS & MAX DU PREEZ** look for answers

**25 & 26** Op die Wes-Transvaalse dorpie Lichtenburg het die nasate van Ajam Abed verlede naweek hulle 100e jaar op Suid-Afrikaanse bodem gevier. Ajam, 'n persoonlike

vriend van genl Koos de la Rey, het dié Boere-generaal se familie tydens die Anglo-Boereoorlog in die kelder van sy huis weggesteek sodat die Britte hul nie in die hande kon kry nie.

**30 & 31 Actor Jeremy Crutchley** has tackled some of the most challenging roles on the South African stage. He was a geisha girl in *M. Butterfly*, a psychotic boy in *Equus* and a mutant in *Sarcophagus*. He played Frank 'N Furter in *The Rocky Horror Show*. And the moment he's the aged Duke of Windsor in *I Was King*.



## Van die Redakteur se Lessenaar

Dit was 'n moeilike besluit gewees die week: hoort die koning van die Zoeloes op die voorblad, of moet dit Madonna wees? Uiteindelik is besluit dat daar te veel mense is wat 'n weerstand teen te veel politiek, en veral Natal-politiek, opgebou het en dat die verskillende sienings van die verskynsel Madonna ligter en meer vermaaklik is.

Maar Hennie Serfontein se tog deur die slagvelde van Natal en sy gesprek met die Zoeloe-monarg is belangrike en insiggewende leesstof vir enigiemand wat wil weet wat nou werklik in dié oorloggeteisterde provinsie aangaan.

Verlede week het twee lesers skerp kritiek uitgespreek teen 'n oorsig wat 'n joernalis van VWB oor die werk van 'n kunstenaar gegee het. Dié joernalis het toe ewe skerp daarop geantwoord - miskien té skerp. Ons hoop nie dit gaan lesers hoegenaamd afsit om prontuit en so skerp as wat hulle oor 'n saak voel, in briewe aan VWB te reageer nie. Ons brieweblad is een van die vernaamste dele van VWB.

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Breesstraat 153, Newtown, Johannesburg.  
POSADRES: Posbus 177, Newtown 2113.  
TELEFOON: (011) 836-2151  
FAKS: 838-5901.

PRETORIA-KANTOOR (012) 83-4879.

REDAKTEUR: Max du Preez  
ASSISTENT-REDAKTEURS: Andrea Vinassa,  
Ina van der Linde, Ivor Powell  
POLITIEKE KORRESPONDENT: Hennie Serfontein  
SUB-REDAKTEUR: Ryk Hattingh  
KOPIEREDAKTEUR: Johannes Bruwer  
ONTWERP: Anton Sassenberg  
VERSLAGGEWERS: Christelle Terreblanche, Pearle Joubert, Esma Anderson, Wally Mbehe  
OMGEWINGSKONSULTANT: Tienie du Plessis  
REDAKSIE-ASSISTENT: Christ van der Westhuizen  
FOTOREDAKTEUR: Sally Shorkend

FINANSIËLE BESTUURDER: Mark Beare  
BESTUURDER (BEMARKING EN ADVERTENSIES): Lille van der Walt  
ASSISTENT FINANSIËLE BESTUURDER: Louwrens Potgieter  
ONTVANGS: Irene Zulu  
KANTOOR-ASSISTENTE: Joseph Moetael, Vernon Zulu

# so sê hulle

"Die feit dat die regering toelaat dat gewapende lede van 'n half-militêre organisasie vryelik kan voortgaan met uitlokking, is 'n bewys dat die regering die AWB se optrede steun. As dit lede van die ANC of die PAC was, sou die regering vinnig opgetree het"

*GENL-MAJ BANTU HOLOMISA, militêre leier van die Transkei, oor die ontplooiing van gewapende lede van die AWB aan die Transkeise grens*

"I have seen such wounds that I wonder, if I survive this war, will I ever be psychologically normal again?"

*MUDIF LAZOVIC, chief of the trauma unit at Kosevo hospital in Sarajevo*

"Ek was tronk toe op 15, uitgekom op 25 - ek het niemand doodgemaak, ek het geen daad van geweld gepleeg nie. Ek het net gesê apartheid moet tot 'n einde kom"

*DIKGANG MOSENEKE, vise-president van die PAC, oor sy jare op Robbeneiland*

"Maybe you didn't read the election returns. It didn't work out quite the way we wanted"

*GEORGE BUSH to cheering supporters who greeted him at the White House following his Election Day defeat.*

"Hillary's husband elected."

*Headline of the far-left Berlin newspaper TAGESZEITUNG.*

"Die ANC-alliansie speel nasionale magspolitiek. Die pyn op die grond word sinies en tragies gemanipuleer vir party-politieke gewin. Die IVP plaas dit op rekord dat hy sulke taktieke verafsku"

*DR FRANK MDLADLOSE, nasionale voorsitter van Inkatha, in 'n verklaring waarin hy opnuut vra vir 'n gesprek tussen Nelson Mandela en Mangosuthu Buthelezi*

"Give me a lollipop or I will shoot you"

*A 14-year-old Maryland boy, armed with a BB gun, to a bank teller at a drive-through window*

# vrydagoggend

## met max du preez



## Hoe gemaak met Gatsha?

**HOE** verder ons vorder op die glibberige pad van die Nuwe Suid-Afrika, hoe duideliker word dit dat pragmatisme nou moet begin seëvier oor ideologie.

Ek het 'n ruk gelede in dié rubriek geskryf dat hoofman Mangosuthu Buthelezi en sy Inkatha-beweging waarskynlik die grootste struikelblok op die pad na 'n skikking is wat moet lei tot 'n demokraties-verkose regering. Heelwat mense en politici het daarop gereageer - party positief, ander skerp negatief. En sonder uitsondering het al dié wat hulle daarteen uitgespreek het, dit op morele en ideologiese gronde gedoen.

Kollega Hennie Serfontein se verslae oor sy reis deur die Pietermaritzburg-gebied en sy gesprek met koning Goodwill Zwelethini het my selfs sterker laat voel oor die saak.

My punt was dat Buthelezi, magsugtige stamleier wat hy is met waarskynlik minder as tien persent nasionale steun, die potensiaal het om ons hele land in bloed te baai as hy en die tradisionele Zoeloes wat hom ondersteun, voel hulle kry nie hul ware deel nie en dat hulle onderdruk of oorskadu gaan word in 'n demokratiese eenheidsstaat.

Daarom, glo ek vas, moet Buthelezi as 'n saak van absolute dringendheid geakkommodeer word - al lyk dit na afpersing. En die ANC moet dit doen.

Ons het nou gesien wat is die ware aard van die mens - ons sien dit vandag nog in Sarajevo en in Luanda. Gaan ons die hoë morele grond handhaaf totdat daar soveel lyke om ons lê dat moraliteit nie meer bestaan nie, of gaan ons nou pragmaties wees en 'n onsmaklike maar noodsaaklike skikking met Buthelezi bereik?

**DAAR IS VERSKEIE** moontlikhede hoe dié akkommodering bereik kan word.

Die eerste is dat Natal en KwaZulu een van die streke in 'n sterk gedentraliseerde federasie moet wees. Buthelezi sal, gehelp deur die ondersteuners van die Nasionale Party, heel waarskynlik die leier van só 'n streek word en behoort dan gerus te wees dat hy 'n sekere minimum mag sal behou en na die belange van die Zoeloe-sprekendes sal kan omsien.

Vir die ANC-leiers met wie ek gesels het, sommige van hulle van Natal, is dié opsie heeltemal onaanvaarbaar. Buthelezi is 'n tiran en die vyand van almal wat nie aan sy beweging behoort nie, word aan my gesê. Dié moontlikheid van 'n Inkatha-beheerde Natal, so lyk dit my nou, is tans een van die grootste redes waarom die ANC nie baie lus is vir 'n federale stelsel nie, al maak dit elders in die land vir hulle heelwat sin.

Die tweede opsie is om nou al vir Buthelezi 'n vaste belofte van 'n betekenisvolle posisie in die nuwe regering te maak. Daar is twee argumente daarteen: eerstens dat hy nooit dié soort tokenisme sal aanvaar nie, en tweedens - dié argument kom uit ANC-geledere - dat die eerste regering van 'n demokratiese Suid-Afrika 'n baie moeilike taak gaan hê en nie sal kan bekostig om die "vyand in sy midde" te hê nie.

Die derde opsie het ek van 'n senior SAKP-leier gehoor en het blykbaar heelwat steun: die De Klerk-regering moet so gou as moontlik die KwaZulu Polisie ontbind en demobiliseer en alle finansiële steun aan KwaZulu staak totdat Buthelezi sy impi's in die bek ruk en hy ophou om 'n stok in die wiel te wees.

Ek glo dié soort optrede sal Buthelezi heelwat skade doen, en dit kan hom selfs op sy knieë dwing.

**MAAR EK TWYFEL** sterk of hy sal gaan lê voordat hy nie tienduiseende lewens saam met hom gevat het nie. Dink maar wat met Unita en Renamo gebeur het, selfs ná die meeste buitelandse steun aan hulle gestaak is.

En volskaalse oorlog deur die Zoeloes, al is dit veronderstel om baie gou oor te wees, kan dalk net militante elemente onder die wit regses en selfs die veiligheidsmagte beweeg om self die wapen op te neem en aan die kant van die Zoeloes te gaan veg.

Polities is dit ook nie moontlik vir pres FW de Klerk om oorlog teen Buthelezi te verklaar nie. Dit kan hom 'n groot deel van sy eie constituency kos.

Dié opsie is myns insiens gevaarlik en kortsigtig.

Nou wat dan gemaak as dié opsies onaanvaarbaar is? Gaan net voort soos nou en verslaan Buthelezi by die stembus, sê party. Maar hoe kan ons 'n regverdige en vrye verkiesing in Natal hê terwyl die huidige vlakke van vyandigheidsindheid en bloedvergieting voortduur? En wie sê Buthelezi gaan nie 'n Savimbi op ons trek as hy swak vaar in die verkiesing nie? En wie sê 'n verkiesing gaan die huidige patrone van geweld stopsit.

**NEE, EK'S BEVREES** as ons vrede, demokrasie en stabiliteit wil hê is daar nie 'n ander opsie as om die een of ander "deal" met Buthelezi aan te gaan nie.

Dit sal vir die ANC 'n pynlike ooreenkoms wees, want dit gaan hoogs ongewild wees by Natalse ANC-ondersteuners en ANC-militantes. Maar dit kan nie anders nie.

As ons wil wegbeweeg van die huidige proses van drie stappe vooruit en twee terug, sal alle partye nou moet begin om pynlike besluite te neem en pragmaties te word.

Soos 'n vriend van my dié week sê: Ons moet ophou praat oor die ideale situasie wat elkeen wil sien. Ons moet net vra: wat doen ons Maandag? Wat is die volgende stap op pad na normalisering?



# het jy geweet?

Die tydperk waarin die aarde een omwenteling om die son voltooi, word elke jaar 0,0001 sekond langer. In 1900 het dit die aarde 356 dae, 6 uur, 9 minute en 9,5 sekondes gekos om een omwenteling te voltooi.

Die temperatuur van 'n weerligstraal kan tot 30 000 grade Celsius bereik - vyf keer die temperatuur van die son se oppervlak. Die afwaartse slag van 'n weerligstraal beweeg teen tussen 160 en 1 600 kilometer per sekonde en die opwaartse terugslag teen tot 140 000 km/sek (byna die helfte van die spoed van lig).

Die kleinste van die 639 spiere in 'n mens se liggaam, die stapedijs, wat die stiebeuel in die binne-oor beheer, is maar maar 0,127 cm lank.

Die gewone tuinslak se topspoed is sowat 50,3 meter per uur.

Die aarde se massa is 5 880 000 000 000 000 000 ton. Dit het 'n oppervlak van 510 065 600 vk km. Die omtrek by die ewenaar is 40 075,02 km.

# BRIEWE

## 'N STYD OM VREDE

**LEED VERMAAK EN BOIPATONG  
BOTH A VAN DURBANVILLE SKRYF:**

Met groot kommer het ons die debakel rondom die benoëning van Innes Benade en sy vrou Greta se eerstelling in die media gevolg. Dat só 'n naam nou soveel opskudding kon veroorsaak! En klein Vrede is maar 'n paar weskies oud.

Nou is dit seker die egpaar se reg om hul kind te noem wat hulle wil - en syne om later sy naam te laat verander. Totdat dié klein gesinsgeskilletjie intern opgelos word, wil ons 'n paar name aan die hand doen vir verdere toevoegings tot die gesin Benade.

So kan Vrede se toekomstige boetle of sussie Genade Benade heet, aangesien dié opnuut rustigheid in die huishouding sal moet bring wanneer Vrede teen sy naam begin protesteer...

Serenade Benade, so genoem omdat sy haar ouers se musikale talent geërf het, sal daartoe bydra om weer die harmonie in die huis te herstel. In dié stadium sal die hele gesinnetjie al in die ateljee bedrywig wees.

Kanaän Benade sal só genoem word om die Beloofde Land te weerspieël wat teen dié tyd deur die samesmelting van vrede, genade en serenade teweëgebring is. Dié toedrag van sake mag egter in die wiele gery word wanneer die klein skreeuende bondeltjie, Treurmare Benade, haar verskyning maak.

Die gemeente Benade, wat tot dusver so mildelik bygedra het tot die skat van oorspronklike Afrikaanse name, sal dié verhewe posisie behou totdat broer Franna en vrouliet met hulle begin kompeteer op dié terrein, en die skielike klein Panado Benade sy eerste krete gee.

## VERBO-POMPOSITY

**RAMBO BOTH A OF PRETORIA  
WRITES:**

On the subject of Ivor Powell's now notorious review of Fred Page's exhibition and his reply to two letters last week: Frankly I have difficulty understanding why the editorial decision is ever taken to publish any of Powell's writing at all. I cannot find a shred of reasoned argument in any of it, and therefore have little to say in general terms except that someone should teach him the difference between writing and simply lining up words for their visual effect.

To Powell I would just add one thing: if he thinks big words maketh a better writer, it is unlikely he will understand enough of the art of writing - or any other art, for that

matter - to be in a position legitimately to criticise any artist; especially not on the basis of a catalogue alone, without having bothered to go and see the exhibition.

And if he wishes to take issue with his own critics, he should at least get the spelling of their names right (Siebrits, not Sebritis) before he can think of entering into any kind of debate.

To His Detritus, a question: where the hell is myrridon? Is it perhaps near the place Powell should be sent to, to practice his peculiarly thesaurian style of verbo-pomposity?

PS. I did not read that particular issue of *Vrye Weekblad*, nor Powell's review, but then I did not say I had.

All I claim is a familiarity with his writing.



## JOOS-HULLE IS REAL

**MARTIN BYKER VAN  
ROODEPOORT SKRYF:**

Na aanleiding van Christi Speel Pop (VWB 30 Okt - 5 Nov), wil ek van die Suid-Afrikaanse musiek-industrie weet: Wat dink julle is suitable musiek om 'n kontrak te regverdig? Julle kan immers plastiekpopsterre soos Steve Hofmeyr se kontrakte behartig. Joos Tonteldoos en die Dwarstrekke is real mense, nie mense met 'n artificial look en/of image nie! Ek het hulle kasset gekoop en ek voel dis beter musiek as party van die stont wat van oorsee aanwaai. (Bad Boys Blue, NKOTB, KWS, om maar 'n paar te noem.)

Joos-hulle se musiek getuig van 'n goeie musikale kennis. Die musiek is baie reguit, dalk te reguit vir die Suid-Afrikaanse musiek-industrie...

Ek hoop van harte Joos-hulle se musiekverkope gee julle (die Suid-Afrikaanse musiek-industrie) 'n moerse blow.

## INKATHA, RENAMO, UNITA

**MS BLATCHFORD OF  
MTUNZINI WRITES:**

Max du Preez' argument that "Daar móét 'n vorm van akkommodering met Buthelezi beding word" makes more sense than Worsthorne's call

for an Afrikaner junta with Zulu frontmen, but what is this "akkommodering" to be?

Negotiations with Inkatha have consistently failed, ever since 1986. Buthelezi wouldn't come to the CDF or Codesa. Meetings with Mandela turned into Inkatha photo-opportunities, and the National Peace Accord was a joke from the start. Local negotiations are also unprofitable - often because Inkatha leaders willing to talk turkey with the ANC soon end on the Inkatha Institute "victims of MK" list.

What's the ANC to say to Inkatha? Violence must be stopped, but violence arises because each side wants to organise everywhere and keep the other side out. This can't be solved unilaterally. Yet if Inkatha opened its turf to ANC penetration, it's support base would evaporate, especially now that it's snuggled up with kaffir-bashing whites and murderous non-Zulu dictators. The ANC has nothing to give Buthelezi in exchange for what they (rightly) ask from him.

Can we trust Buthelezi? A University of Durban-Westville researcher told me a month back that Buthelezi must be appeased for the sake of peace. But he doesn't negotiate in good faith, I said. They said that about Unita and Renamo, he answered smugly, and look at them now. Indeed, look at them now.

In conclusion, an etymological colleague tells me that Worthorne's term 'comdominium' means "government by dickheads".

## SELFSUGTIGE CHRISTENE

**HERMAN LATEGAN VAN  
GROENPUNT SKRYF:**

Ek glo nie in God nie. Ook nie in Jesus Christus, die Heilige Gees, Moeder Maria of in enige kerk nie. Hoe durf 'n klomp skeinheilige, nougesette en paranoïese Christene dus vir my besluit of ek na *The Last Temptation of Christ* mag gaan kyk of nie? Dit is ongelooflik selfsugtig en 'n skending van my basiese menseregte. Mag almal wat nog ooit iets met die toepas van enige sensuur te doen gehad het, onmiddellik in vlamme opgaan en verdwyn.

## INDOKTRINASIE BEGIN BY SKOLE

**A VAN BOOM VAN RAYTON SKRYF:**

My kleindogter, 'n leerling van Middelburg Afrikaans Hoër, vertel my dat die skoolhoof by 'n afskeidsbyeenkoms in sy toespraak die woorde "te hel met Mandela" gesê het.

Onmiddellik het ek die skoolhoof, OPJ Nel, geskakel en my aan hom bekend gestel. Ek het hom gevra of hy werklik so iets gesê het. Hy het dit gekwallfiseer dat hy gesê het as

bepaalde mense hom die vlag verbied en hy die volkslied nie kan sing nie, Mandela wat hom betref hel toe kan gaan. Hy wil *Die Stem* sing en nie *Nkosi Sikelel' iAfrika* nie.

Op my vraag of dit nie politiek binne die skool is nie, was sy mening dat dit nie ter sake is nie. Ek het hom verduidelik dat sy houding binne die onderwys nie demokraties is nie. Vir iemand soos ek, een van die eerste ingeskrewe lede van die ANC, is dit moeilik te verteer.

Sy reaksie was baie arrogant. Hy is 'n lid van die NP. Van demokrasie weet ek niks, anders sou ek nie 'n lid van die ANC gewees het nie.

Dit is nie nodig om 'n transkripsie van die kort gesprek te gee nie. Dit het geëindig toe Nel die telefoon in my oor neersit. Om seker te maak dat dit wel is wat gebeur het, het ek weer geskakel en 'n bevestiging gekry van sy onbehoorlike beëindiging van die gesprek.

Dit is my oortuiging dat die ellende wat oor Suid-Afrika gekom het, vir 'n groot gedeelte sy oorsprong in die skole vind. Kennelik het die indoktrinasie nog nie opgehou nie. Ek wens dat Nel die woorde van *Nkosi Sikelel'* sal oordenk. Hy hoef dit dan wat my betref, nog nie onmiddellik te sing nie.

## INLIGTING OOR GAY GEDRAG GESOEK

**DR MARTIN BOTH A VAN  
DIE RGN, PRETORIA, SKRYF:**

Ek en kollegas Evanthe en Willem Schurink by die RGN se Groep: Samelewingsdinamika doen navorsing oor nie-openlike gay mans se kennis en houdings ten opsigte van Aids en verwante aangeleenthede.

Die inligting word benodig met die oog op 'n kommunikasieveldtog om mense wat hul seksuele oriëntasie geheim hou, se kennis van Aids te verbeter en om verkeerde persepsies oor Aids reg te stel. Alle inligting word streng vertroulik behandel.

Ons verneem graag van dié mense: gays met veelvuldige seksuele verhoudings wat nie net tot dieselfde geslag beperk is nie; gays wat met 'n lid van die teenoorgestelde geslag getroud is; jong gays wat nog nie hul "coming out" beleef het nie; en gays wat hul vaste verhoudings verbreek het en nou meer casual kontakte ervaar.

Mense wat wil deelneem, kan ons bel: Evanthe by (012) 202-2408, Willem by (012) 202-2417 en ek (Martin) by (012) 202-2308. Of skryf aan: Die Schurink & Botha Studie, Privaatsak X41, Pretoria 0001.

## Briewe korter as 300 woorde geniet voorkeur.

Rig briewe aan:  
Die Brieweredakteur VWB  
Posbus 177 Newtown 2113

Die regering het besluit **Carl Niehaus**, die welsprekende Afrikaanssprekende segspersoon van die ANC, se invloed is te groot en moet teëgewerk en vernietig word. HENNIE SERFONTEIN doen verslag

# Regeringskomplot teen Niehaus

**DIE NP**-regering en sy establishment het klaarblyklik besluit dat alles moontlik gedoen moet word om die invloed en aansien van Carl Niehaus, 'n amptelike segsman van die ANC, teen te werk en te vernietig.

Een deel van die strategie behels 'n besluit dat die regeringsbeheerde SAUK Niehaus voortaan nie meer moet nader om aan radio- en TV-gespreksprogramme op die Afrikaanse en Engelse senders deel te neem nie. Dis in der waarheid dus 'n strategie van doodswyg so ver as moontlik.

'n Uitstaande kenmerk van dié strategie van die NP-establishment oor vyf dekades teen mense soos Niehaus, wat as verraaiers beskou word, was om hulle óf dood te swyg, óf deur 'n smeerveldtog te probeer neutraliseer. Die koerante van Nasionale Pers, as vennoot van die regering, het altyd 'n sleutelrol in dié strategie gespeel.

Niehaus sê dié week aan *VWB* dat twee betroubare bronne in die Broederbond hom die afgelope weke ingelig het van verskeie besprekings en besluite in hoër regeringskringe oor hom. Die naam van 'n kabinetsminister, wat in onlangse gesprekke beklemtoon het dat dit belangrik was om stappe te doen om Niehaus daadwerklik teen te werk, is genoem. *VWB* weet wie dié minister is.

Die redé vir die kommer en angstigheid in regeringsgeledere oor Niehaus is die feit dat hy as Afrikaanssprekende met sy styl, welsprekendheid en gematigdheid in Afrikaans aan Afrikaners 'n beeld en boodskap oor die ANC oordra op 'n wyse wat hulle nog nooit gehoor het nie.

'n Belangrike aspek van dié anti-Niehaus strategie is om sy radio- en TV-optredes te beperk.

**JOHAN PRETORIUS**, die hoof van *TV Nuus*, ontken ten sterkste dat daar op bestuursvlak 'n besluit geneem is om Niehaus se optredes op radio en TV te beperk. Pretorius beklemtoon dat as 'n politieke party 'n segsman aanwys, die SAUK dit nie kan ignoreer en ander persone nader nie.

Hy sê of so 'n segsman wel gebruik word of nie, hang vanselfsprekend daarvan af of die onderwerp en wat hy daarvoor te sê het nuuswaardig is.

Niehaus lag net oor die amptelike ontkenning van die SAUK.

"Ek wil nie betrokke raak in haarklowery oor sake soos formele of informele besluite,

watter liggaam of persone so 'n besluit geneem of advies gegee het en of dit politieke 'riglyne' is wat hoogopdeurgegee word nie. My bronne is honderd persent betroubaar.

"Maar die feit is dat die inligting aan my verskaf honderd persent ooreenstem met wat besig is om met my te gebeur op die SAUK. Tot 'n maand gelede is ek gereeld drie tot vier maal genader vir gesprekke op Radio Suid-Afrika.

"Maar die afgelope maand is ek slegs een maal genader. Daar is ook 'n merkbare afname vir versoeke om aan *Radio Today* deel te neem. Wat TV betref, het ek so twee maal per maand aan gesprekke deelgeneem. Dis egter nou tien weke gelede sedert ek laas genader is."

**NIEHAUS WYS DAAROP** dat hoewel dit waar is dat die SAUK veronderstel is om amptelike segsmanne te nader, dit in die laaste instansie by die SAUK berus wie hulle nader.

## Carl bedreig hulle, sê Beyers Naudé

**DIE** bekende kerkfiguur Beyers Naudé het sy diepe kommer uitgespreek oor die aard van die veldtog teen Carl Niehaus en veral die rol van die Afrikaanse koerante daarin.

"Daar is beslis individue en 'n moontlike klein groepie binne die Afrikanergemeenskap wat met woede vervul is oor die rol wat Carl Niehaus in die ANC speel.

"Hulle is veral woedend oor die feit dat hy in perfekte Afrikaans die standpunte van die ANC in die media weërgê en dit doen op 'n manier wat vir sy opposisie ernstige probleme skep.

"By my is daar geen twyfel daaroor dat artikels in die Afrikaanse pers wat oor hom verskyn het tot die klimaat bygedra het nie, al word dit heftig ontken.

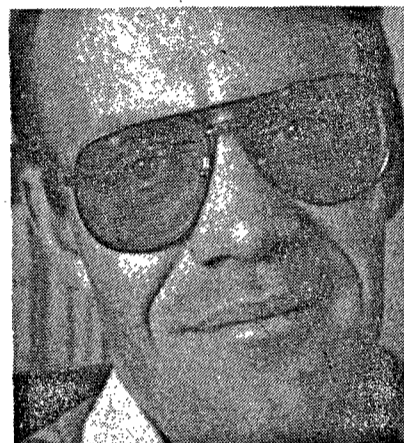
"Na my mening het ons te doen met 'n geweldige sterk emosionele reaksie uit die Afrikanergeledere. Maar my indruk is dat daar êrens binne die huidige regering en sy strukture persone is wat bewustelik die atmosfeer van verdagmaking teen Carl skep. Want hulle beseft dat Carl se bydrae - deur Afrikaners te oortuig dat die ANC ernstig opgeneem moet word en dat hulle van hul politieke vooroordele wat hulle teen die ANC het, moet heroorweeg - invloedryk is.

"En vir 'n regering wat 'n politieke stryd stry, is Carl Niehaus se getuienis en die manier waarop hy die politieke doelstellings van die ANC uiteensit, 'n politieke bedreiging." - HENNIE SERFONTEIN

Die anti-Niehaus veldtog van die regering vind plaas in 'n stadium van 'n geweldige toename die afgelope twee maande in dreigemente aan hom oor die telefoon of in briewe. Onlangs is heel senior instansies in die ANC deur bronne uit verregse geledere gewaarsku dat daar beplan word om teen Niehaus op te tree en hom om die lewe te bring. Die ANC het die besonderhede van dié besluit ontvang, die omstandighede waaronder dit geneem is, en stappe wat die betrokke regse groep doen om Niehaus se bewegings dop te hou en op sy huis te spioeneer.

Die ANC beskou die situasie in so 'n ernstige lig dat die veiligheidsafdeling van die organisasie besig is met 'n spesiale ondersoek na elke skriftelike en telefoniese dreigement aan Niehaus.

**IN ANC-KRINGE IS** daar ook kommer dat die veldtog teen Niehaus saamval met "n subtiele smeerstrategie" deur koerante soos *Rapport* en *Die Burger*. Dit is veral die



Carl Niehaus... "Mense wat my bel raak só woedend en opgewonde omdat hulle vir die eerste maal in hulle taal iets hoor wat totaal in stryd is met die propagandistiese breinspoeling van die Nasionale Party"

rubriekskrywer Vryburger wat met emosioneel belaaide begrippe stemming maak teen Niehaus.

'n Onlangse verklaring van Niehaus is soos volg in *Die Burger* beskryf: "Die gevurkte tong van die ANC het weer geflits." Ook was daar 'n onlangse onderhoud deur Hanlie Retief - die vrou van Isak Retief, die private sekretaris van Roelf Meyer - in *Rapport*. Sy vra hom uit of hy al in sy lewe gefoeter was, of hy baie vyande het en of daar nie mense is wat "partykeer lus is om jou by te kom nie".

Afrikaners in die ANC, wat die etos van subtiele Afrikaner-vervolging ken, sien dit as 'n doelbewuste stemmingskepping wat bydra tot die openbare klimaat onder Afrikaners van haat, wrewel en woede teenoor Niehaus.

Niehaus self sien die veldtog van dreigemente teen hom as weerspieëling van die "ontsettende politieke onverdraagsaamheid onder Afrikaners. Mense wat my bel raak só woedend en opgewonde omdat hulle vir die eerste maal in hulle taal iets hoor wat totaal in stryd is met die propagandistiese breinspoeling van die Nasionale Party.

"Vir die eerste maal is daar ook nou 'n Afrikaanse stem. Hulle worstel om te besluit of hulle die boodskapper dood wil skree, vermoor, of om te aanvaar dat daar dinge gaan gebeur wat hulle nooit voorsien het nie."

Niehaus sê onderliggend aan dié gebeure is die feit dat die Afrikaner nog nooit verdraagsaam was teen ander stemme uit Afrikanergeledere nie.

# Wanneer kry ons dié verslag?

'n Verslag wat daarop dui dat die ANC moontlik onreëlmatig opgetree het in die skorsing vroeër vanjaar van lede van die PWV Vroue Liga se Streek Uitvoerende komitee, het in VWB se besit beland. **CHRISTELLE TERREBLANCHE** som die beskikbare bevindings op

**DIE ANC** beplan om so spoedig moontlik getuienis van alle betrokkenes of beskuldigdes in die saak rondom die demonstrasie in Mei by sy Johannesburgse hoofkantoor teen die skorsing van Winnie Mandela as hoof van die departement maatskaplike welsyn aan te hoor.

Die skorsing van Mandela was die gevolg van aantygings dat geld in haar departement weggeraak het. Lede van die PWV Vroue Liga se Uitvoerende Komitee is daarna summier geskors weens hul betrokkenheid by die betoging wat die ANC na bewering in 'n slegte lig sou plaas. Die skorsing is deur die Vroue Liga se Nasionale Uitvoerende liggaam bekragtig.

Inligting oor die beoogde verdere stappe is deur 'n bron binne die ANC bekend gemaak, nadat dié organisasie geen amptelike kommentaar wou lewer op "n amptelike dokument wat nog nie amptelik vrygestel is nie".

Die jongste besluit volg na twee verslae van 'n kommissie van ondersoek wat in Junie deur die ANC se Sekretaris-genraal, Cyril Ramaphosa, aangestel is. Dié verslae is gegrond op verskillende mense se getuienis. Die gevolgtrekkings en aanbevelings in die twee verslae verskil egter aansienlik.

Die kommissie-lede was Linda Zama van die ANC in Natal en prof Dennis Davis van die Regsdepartement aan Wits. Hulle is gevra om ondersoek in te stel na die betoging op 21 Mei; lede van die ANC wat aan die beplanning en uitvoering deelgeneem het te identifiseer; vas te stel of sodanige optredes nadele was van die ANC se dissiplinêre beleid; of aanbevelings te maak of dissiplinêre stappe teen enige lede gedoen moes word en om die skorsing van die PWV Uitvoerende Komitee-lede te ondersoek.

**DIE JONGSTE VERSLAG** stel dit duidelik dat die kommissie ten sterkste voel dat 'n "behoorlike ondersoek" met getuienis van alle betrokkenes gedoen moet word voor 'n onpartydige arbiter, ten einde die geskil te besleg. Die ANC het egter besluit om die getuienis van alle betrokkenes voor 'n meer informele paneel aan te hoor, voordat op verdere stappe besluit word. Paneellede is nog nie bekend nie.

Die eerste verslag, gegrond op onderhoude met lede van die PWV Vroue Liga, het bevind dat die skorsing waarskynlik onreëlmatig was en dat indien die ANC besluit om nie 'n dissiplinêre ondersoek te doen nie, alle lede heringestel moet word. Die verslag kritiseer die feit dat geen dissiplinêre ondersoek gedoen is na die skorsing nie, maar erken dat prima facie getuienis bestaan dat die Uitvoerende Komitee hom aan 'n skending in dissipline kragtens die ANC se grondwet skuldig gemaak het.

Die kommissie is toe gevra om verdere getuienis aan te hoor, wat op 30 Augustus plaasgevind het. Dié getuies was Mandela self en elf ander vroue. Volgens die tweede verslag wat in VWB se besit is, het dié getuienis hoofsaaklik gehandel oor sorg wat die vroue uitgespreek het oor die vermeende pers-vendetta teen Mandela en die "laksheid" in ANC-leierskapsgeledere om haar te verdedig. Daar is getuig dat 'n Maatskaplike Welsyns-ondersteuningskomitee toe op die been gebring is om dié kommer onder die leierskap se aandag te bring. Dit sou die groep wees wat die betoging gereël het.

Die verslag stel dit onomwonde dat daar 'n "feitelike geskil" is tussen die eerste en tweede groep getuies.

Geen amptelike kommentaar kon verkry word op vrae rondom die dokument binne die ANC oor waarom die verslae nou nog nie amptelik vrygestel is nie. 'n Bron het egter aangedui dat die kommissie se bevinding dat die optrede moontlik onreëlmatig was, nog nie na behore getoets is nie.

## Vrag AK47's by grenspos gekry

'n VRAGMOTORBESTUURDER van Suid-Afrika is twee weke gelede deur die Swaizlandse polisie in hegtenis geneem met 27 AK47's en meer as 2 000 rondes ammunisie wat in die vragmotor versteek was.

Die vragmotor, wat aan Johan Swanevelder van Swanevelder Vervoer behoort, was op pad terug vanaf Maputo na Johannesburg toe die drywer, Nanas Jimmy Masuku, by die Lomahasha-grenspos voorgekeer is en daar op dié wapens afgekom is. Die AK's, saam met drie 9mm-pistole en 275 rondes ammunisie, was in 'n metaal-houer tussen die vragmotor en 'n sleepwa agteraan versteek.

Swanevelder Vervoer, wat vir verskillende maatskappye, onder meer Premier Milling, voedsel en boumateriaal na veral Maputo vervoer, is in Delmas gebaseer.

Johan Swanevelder se vrou, Martie, het gesê haar man is nie beskikbaar vir kommentaar nie omdat hy in Swaizland is. Volgens haar weet hulle niks van die wapens nie en vermoed dat dit deur iemand in die vragmotor versteek is. Masuku verskyn vandag (Vrydag) in Simunye, Swaizland, in die hof. - PEARLIE JOUBERT

# Stoffel

## was ondoeltreffend



**DIE** skielike bedanking van Stoffel van der Merwe as Sekretaris-generaal van die Nasionale Party, is die regstreekse gevolg van die ongekende openbare kritiek die afgelope maande in die NP-koukus en grassroots-geledere teen die leierskap van Staatspresident FW de Klerk en die beweerde "mislukking" van die propagandaveldtog in die stryd teen die ANC.

VWB verneem ook uit NP-kringe dat persoonlike probleme asook interne spanninge en konflik binne die NP oor die aard van die pos van Sekretaris-generaal 'n bydraende faktor was. Daarby sê mense naby aan Van der Merwe dat hy "totaal uitgebrand" is nadat hy die afgelope 14 maande 16 uur 'n dag en sewe dae 'n week gewerk het.

Die pos van Sekretaris-generaal is nuut geskep verlede jaar nadat die NP vir bykans 80 jaar as aparte provinsiale partye gefunksioneer het. Van der Merwe het blykbaar die verwagting gehad dat die pos so magtig sou wees as dié van sy eweknie in die ANC, Cyril Ramaphosa.

Mettertyd het Van der Merwe besef dat na sy uittrede uit 'n senior kabinetspos, hy al hoe minder by die politieke besluitneming betrokke was.

Maar deurslaggewend op die end was 'n toenemende gevoel in die koukus en kabinetsgeledere dat Van der Merwe nie doeltreffend gefunksioneer het nie, en dat daar ernstige bestuurswakhede was wat die nuwe stelsel lamgelê het.

**VWB VERSTAAN DAT** die belangrike bestuursfunksie en die inligtings- en propagandafunksie nie apart en doeltreffend gefunksioneer het nie. Daar was veral probleme tussen Van der Merwe en Piet Coetser, die LP vir Springs en hoof inligtingsdirekteur van die NP wat deur die interne verwarring gekortwiek is.

Na aanleiding van 'n vraag deur Zach de Beer of Van der Merwe gestoot is of geloop het, sê 'n ingeligde regeringsbron: "Dit was 'n geval van 'n ligte stoot van die kant van De Klerk."

Blykbaar het De Klerk vir Van der Merwe ingeroep na die onlangse vlaag van kritiek teen sy leierskap en tekortkominge in die organisasie.

Twee moontlike opvolgers vir Van der Merwe word genoem. Eerstens kan die pos gevul word deur Piet Coetser, een van die min mense in die NP wat die nuwe nierassige aard van die politiek begryp. Onder hom sal daar 'n duidelike afbakening wees van die bestuur- en inligtingsfunksie.

Daar is sterk steun in die hoogste kringe dat Kobus du Plessis volle beheer met absolute gesag oor die bestuursdepartement moet neem. Die inligtingsfunksie sal waarskynlik dan deur Sheila Camerer, die LP vir Rossettenville, oogeneem word.

Die tweede moontlikheid is dat 'n kabinetsminister soos Leon Wessels of Sam de Beer die pos by Van der Merwe kan oorneem. Dit is dan moontlik dat iemand regstreeks betrokke by die onderhandelinge en wie se kabinetsverantwoordelikhede lig is. Maar so 'n persoon sal nie uit die kabinet bedank nie.

Dit sal beteken dat Du Plessis, 'n jong opkomende figuur in die Afrikanersakewêreld, en Coetser op 'n dag tot dag basis volle beheer oor die bestuur- en inligtingsfunksies sal hê. - HENNIE SERFONTEIN



Die Vraat (1923), 'n inkskets deur George Grosz.

# Luilekker lewe in Lebowa

Soek jy in onse arme land nog stof vir satire? Lees dan maar net die twee verslae van ondersoekkommissies wat dié week uitgereik is: die De Meyer-verslag oor Lebowa en die Parsons-verslag oor KwaNdebele, skryf INA VAN DER LINDE. Die wanadministrasie en korrupsie, wat Suid-Afrikaanse belastingbetalers miljarde kos, laat die oorle' Departement Ontwikkelingshulp se sinkkleinhuisies vaal lyk

**DIE** twee lywige verslae - elk by die 1 600 bladsye - lees soos *Animal Farm* in Afrika. Moet net nie die fout begaan om in die woord "Afrika" noodwendig "swart" te lees nie, want die verslae wys duidelik uit dat van die sondaars wit amptenare is wat deur Pretoria na die tuislande gesekeundeer is om met die administrasie te "help".

Moet ook nie die twee verslae oor dieselfde kam skeer nie. Die Lebowa-verslag wys dat die hele regeringsdiens deursuur is met korrupsie, wanpraktyke, nepotisme en doodgewone onbevoegdheid, 'n praktyk wat steeds voortduur.

Die KwaNdebele-verslag kom daarenteen mostert-ná-die-maal, want dit gaan oor die oorsake van die onluste van 1986 en daarna en die rol wat die polisie en by name ene brigadier HC Lerm, en die regering gespeel het in die wreedaardige politieke onderdrukking van die koningshuis en dié se ondersteuners.

In KwaNdebele is die despote van destyds uitgeskop en heers daar in dié gebied rus en vrede. Die Parsons-kommissie werk nog aan opvolgverslae oor die administratiewe aspekte van die regering.

Die De Meyer-verslag oor Lebowa sê oor byna elke aspek van die regeringsdiens dat "dit veel te wense oorlaat", of "om dit sagkens te stel, dis in een groot chaos". Oor die lêrstelsels, die hartklop van elke departement, meld die verslag telkens dat lêers vuil en gehawend is, dat korrespondensie nie reg geliaseer is nie, of dat korrespondensie verwyder is. Pensioenbewysstukke is nie geliaseer nie en in 'n "wanordelike toestand in die motorhuis van 'n privaat woning gevind", of anders in 'n stookkamer wat deur verskeie departemente gebruik word. Lêers vir byvoorbeeld ongeskiktheidspensioene is sommer in bondels vasgebind op die vloer van 'n pakkamer gevind, en ander is deur knaagdiere gevreet.

**BYNA ELKE DEPARTEMENT** se finansies is in 'n chaotiese toestand. Oor die Departement van Werke se verskillende rekeninge: "Dit is duidelik dat die departementele rekenmeester nie die vaagste benul het van wat die geval met elke rekening is nie".

Oor die Departement Justisie: "Die departementshoof en die departementele rekenmeester (kom) nie hulle verantwoordelikheid tov die finansiële bestuur van hulle departement na behore na nie of beskik nie oor die kundigheid om dit te doen nie."

Oor die Departement Onderwys: "Dit blyk baie duidelik dat die departementele rekenmeester/rekenpligtige beampte nie tot gesonde beheer in staat is nie."

Oor die Departement Gesondheid en Welsyn: "Net soos wat dit die geval tot dusver met die meeste van die ander departemente is, kan die kommissie nie anders as om te bevind dat die beheer wat oor finansiële aangeleenthede bestaan, uiters gebrekkig is nie."

Oor die Departement Finansies: "Terwyl hierdie departement die toon behoort aan te gee, is dit op die oomblik ook een van die departemente waarvan die finansiële administrasie veel te wense oorlaat... hierdie departement... is die een wat bykans die swakste vertoon."

Die verslag vertel van pensioentrekkers wat lankal dood is, maar wie se pensioene steeds uitbetaal word, en ander wat twee pensioene ontvang. Van lone wat geëis word vir werkers wat lankal nie meer daar werk nie, en die geld wat dan onder amptenare verdeel word. Van uitgawes waarvan nie behoorlik boek gehou word nie en van ander waarvan trouens glad nie boek gehou word nie. Van duisende rande wat eenvoudig nie ingevorder word nie. Van 'n Tesourie wat tjeks bly uitskryf tot die regering se bankrekening met R200 miljoen oortrokke is en die bank begin weier om tjeks te eerbiedig.

**DAN'S DAAR DIE LEKKER** vakansiedae. Behalwe dat die amptenare elke Vrydag stiptelik om drie-uur loop, het hulle ook verlof om voor elke openbare vakansiedag tien-uur huis toe te gaan. Maar as Dinsdag 1 Mei Werkersdag is,

dan kry hulle sommer die Maandag af en gaan in elk geval die vorige Vrydag om tien-uur al huis toe. Nou moet radiografiste, bestuurders en aptekers ook afkry, maar omdat hulle nooddienste verrig, kan hulle oortydbesoldiging eis vir dié dae.

Lebowa vier natuurlik van Dingaansdag tot Paul Krugerdag, met natuurlik 'n paar ekstra by soos Sowetodag. En as 'n openbare feesdag op 'n Sondag sou val, kry hulle ook die Maandag af, of die Vrydag, soos wat die behoefte mag wees. Die laaste vier jaar (1988 tot 1991) het dit die Regeringsdiens 1,8 miljoen aan werkure gekos, of omgesit in geld, sowat R26 miljoen.

Daar is 'n algemene laksheid en 'n onverskilligheid, soos in die geval van prof Bopape, sekretaris van Welsyn, wat op 16 Augustus 1990 in kennis gestel is van ongerymdhede - maar in Maart 1992 nog g'n vinger verroer het om iets daaraan te doen nie.

En daar is motorongelukke by die duisende - "skokkend", sê die kommissie. Daar is byvoorbeeld 1 419 onafgehandelde verslae oor motorongelukke wat R1,8 miljoen verteenwoordig. Gesteelde voertuie, veral Merc's wat in die buiteland teruggevind word - of anders, nadat hulle onttrek is om verkoop te word, deur amptenare privaat gebruik word om in rond te ry. Ministers, en "senior persone wat aan Lebowa gesekeundeer is en veronderstel is om die nodige leiding te neem" is self skuldig hieraan. Voertuie wat gebruik word vir privaat ritte, vir vakansies, of om ondersteuners na politieke byeenkomste van die regerende party aan te ry.

En 'n storie van 23 terminale en 'n dokumentsorteerder wat aangekoop is deur CJ Engelbrecht, onder andere sekretaris van finansies en rekenmeester-generaal. Engelbrecht word van "ernstige pligsversuim" beskuldig oor die 23 terminale wat aangekoop is teen R234 586 - en sedert 1982 in 'n pakkamer staan. Een is weg en ses is stukkend.

Nog 'n beampte, DG van Vuuren, het 'n aanbod om die terminale te koop, eenvoudig geïgnoreer. Die dokumentsorteerder ter waarde van R57 914 het twee maande lank gewerk en daarna opgepak. Niemand het dit laat regmaak nie en dié werk word nou gedoen deur 'n maatskappy in Pretoria.

**DIE HOOFMINISTER** van Lebowa, Nelson Ramodike, het dié week geweier om te bedank en die skuld op die "apartheidsregering" probeer plaas. Wat natuurlik nie heeltemal onredelik is nie.

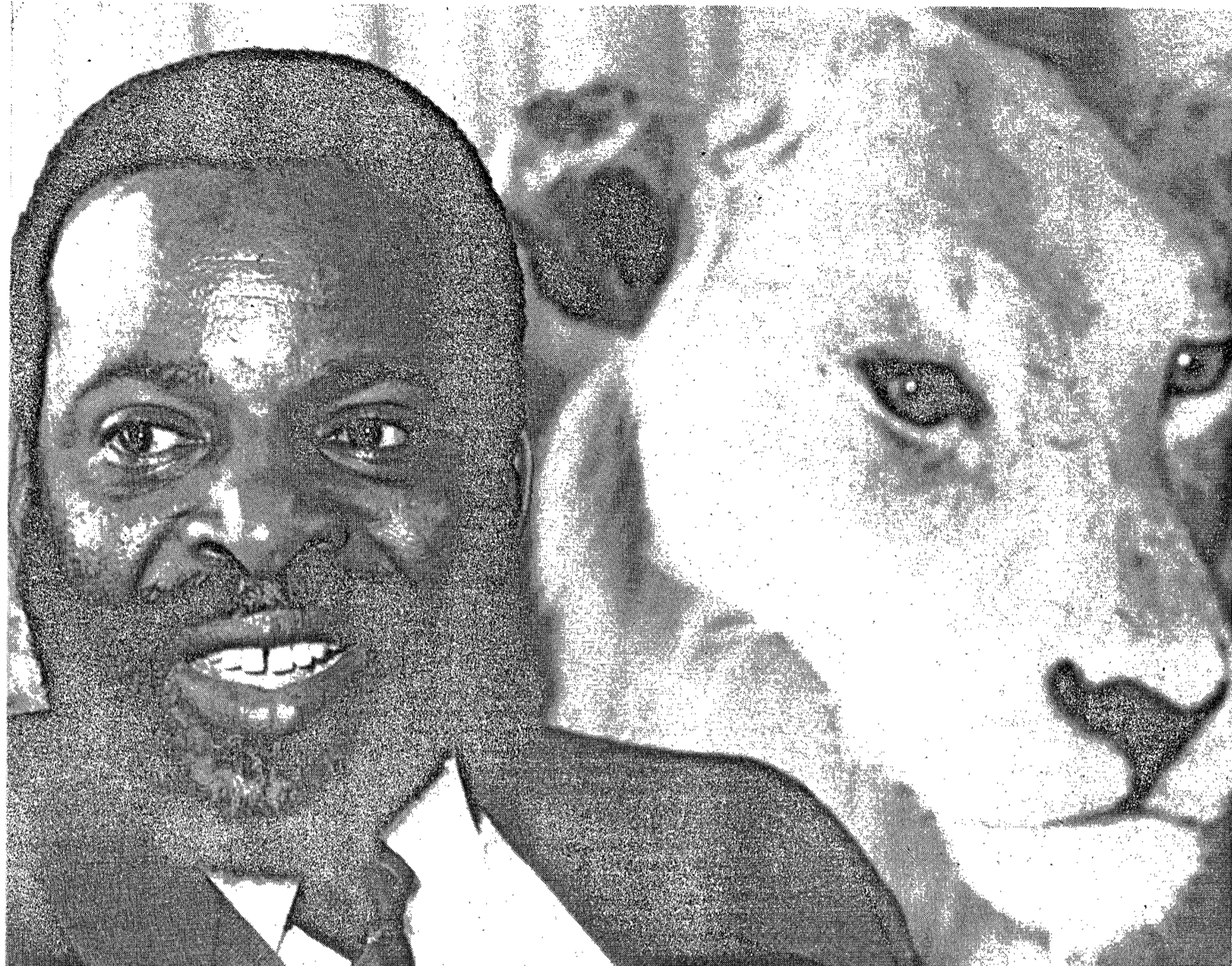
Die Parsons-verslag oor KwaNdebele sê niks nuuts nie oor die lang en uitgerekte sage rondom die beplande onafhanklikwording van die tuisland, die katastrofe rondom die inleiding van die Moutse-gebied van die Noord-Sotho's en die hewige politieke onrus daarna.

Hoewel die verslag prins Cornelius Mahlangu, 'n lid van die koningshuis, as 'n soort manteldraaier bestempel, kom prins James Mahlangu, huidige hoofminister, skoon daaruit. Blaam vir die geweld word vierkantig op die skouers van die destydse regering, die omstrede Imbokotho, en die polisiekommissaris, HC Lerm, geplaas.

Die Lerm-tydperk kan as niks anders beskryf word nie as 'n komedie van die absurde. Die verslag sê die verhouding tussen Lerm en hoofminister M Mahlangu was "so dik" dat die verskil in die amptelike verhouding tussen die kommissaris as amptenaar en die hoofminister as politieke funksionaris, verdwyn het.

"Brigadier Lerm... het ver te kort geskiet in sy verantwoordelikheid as Kommissaris en departementshoof in die uitvoering van sy funksies..." - iets wat almal wat betrokke was by KwaNdebele - en by Lebowa - van toeka se dae af weet.

Dis nou almal behalwe die regering in Pretoria, want waarom anders het dit so lank geneem om op te tree? En hoe lank gaan dit duur voordat die regering gaan ingryp in ander sogenaamde selfregerende en onafhanklike state wat die belastingbetaler duisende miljoene rande kos?



# Aan paleis van die koning

ALL NATAL PHOTOGRAPHS BY SALLY SHORKEND

**SY** majesteit Zwelethini Goodwill ka Bhekuzulu is 'n sjarmante gasheer met 'n innemende persoonlikheid. Kortierig, maar fors en fier gebou, laat sy kersregop houding 'n mens aan die befaamde rugbyspeler Danie Gerber dink. Voor my amptelike onderhoud met hom Maandag by sy nuwe paleis buite Nongoma, praat hy en die twee KwaZulu-kabinetsministers, Dennis Madide en L. Majjla, eers met groot geesdrif oor die feit dat as gevolg van Ndebele-teenwoordigheid in Zimbabwe, daar ook miljoene ander Zoeloesprekendes buite Suid-Afrika is. Dit is iets wat die Zoeloe-kultuur versterk en 'n groter mark aan Zoeloe-boeke verleen.

In sowel die formele onderhoud as die informele gesprek straal die trots van sy Zoeloeskap. Sy moderne paleis is funksioneel en nie grootdoenerig en uitspattig met die dekadente prul en praal van 'n Sol Kerzner nie.

Dis ook die koning wat aan die begin 'n potensiële konfrontasie tussen my en Madide ontloot. Daar was aan die kant van die KwaZulu-regering 'n misverstand omdat die kabinet onder die indruk was dat ek grootliks 'n informele portret oor die koning wou skets, en nie 'n ernstige gesprek van 'n politieke aard nie. Die politieke vrae wat ek aan die kabinet moes voorlê, het hulle blykbaar te laat bereik om aan die koning voor te lê voor die onderhoud.

Ook is die vrae "politie te omstrede en jy het jouself in die voet geskiet," het Madide opgemerk toe dit lyk of geen politieke vrae toegelaat sal word nie.

Maar die koning luister toe geduldig toe ek die aard van my gesprek aan hom verduidelik.

Die koning sê dat die onderhoud kan voortgaan en as iets te omstrede is, sal hy dit aandui - iets wat nie gebeur het nie.

Na die onderhoud het hy 'n geskenk, 'n knopkierie, aan my oorhandig en aan die fotograaf 'n klein tradisionele mandjie.

Daarna het 'n ligte ete gevolg waartydens hy ons persoonlik bedien het. Die ligte versnaperinge het aangedui dat hy gesondheidsbewus is "en geen koek of soeterigheid eet nie". Voor ons begin eet, het Madide 'n tafelgebed opgesê.

Die atmosfeer tussen ons was gemoedelik en ontspanne. Maar die streng protokol van die Zoeloe-koningshuis was te sien in die oordreweerbied waarmee sy sekretaris hom voortdurend behandel.

Later, heel informeel, neem die koning vir fotograaf Sally Shorkend op toer deur sy paleis op soek na 'n geskikte plek vir 'n foto. Hy laat hom gelate deur haar rondbeveel op sy troon terwyl hy grappig teenoor die ministers opmerk hoe sy haar tyd met hom neem.

Hy vergesel ons na buite om te groet. Op die trappe sit 'n pragtige jong vrou ongeërg sonder skoene plat op die vloer van die stoep en speel met 'n baba. Ons word voorgestel aan koningin Antfombi, voorheen prinses van Swaziland.

Ter afskeid word ons vriendelik uitgenooi om terug te keer vir 'n langer besoek.



# I am the custodian of the Zulu nation

Zwelithini Goodwill Ka Bekuzulu, King of the Zulu Nation, is one of only three monarchs in Africa. **HENNIE SERFONTEIN** interviewed him at his official residence at Nongoma

**Where did you grow up, Your Majesty?**

I was born into the royal family, but I grew up like any boy born in KwaZulu. I hunted with knobkieries with the other boys and we played traditional sports with sticks and so on. I passed all the stages that a boy should pass. I didn't know that one day I would be King of the Zulus - because it is not the Zulu custom to tell a boy what he will be one day. It was only when my father passed away that I knew I was the one who would be king. I took over my throne in 1971.

**Your Majesty, what does your Zuluness mean to you personally?**

Every King in the world is the seat of unity of his nation. By my surname I know myself to be a Zulu - a member of the nation founded by King Chaka. The Zulus are proud of what they are, because there is nobody who does not belong. Everybody belongs to his family.

**Are you not also a South African?**

I always wonder why people ask such questions. I am proud of being a Zulu, a Zulu in South Africa. Just as each and every Zulu, wherever he is in the Republic of South Africa, is proud of who he is as a Zulu. Just like any member of any other race group is proud of who he is.

**Are you the King of KwaZulu or the King of the Zulus?**

I am the King of every Zulu, no matter where they are. If there is a misunderstanding between Zulus, I have to go and speak to them, or else I have to send somebody to calm them down so that they can speak to each other. In 1990, when the people were fighting in Johannesburg, I took the initiative with my uncle, Paramount Chief Mdamasa, the President of Transkei. We went to Johannesburg to

stop the misunderstanding between the Zulus and the Xhosas. To stop people fighting is my role.

**Your Majesty, in your speech on September 7 in Pretoria at the federalism conference called by State President FW de Klerk, you referred to "the uniqueness of my position". Why is your position as Zulu King so unique, or more unique than that of other traditional leaders in South Africa?**

As the Zulu King I lead more than 7,8 million Zulus. Even though the colonialists tried by all means to denigrate the Zulu Kingship, the respect for and the importance of the Zulu King still exist in the minds of the people. Kings and leaders still pay tribute to the Zulu King. King Moshoeshoe brought feathers from Lesotho and sent delegates to the Royal House, to come and pay his respect. And the kings of the Swazi nation used to send presents, showing their respect for the Zulu King. Even the leaders of other race groups in this country know very well there is no other king in this Republic of South Africa, except the King of the Zulus. And as King of the Zulus I respect them as the leaders of other ethnic groups.

**What Zulu traditions would you wish to see preserved in the New South Africa?**

I would be very grateful to see Zulu people living together peacefully, loving each other - not hating each other - and concentrating on their development. As Zulus in a developing country we need to know where we come from. We need to know what we should do to contribute to a new South Africa. We all belong. So everybody should concentrate on development and not harass anybody.



**What boundaries would you as King like KwaZulu to have in the new South Africa?**

This must be cleared up when a new South Africa comes. I know we are a part of South Africa.

**How do you see your position in a new constitution? Should your position as King of the Zulus be legalized or constitutionalised?**

It will need to be legalized. I don't think that when people talk about the new South Africa, they mean that traditional things need to be changed. That would be wrong. That would mean that the new South Africa is going to be bad for everybody.

**And how do you see the position of the traditional Chiefs as regards the allocation of land in the new South Africa?**

That is problematic - because politics came after the traditional leaders. The negotiation of politics by politicians do not necessarily have anything to do with traditional leaders. Everybody is thirsty for land. I know my people don't have much land - not enough to do the things they need to do in the development of this country. In other areas, when the government bought land it was kept under the South African Development Trust, it was not given to the black people of this

country. The shortage of land is an important issue. I don't think the traditional leaders should be looked down upon when they demand more land. Their people need it and should get it.

**In your speech at Pretoria you insisted that you should be at Codesa, or a new Codesa - either personally or your representative. Why do you regard it as so important for the King of the Zulus to be at the negotiations?**

My brother, let us not forget that the land was taken from my own forefathers, my own ancestors. I am still there as their representative. If the situation is to be changed in South Africa, it is very important that I have to be at the negotiations. I am the one who lost the land of my people.

**In your speech you said you are above party politics. But there is a very narrow line between politics and party politics. Sometimes you are accused of being critical of the ANC, which you have attacked. Is that not a problem?**

I don't think claiming my land is politics. I am demanding what belongs to me.

**So if you go to Codesa you see it as reclaiming the land of your people?**  
I don't think anybody need be worried

about my presence as the recognized King of the Zulus. It is not politicians who have lost their lands. Politicians are doing their job - but I am the one who has lost my land.

**Do you see yourself as the custodian of the land of the Zulu people?**  
Of course. I am the custodian of the Zulu nation.

**Does that mean, at a regional or lower level, that the local Chiefs are also in charge of the traditional land of your people?**  
Actually the land is owned by the people. It does not belong to the King. The King is just there as the symbol of unity. If the King claims the land, he claims it for his people, not just for himself.

**Your Majesty, in your Pretoria speech you warned that you "are sensing a change in the mood of my father's people" and that "there is a restiveness abroad amongst the people". What did you mean?**  
When it comes to politics, I can see that there is a dislike of the Zulu people by certain other groups, even though we are not actually against what they believe. And provocation takes place - some people always point to KwaZulu and march because of KwaZulu. They want KwaZulu to be dismantled. I have to mention these things, or else I would be making a big mistake.

**Do you not think people want the dismantling of KwaZulu in the apartheid sense and not in the sense that you see KwaZulu?**

KwaZulu was not created by apartheid. Apartheid was the creation of Pretoria. It is very confusing when people call us a bantustan. Black people were here before Pretoria existed - and KwaZulu was there. And the Zulu people were not consulted when the Union of South Africa was created. And in 1961 when the Republic of South Africa was created, endorsing apartheid, even the people who were representing Natal decided to pull out of the negotiations, because they knew they had to consult the people they lived with - and there were no black people in the negotiations. Just white people. In 1960 the people in Natal nearly broke out. Those people who say that the homelands, I mean the self-governing states, are creations of Pretoria are wrong. We were there long before the white man had set foot in this country.

**Are you worried about the position of the Zulu people in a new South Africa?**

Well, if we are being pushed aside, it is very worrying. Nobody is seeing to the interests of the Zulu people in the negotiations. This actually tells the Zulu people their future is being threatened by the new dispensation taking shape in this country.

**Regarding the violence in Natal, do you in your capacity as King have a special role to play to bring people of the ANC, Inkatha and others together? Yesterday Mr Mandela made an appeal to you, saying: "We ask His Majesty to use his immense powers to lead us in an effort to end this killing, and we trust His Majesty**

**will note our concern and respond to our plan." He also appealed to all traditional leaders in KwaZulu to support any efforts that you might make in the search for peace.**

This is a very sensitive issue. Dr Nelson Mandela may have said that, but nothing has reached me. But I have just heard that...

**Sorry to interrupt, Your Majesty, but yesterday he explained that he wanted to fax the speech to you, but somehow it couldn't go through.**

It was not formally arranged. I am not against what he said. But what puzzles me is that it is political party followers that are fighting. They are being led by their own political leaders and my people who are being killed belong to political parties. And then his appeal. I think he should have referred it to his own followers, to stop this fighting.

**Mr Mandela's speech was very conciliatory, if I may place it in context. It was almost a repudiation of speeches by Harry Gwala and Peter Mokaba. I think he said, if I remember correctly, he doesn't believe that MK was involved. If they are involved they would be kicked out. He said the death of one man doesn't give people the right to continue with the violence over the bodies. What you are actually saying is that the violence in Natal is a political problem, between supporters of the two main parties who also happen to be Zulus and as Zulus they are your people.**

That is true.

**Could you not play a role in getting the political leaders together on a regional level or whatever, to start somewhere on the road to peace?**

If he had just asked long ago come to come and pay his tribute to me, this problem wouldn't have been there.

**At this stage the interview is interrupted by KwaZulu cabinet minister Dr Dennis Madide. (See page 14**

**To return to my question - regardless of what Mr Mandela said yesterday and without asking Your Majesty to respond to him. Is the situation not so serious that something must be done, to prevent a circle of violence just going on?**

Let me put this.....

**I am not trying to trick you into some response to Mandela.**

I don't think I can allow myself to be tricked by anybody. You know Mandela was speaking at the funeral - and it is my people that have been dying all these years. To make such an appeal at the funeral disregards our respect for royalty. But the thing that worries me is that Mr Mandela should make such an appeal while I am still looking for him to iron out some other misunderstanding. The person that asked to come and pay his tribute to me has never kept his promise.

**I do not follow what you say now.**  
Mr Mandela has never kept his promise to come and see me as we have asked. To come and visit me.

**Was there a prior arrangement at some other time that he was supposed to come and see you?**

Yes, and then he didn't turn up - that is known all over. But for the sake of your question I thought it would be wise for me to touch on this thing. I had expected that meeting to be a discussion on the motivations of creating peace throughout South Africa not for Natal only, but for the whole of South Africa. It didn't happen.

**Was that the meeting that was supposed to take place sometime last year?**

In May last year. No, not last year - it was in 1990.

**Alright, I understand your position then. May I just ask Your Majesty a last question? About 8 000 people have died in the last seven to eight years, and are still dying at the rate of a hundred or more a month. What do you as leader of your people think must or could be done immediately? What do you think the National Peace Accord or the KwaZulu-Natal Resolution Committee should do?**

I think what has been done by the State President, sending in the troops down south, is the solution - because they are the people that are empowered to control the situation. They are still in charge of the problems of this country. Where there is any revolt taking place they used to be there. Apart from that I have been appealing to my people all these years to go for peace. But what I would be happy to see, is Dr Nelson Mandela and the Chief Minister of KwaZulu getting together and sorting this problem out. Because the people that are fighting are Inkatha and the ANC which are their followers.

**So it is a tragic fight between fellow Zulus with each other? Very much like the Afrikaner split among the Conservative Party and the National Party?**

But they are not fighting. The permutations are not the same as with my people - that they should just kill each other. That is different. I don't think that we can take something that is different and compare it...

**No, I was trying to understand in terms of my own background. Even though there is no comparable violence among Afrikaners, many of the arguments which I have picked up from people here in Natal from the Inkatha side or from the ANC side - for instance the question of symbols and culture and identity - are reflected in Afrikaner history. As an outsider trying to understand I just see some similarity. Of course it is not all the same.**

Actually the Zulus have never fought for their Zuluness. It is just politics that have made them fight. Provocation is taking place. That is what makes my people find themselves being their own enemies.

**In that sense you are in a real unique position - of being above politics, totally out of this sort of thing. Don't you have this unwritten power which nobody else has? Can you not use it**

**to get the political leaders together, so that the followers can obey?**

There is something that people should understand: the Zulu nation was not formed by politics or politicians. We are talking about two parties here who are fighting, who have their own leaders, who must get together. The Zulu people themselves are not fighting their Zuluness. It is just this political problem that is taking place. So the two political leaders should get together. The problem is not with all the leaders in this country, it is just with two political parties which need their two political leaders in the end to get together and sort some problems out.

**But can you, as a neutral and highly respected person, not bring them together? You know how politicians are.**

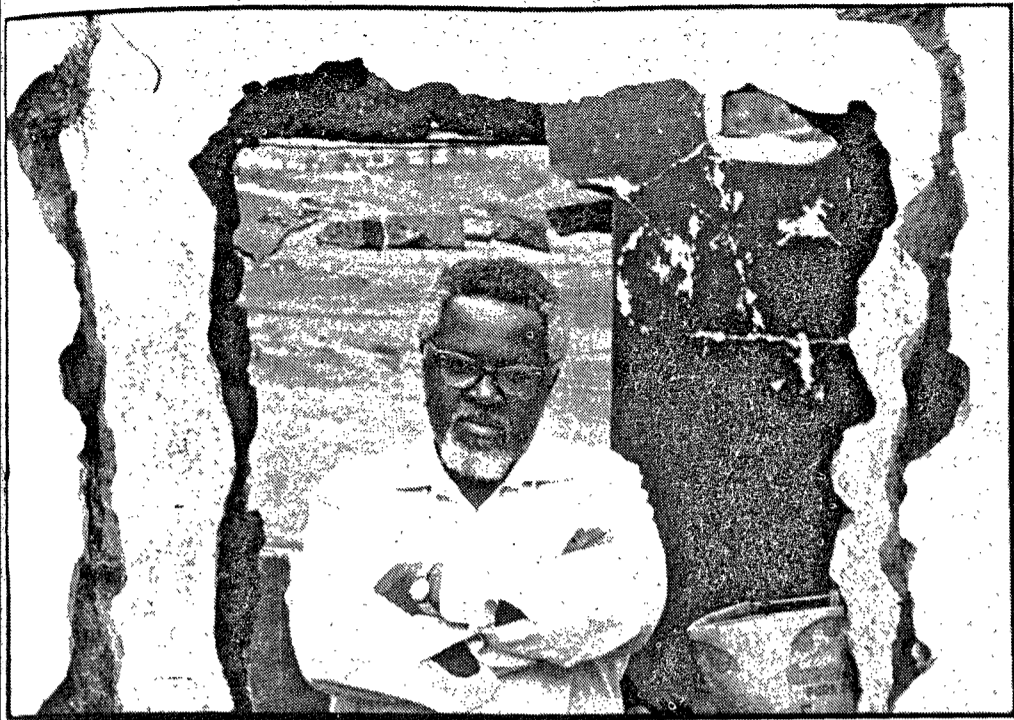
It is very difficult to bring the two bulls together if they do not want to meet. As the King of the Zulus, I am not the king of a political party. I must emphasize this because I know some newspapers try to line me with Inkatha. My people are affiliated to Inkatha, but also to the PAC, Azapo, the ANC. I am King to all these people. I do not belong to any party.

I do not know how I must account this. Buthezi and I are relatives on both sides. My grandmother, my father's mother, comes from our Chief Minister Buthezi's family. My mother was the cousin of the Chief Minister. And my mother married his first cousin on my father's side. So now I wonder how I must wrap this thing and clear it out. I am being blamed for my family ties. It happened that he is my Prime Minister and I am his King. He leads my people politically and he is the leader of a political party. That is where the problem is with me. People always line me with Inkatha, but my people in all political parties need me. I will not hurt any of my people belonging to any other party. I called my people together in Durban in 1989 and sought peace amongst them. And then I had to go to Johannesburg and speak to my people seeking for peace. And then when things started to get quiet in Johannesburg and all race groups were thanking the initiative I had taken, then provocation took place again. Politicians were not in a position to solve that problem in Johannesburg at that time. I am not thanked for that. I will never do anything for which one day I will not be thanked. But then politicians are going to say we have done this. I will do something that my people will thank me for. Not something that somebody will be thanked for.

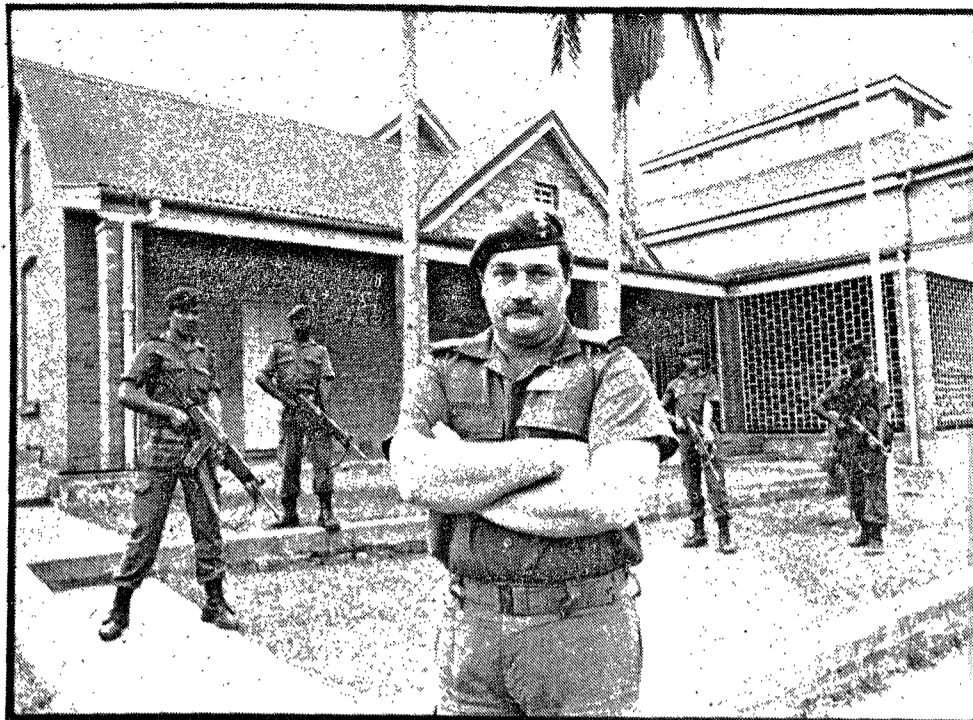
**Just a last question, Your Majesty. Are you not going to respond at all to the statement Mr Mandela made yesterday because of the occasion that it was made at?**

That was not a formality - it was just a statement, just blown to the people, not concerning me as King of the Zulus. In our tradition that is not the way to say something - to pass a message on to the King. That is not the way.

**SEE PAGE 14**



Samuel Njilo van Inkatha by die bouwal wat eens sy huis was



Kmdt Koos Prinsloo van die Weermag voor sy hoofkwartier in Richmond

# kroniek uit 'n slagveld



'n Besoek aan Pietermaritzburg en omgewing die afgelope week het **HENNIE SERFONTEIN** diep onder die indruk van die werklikhede en die kompleksiteit van die konflik in Natal gebring

**SOOS** dikwels die geval in die soeke na die "waarheid", word 'n mens tot beskeidenheid gedwing en besef jy dat dinge nie so simplisties is as wat ons politieke waarnemers vanuit 'n ivoortoring in Johannesburg geneig is om te dink nie.

Dit was 'n week van verdere dood en verwoesting, van die aankoms van groot getalle van SAP- en SAW-magte, van ANC-inisiatiewe om 'n vredesformule te vind, van verdere politieke konfrontasie tussen ANC en Inkatha waarby selfs die Zoeloe-koning regstreeks betrek word en 'n sentrale figuur in die konflik kan word.

Maar tussen al die hoë politiek deur, bly dit die gewone mense, veral die vroue en kinders, wat vasgevang is in die sinlose spiraal van geweld. Dis hulle wat die prys moet betaal vir die leiers se onvermoë om 'n politieke oplossing te vind.

Die begrafnis van Reggie Hadebe verlede Sondag het op eenvoudige wyse die hartseer verhaal van Natal geïllustreer. Sy verwagte weduwee, haar hartseer agter 'n sluier verberg, was vergesel van haar ses klein kinders waarvan die oudste

slegs twaalf is. Die vier dogtertjies was soos engeltjies in wit met wit strikkies in hul hare. Die jongste enetjie en haar twee boeties het later spontaan voor hul moeder begin rondspeel, met mekaar gestoei en kort-kort ongeduldig by hul moeder probeer opklim, onbewus van die pyn van die oomblik.

Dié roerende toneeltjie is intens deur Nelson Mandela 'n paar treë verder vanaf die verhoog dopgehou, met 'n glimlag wat van tyd tot tyd op sy andersins ernstige gesig deurbreek.

## DINSDAG 3 NOVEMBER

'n Besoek aan Nhlalakahle, die swart township van Greytown saam met Pierre Cronjé, ANC-LP vir die kiesafdeling. Die naam van die township beteken "bly lekker" - inderdaad die geval na die konflik van byna vier jaar waarin sowat 300 mense, die meeste jong comrades, vermoor is.

Vir Cronjé dien dié township as gevallestudie wat onomstootlik bewys dat samewerking, openlik of klandestien, tussen senior polisie-offisiere en die Inkatha-

warlords ten grondslag van die geweld tot dusver was.

Anders as die meeste politici, sogenaamde akademiese waarnemers en selfs joernaliste, was Cronjé male sonder tal die ooggetuie van gevegte en veral die rol van die polisie, of meer spesifiek hul doelbewuste gebrek aan optrede.

Cronjé sê die township is 'n voorbeeld van hoe 'n paar swart raadslede saam met enkele Inkatha-warlords vir 'n aantal jare 'n ystergreep op die gemeenskap gehad het, openlik mense aangeval en vermoor het sonder dat die polisie ooit 'n vinger gelig het - niesteenstaande herhaalde persoonlike intervensies van sy kant en toesprake in die parlement wat op Staatspresident FW de Klerk se dowe ore geval het.

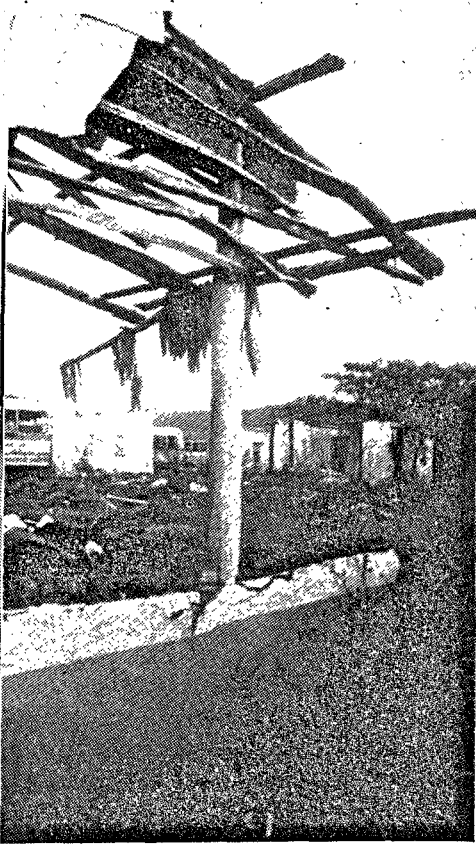
Geografies is dit 'n klein, digbevolkte township van sowat 5 000 mense waar almal mekaar ken en niks verborge is nie. Vanaf 'n bepaalde uitsigpunt kan 'n mens die hele township sien. Talle van die huise is nog verwoes of dra die littekens van petrolbom- en ander aanvalle.

Met op 'n paar uitsonderings na het die meeste aanvalle openlik gebeur en is die aanvallers dikwels uitgeken. Cronjé en die plaaslike inwoners wys die plekke uit waar die een of ander insident plaasgevind het, gee besonderhede van die gebeure met die name van die aanvallers en die belhamels.

"Hier het ons gesit. Daar is die huis vanwaar die Inkatha-warlords gereeld openlik met gewere op die stoep gesit het en comrades gedreig het," vertel 'n inwoner.

Die huis van Timothy Zondi, een van die berugste warlords met talle moorde op sy kerfstok, waar 'n stuk of ses Inkathavegters permanent gewoon het, word uitgewys.

Solomon Mzolo, 'n voormalige Anglikaanse leke-prediker en tans voorsitter van die ANC, wys na 'n plek op die sypaadjie: "Hier het ons gestaan. Daar op die hoek," en hy wys na 'n plek 30 meter verder, "het die polisie by geleentheid openlik gewere en ammunisie aan Inkathavegters gegee waarna daar tien minute later in helder daglig openlik op comrades



Een van die mees algemene gesigte in die Pietermaritzburg-gebied

geskiet is." En so het dit jaar vir jaar aangegaan tot die SAP twee jaar gelede vir die soveelste keer Cronjé se persoonlike versoek by die polisiekanthoor geweier het om teen dronk warlords op te tree wat helder oordag besig was om 'n massa-aanval te beplan.

Cronjé vertel: "Uit vrees kon die ANC-ondersteuners, wat slegs een vuurwapen met drie koeëls gehad het, nie langer wag nie. 'n Skoot is oor 'n lang afstand geskiet en een van die warlords op die stoep is dood. Dieselfde middag het die warlords uit die dorp vertrek. Toe sy bondgenoot, die plaaslike bevelvoerder, dieselfde tyd verplaas is, het vrede uitgebreek."

Mzolo, 'n vriendelike man met 'n baard, gee talle voorbeelde van samewerking tussen die polisie en Inkatha. "Die oomblik as die polisie in die aand jou huis vir wapens deursoek, volg daar byna sonder uitsondering binne minder as 'n uur 'n Inkatha-aanval op jou huis. En onmiddellik ná so 'n raid moet jy jou huis deeglik deursoek omdat hulle by verskeie geleenthede 'n AK 47-patroon of 'n ou pistool êrens geplant het."

Hy praat rustig in sy huis waar daar nog baie gate in die mure en die dak is. Sy 15-jarige seun is in 1987 helder oordag koelbloedig deur Zondi vermoor. Tog vertel hy van talle gesprekke wat hy daarna met Zondi gehad het in 'n poging om 'n vredesooreenkoms te bereik. Hoe kan hy met sy seun se moordenaar praat?

Hoekom nie, sê hy. "Niks kan my seun terugbring nie. Maar 'n vredesooreenkoms kan verdere lewensverlies verhoed."

Zondi is een van 'n aantal warlords op 'n lys wat Mzolo aan my wys. Met gedetailleerde besonderhede van moorde, insidente en ooggetuies. Die polisie het wel teënsinnig 'n paar van hulle aangekla, maar hulle is later triomfantelik op borg vrygelaat, waarna niks gebeur het nie.

Maar vandag is Nhlalakahla 'n vesting

van die ANC met geen Inkatha-teenwoordigheid nie, danksy die brutaliteit van die warlords. Die atmosfeer is ontspanne en vriendelik, en oral waar Cronjé beweeg, word hy toegewuif, gegroet en gestop om 'n woord te wissel.

In die middel van die vredesoases staan 'n massiewe polisiekanthoor wat in April gebou is - met 'n groot getal polisiemanne vir wie daar nou geen werk is nie.

## WOENSDAG 4 NOVEMBER:

Phillip Powell - eers regse studente-leier, toe veiligheidspolisieman en nou verteenwoordiger van die KwaZulu-regering in Pietermaritzburg - neem ons na Phateni, 'n landelike swart gebied in KwaZulu, 70 km suidoos van Pietermaritzburg.

Dit is een van ses sulke gebiede wat uitgestrek lê tussen die pragtige valleie en heuwels buitekant Richmond, waar baie van die bitterste konflik die afgelope jare en tans nog sporadies plaasvind.

Phateni is die plek waar die plaaslike hoofman, Mafika Dhlamini, volstrek weier dat ANC-vlugtelinge na hulle huise mag terugkeer alvorens hul lojaliteit aan hom sweer. Daar is onlangs op vlugtelinge wat wou terugkeer in die teenwoordigheid van buitelandse waarnemers geskiet.

Powell word vergesel van twee gewapende wagte, een met 'n R1-geweer, en hy self dra 'n rewolwer. Daar was al verskeie aanvalle op Powell se lewe en in Mei is hy helder oordag in die township Imbali buite Pietermaritzburg in die been verwond.

Die 55-jarige Samuel Njilo, 'n predikant van die Ethiopiese kerk en vurige Inkatha-ondersteuner, het twee jaar gelede na sy geboorteplek teruggekeer nadat hy beide sy vader en broer in die konflik by Folweni verloor het.

Hoog teen die hang van 'n heuwel wat uitkyk oor een van die vrugbare valleie - waar grusame goed soos dood en geweld eenvoudig onmoontlik en absurd lyk - het ons 'n lang gesprek oor die situasie in Phateni, oor Zoeloe-politiek, en die klaarblyklike sterk invloed van die Zoeloe-tradisie.

Hy vertel dat daar nog voortdurend sporadiese gewapende aanvalle deur ANC-ledes is, soms helder oordag. Hy wys na 'n onbewerkte stuk land aan die hang van 'n heuwel, waar daar weens die oorlog nie meer geploeg kan word nie.

"Die vyand kom doer vanaf Ndaleni, anderkant daardie hoogste heuwels," en hy wys met sy vinger na die kim van die heuwel so ses, sewe km hoër op. Hy was nie self teenwoordig toe die vlugtelinge toegang geweier is nie en weet nie hoekom daar op hulle geskiet is nie. Maar hy vertel dat die comrades 'n jong kreupele tydens dieselfde voorval vermoor het.

Maar oor die aard van die konflik is hy baie uitgesproke. Dit woed omdat die ANC en comrades nie die Zoeloe-tradisie erken nie. Hy hou voet by stuk dat, volgens Zoeloe-tradisie, jy nie na 'n gebied kan teruggaan sonder toestemming van die hoofman en erkenning van sy gesag nie. "Trousens, die ANC-mense het slegte maniere openbaar toe hulle gevlug het sonder om hom in te lig."

Njilo vertel dat hulle die stelsel van die Amakosi en die hoofman erken en dat hulle gehoorsaam moet word. Hy beskuldig die ANC-jeugdiges daarvan dat hulle die Zoeloe-tradisie ignoreer. Hy verwerp beweringe dat die hoofman ondemokraties optree en nie verkose is nie.

"So what. Sy pa was 'n hoofman, sy oupa was 'n hoofman en sy oupagrootjie en dié se voorvaders was almal hoofmanne. Die hoofman is 'n man bo ons almal. Hy beheer die plek. Hy gee ons die wet, hy vertel ons wat ons moet doen. Hy is 'n man van gesag. Hoofmanne het beheer wat afkomstig is van Ulundi onder die KwaZulu-regering. Ons het ons koning en die hoofmanne is onder hom en hulle beskerm ons tradisie."

As 'n man van God glo hy vrede is ooit moontlik? "Vrede is slegs moontlik as Nelson Mandela en hoofminister Buthelezi saam kan praat, want dis hulle organisasies wat mekaar doodmaak. Hulle is ons vaders. As kinders baklei en die twee vaders sê dit moet stop, dan sal dit ophou."

Maar hy hou vol: Die kern van die probleem is "as dat die ANC tsotsi's geen maniere het nie. Dis hulle skuld omdat hulle die hoofman nie wil erken nie."

Later op pad terug sê Powell, nou besig met sy doktorsgraad in die politieke wetenskap: "Die kern van die konflik is een tussen tradisionalisme en modernisme. En omdat die oorgrote meerderheid van die Zoeloes tradisioneel is, weet ons dat Inkatha 'n verkiesing teen die ANC sal wen."

'n Gesprek met Tembzi Zondi, die gesellige 38-jarige shopsteward van Saccawu in my hotelkamer. Sy werk in die kombuis van die hotel en is polities baie bewus. Self woon sy in 'n ANC-gebied in Imbali, haar huis is al by geleentheid aangeval, en sy dien op die ANC-bestuur as sekretaris van die vroueliga.

Hoewel sy die aanvallers herken het, het sy die saak nie by die polisie aangegee nie. "Dit help nie om na hulle toe te gaan nie. Hulle doen niks want hulle ondersteun die IFP."

Is daar 'n oplossing? "Dit sal slegs gebeur as Buthelezi en Mandela praat om te wys dat hulle ernstig oor die geweld is. Dan sal hulle volgelinge besef dat hulle die nonsens moet laat staan."

Maar sy verwerp beskuldigings dat sy nie 'n tradisionele Zoeloe is net omdat sy die ANC ondersteun nie. "Shaka-dag is vir my belangrik, en ek weet dat ek 'n Zoeloe is."

## DONDERDAG 5 NOVEMBER:

Pierre Cronjé vergesel ons na Ndaleni, die swart township net buite Richmond wat hoog op 'n plato op die valleie uitkyk na Phateni, die Inkatha-gebied 'n aantal kilometer daarvandaan. Ndaleni is 'n ANC-vesting. Dié keer is Cronjé vergesel van 'n lyfwag. Na die moord op Reggie Hadebe het die ANC besluit dat hy en ander leiers in die gebied permanent deur 'n wag vergesel moet word.

Tot my verbystering is daar aan die kant van die uitgestrekte township op die rand van die heuwel 'n niemandsland van 'n kilometer en 'n half wyd. Daar is honderde

beskadigde huise, ruïnes en uitgebrande busse en huise staan orals. 'n Gesig wat 'n mens laat dink aan tonele van Oos Berlyn in 1964.

In die oorlog aan die begin van 1991 is byna 150 mense dood, honderde gewond met 40 000 vlugtelinge uit die gebied. Tienduizende istans elders in Natal versprei, hul lewens onherroeplik ontwig.

Vir Cronjé is dit miskien die ergste gevallestudie van polisie-betrokkenheid by Inkatha-aanvalle deurdat hulle die oë toegemaak of berekend uit die gebied verdwyn het wanneer 'n aanval op sy hoogtepunt was.

Cronjé was vanaf die eerste dag van die aanvalle 'n ooggetuie van die tragiese gebeure, was dosyne kere daar en vertel in detail van vergeefse beroepe op die polisie, die weermag en die regering om in te tree. Hy beskryf hoe hy gestaan en kyk het hoe gewapende impi's helder oordag vanaf Phateni tydsaam opruk, 'n paar honderd meter van hom af verbybeweeg, op mense skiet en sistematies huise aan die brand steek - óf die polisie kyk toe op 'n afstand óf verdwyn eenvoudig op kritieke oomblikke.

Cronjé se weergawe is 'n verdoemende aanklag teen FW de Klerk self en teen sy veiligheidsmagte, gebeure wat Cronjé vergeefs in die parlement geopper het. Vir my was die skok van die gebeure om te dink dat ek as 'n redelik ingeligte joernalis in Johannesburg vaagweg bewus was van die gebeure, maar nooit die omvang besef het en die sistematies verskroeiende aardtaktiek van die polisie-ondersteunde warlords besef het nie.

Dit wil voorkom of die hele konflik in Phateni en Ndaleni regstreeks voor die deur van die hoofman en warlord Mafika Dhlamini gelê kan word. Die ANC-vlugtelinge uit Phateni is die regstreekse gevolg van 'n dekreet van die hoofman dat niemand die skool mag bywoon as hy nie 'n Inkatha-lid is nie.

Dieselfde hoofman word direk verbind aan meer as 30 gevalle van moord en by ten minste een slagting in die aanval op Ndaleni waarin 14 mense vermoor is. Eersdaags verskyn hy in die hof op 'n dosyn aanklagte van moord.

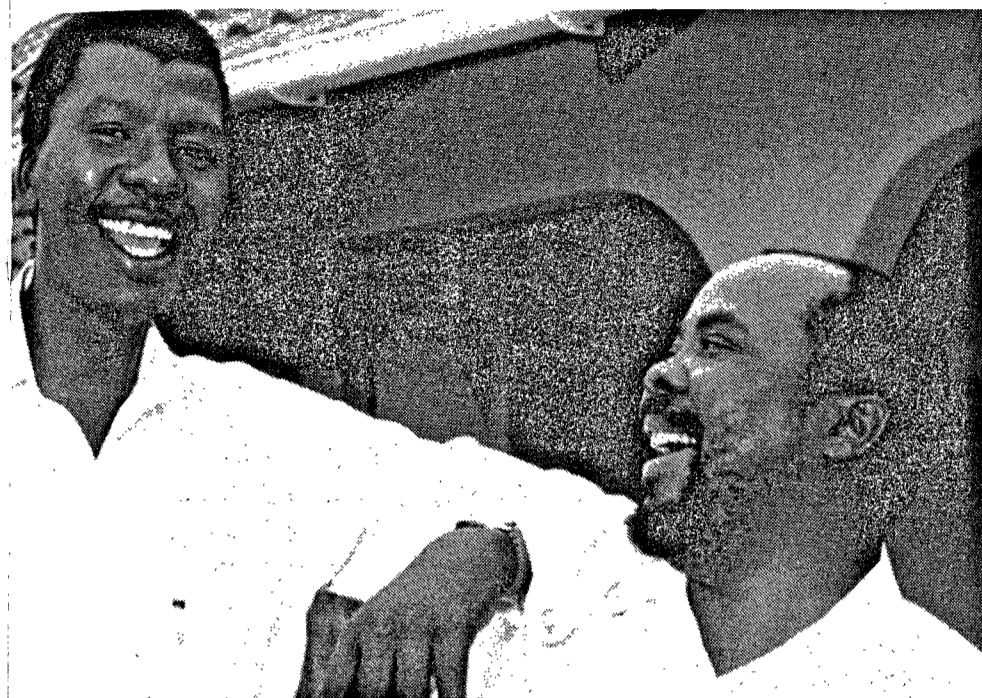
In die nabygeleë blanke dorpie van Richmond het die stadsraad die polisie-propaganda geglo. 'n Bevel is uitgevaardig dat die Indiërbevolking moet ophou om tente en voedsel aan die duisende vlugtelinge uit Naledi te verskaf "omdat hulle deel was van 'n beplande ANC-veldtog om die blanke dorp oor te neem".

## SATERDAG 7 NOVEMBER:

Die versterkings en gewapende patrollies is orals te sien in Richmond. In informele gesprekke met weermagoffisiere en gewone manskappe is dit duidelik: hulle het nie 'n benul van wat hulle moet doen om die voortslepende geweld te stop nie.

Want dit gaan beslis nie deur gewapende weermagpatrollies gestop word nie. Slegs 'n politieke oplossing op die hoogste vlak gaan dit beëindig.

# Dié twee verdien die Nobelprys



Mishack Radebe en Siphon Mlaba... deur Nelson Mandela gelukkig

**AS** daar ooit twee Suid-Afrikaners is wat die Nobelprys vir Vrede deur en deur verdien, is dit Mishack Radebe, 47, en die Siphon Mlaba, 42.

Hulle is onderskeidelik die voorsitters van die ANC en Inkatha in Mpumalanga, 'n uitgestrekte township in die aanloop tot die Vallei van 'n Duisend Heuwels, halfpad tussen Pietermaritzburg en Durban.

Hulle het reggekry wat niemand ooit gedink het moontlik is nie, naamlik om een van die mees konflik-geteisterde gebiede van die laat jare tagtig tot 'n model van standhoudende vreedsame naasbestaan tussen die ANC en Inkatha uit te bou.

Vanaf 6 April 1990 - nogal 'n simboliese datum - het daar nog nie weer 'n enkele politieke moord plaasgevind nie.

Geen wonder dat die politieke tweeling aan die begin van die jaar die Coretta King-toekenning vir vrede van die Amerikaanse ambassadeur in Suid-Afrika, William Swing, ontvang het nie.

Dit is dus begryplik dat Nelson Mandela, die president van die ANC, tydens die begrafnis van Reggie Radebe verlede Sondag, hulle geluk gewens het en gesê het: "Die hele land put groot inspirasie uit die voorbeeld wat die mense van Mpumalanga en die leiers van beide die IFP en die ANC in dié gebied gestel het."

Maar dit is duidelik iets wat nie sommer so vanself gebeur en uit die lug geval het nie. Die sleutel tot hul suksesresep is die baie spesiale vonk wat tussen dié twee besonderse mense - albei eerlike, opregte grassrootsmense sonder malle politieke ambisies - bestaan.

Deur hulle het die woorde van die bekende Natalse joernalis Khaba Mkhize waar geword: "Natal het die peace lords nodig en moet die warlords verwerp."

Die warmte, die persoonlike

toegeneëndheid tussen die twee het duidelik uitgestraal toe ek hulle verlede Sondag voor Radebe se huis ontmoet.

Laasgenoemde het pas van die begrafnis in Pietermaritzburg teruggekeer. Jillend, laggend omhels die twee mekaar. Met groot smaak vertel Radebe hoe Mandela kaalkop vir Harry Gwala gerupideer het en die mense van Mpumalanga gelukkig gewens het. Gwala het in die verlede in snedige opmerkings gesê: "Die vredesooreenkomst bestaan slegs tussen Radebe en Mlaba en nie tussen die ANC en IFP nie."

Beide leiers kry sterk teenstand van heethoofde uit eie geleedere wat vrees dat die plaaslike vrede hul eie ambisies aan bande mag lê.

Mlaba sê: "Die IFP hardliners sê dat vrede met die ANC beteken dat ek hul opdragte uitvoer." Hy vertel dat hy Radebe in 1990 die eerste maal ontmoet het. "Ek het gewet ek het met 'n eerlike man te doen, anders as ander ANC-lede wat nie wandade van hulle eie mense wil erken nie. Hy het geredelik foute aan hul kant toegegee. Hy was anders as andere wat slegs wil onderhandel om die strategie van hul opponente vas te stel."

Radebe vertel: "Ons mense was moeg vir geweld. Op gesamentlike ANC-IFP-vergaderings stem ons nooit. Dit maak nie saak of daar soms 20 IFP en slegs 3 ANC-lede is nie, of omgekeerd nie. Soms is Siphon vir ses of sewe agtereenvolgende kere die voorsitter van die vergadering. Sulke beuselagtighede staan nie in die pad van besluite nie."

Weens hul samewerking is daar enorme vordering gemaak om geriewe soos teerstrate te verbeter, skole en ander geboue te herstel. Vroeg in Desember vind die eerste geskiedkundige gesamentlike massa-byeenkoms plaas.



Beauty Ngcobo... ondanks die leiers se vrome uitsprake word "ethnic cleansing" onuitgesproke deur beide kante as gewettig beskou

## Albei kante gebruik dié genadelose strategie

**DIE** 46-jarige Beauty Ngcobo is een van die tien duisende slagoffers van Suid-Afrika se eie "ethnic cleansing"-strategie wat ondersteuners van beide die ANC en Inkatha genadeloos en wreed op grassrootsvlak toepas.

Dit ten spyte van die vrome uitsprake van die leierskap tot 'n verbintenis tot vrede. Blykbaar word "ethnic or political cleansing" onuitgesproke deur beide kante as gewettig beskou.

Die skraal weduwee met 'n trotse fynbesnede gesig en moeder van vier is in eie reg 'n Inkatha-leier wat te 2553 Ngingizweg in fase twee van Imbali buite Pietermaritzburg woon. Haar omstredende man, ZD Ngcobo, 'n Inkatha-leier, plaaslike raadslid en volgens die ANC 'n warlord, is op Nuwejaarsdag 1991 koelbloedig voor haar oë helder oordag in 'n wegneem-restaurant in Pietermaritzburg vermoor.

Die afgelope 22 maande was sy, haar kinders en haar huis feitlik weekliks die teiken van aanvalle deur jong comrades, met vuurwapens, petrolbomme en klippe. Sy is reeds een maal in die bene verwond.

Verlede Vrydagaand toe ons veronderstel was om haar te besoek, is daar weer op haar huis geskiet.

Die volgende oggend, terwyl sy die skade en koeëlgate uitwys, word skote nie ver daarvandaan nie, gehoor. Volgens die kinders was dit 'n aanval op 'n ander Inkatha-familie daar naby.

Moedeloos vra sy: "As die mense my maar net sal vergewe, sal ek God daarvoor dank. Maar ek weet nie eens waarvoor om vergifnis te vra nie." Sy sê die grafsteen van haar man is reeds drie keer verwoes.

In gesprekke met beide ANC-leiers en grassroots-ondersteuners word gesê haar "sonde" is dat sy in 'n ANC-gebied woon. Een jong Imbali-comrade sê: "Ons weet dis verkeerd om op haar te skiet. Miskien moet mens met haar praat om weg te trek." Sy is bereid om te verkoop, maar sy kry nie 'n koper nie.

Toe eers besef ek wat dit beteken as daar van ANC- en Inkatha-"gebiede" gepraat word. Albei kante aanvaar jy soek moeilikheid om in 'n ander se gebied te woon. En as jy dit durf waag, moet jy swyg en nie 'n politieke aktivis durf wees soos die weduwee Ngcobo nie.

Toe ek 'n ANC-leier konfronteer met hulle oorlog teen onskuldige vroue en kinders, sê hy sinies: "Weet jy wie sy is? Sy is die beste skut in die omgewing, was self betrokke by aanvalle en haar huis word gebruik vir wapensmokkelary in samewerking met die polisie."

In Mpumalanga het Mishack Radebe en Siphon Mlaba die ANC- en Inkatha-leiers respektiewelik, vir my uitgespel dat hulle nou daadwerklik besig is om die idee van "political cleansing" teen te werk. Hulle is besig om aan hul ondersteuners uit te spel dat daar nie gepraat moet word van ANC- en IFP-gebiede nie. Elke groep het die reg om waar hy ookal woon, politiek aktief te wees, openbare vergaderings te hou en sy party se saak te bevorder.

Maar ek is bevrees daar gaan nog duisende slagoffers soos Beauty Ngcobo wees voordat die partye daarin sal slaag om die onmenslike strategie ingegryf in die gemoedere van hul ondersteuners, uit te wis.

# 'Hang on! Let us put you straight'

While interviewing the Zulu King, **HENNIE SERFONTEIN** referred to Nelson Mandela's appeal to the King the previous day to intervene in the Natal violence. Two KwaZulu cabinet ministers - Dr Dennis Madide and L Majila - were so upset by this reference that they interrupted the interview. Here is what they had to say

**MADIDE:** I do not want to spoil a formal interview - but do you realize that Mandela's speech was really tongue in cheek? When the violence was at its height the ANC asked De Klerk to assume enormous powers. Now it has asked the King to use his enormous powers to stop the violence. But the ANC's official line is that the violence takes place in Natal because there is no free political activity. Obviously they are afraid that His Majesty and traditional leaders are preventing free political activity. Thus when Mandela made the statement yesterday he may have fooled some people. But we are not fooled. He is actually dragging His Majesty the King in, to have a solution to stop the violence.

**SERFONTEIN:** I don't believe I must get involved in an argument. I'll come back to you later. I would like to hear what His Majesty has to say. I can only say this - that I was sitting there yesterday listening carefully, all one can't do as a journalist in politics. I totally disagree with you. I think Mandela was deeply sincere.

**MADIDE INTERRUPTS** - but Serfontein continues: When you listen to speeches it is not only the speech, it is also the body language. He bluntly repudiated the militant speeches of Peter Mokaba and Harry Gwala and obviously did not associate himself with the derogatory remarks about Chief Minister Buthelezi. Afterwards communists and ANC supporters welcomed his repudiation. You are entitled to attack him politically but I did not interpret his appeal to the King as you do. He was actually defying his youth league, he was defying the man who was the darling of the ANC in Natal. But I don't want to draw His Majesty into this sort of argument. I just come back, regardless of what his motive is - you see the ANC says Chief Buthelezi does not want to talk because he has got a hidden agenda when he wants to see Mandela. You people say Mandela makes a suggestion because he has a double agenda. Each one accuses the other one. There may well be an element of truth in these allegations. But has the time not come, is the situation not so serious that, whatever the political leaders' agendas are, Your Majesty should say: For God's sake, let me phone the political leaders in Natal, and say you sit here and you sit there - and let's start talking to get through to the people?

**MAJILA:** I want to say something before you proceed with the interview. If you have a message to convey to the King of the Zulus, in our culture that is not the way you do it. In terms of our culture, if you have any message to convey, if you have any issues or scores to settle, you first of all bury the dead. And thereafter you sit down and talk. Now the occasion itself nullifies the message to the King.

**SERFONTEIN:** I hear what you say, but don't misunderstand me: I was not defending Mr Mandela's appeal to His Majesty. I was just placing his remarks in context: he hammered his own people.

**MADIDE:** But he didn't hammer his own people.

**SERFONTEIN:** If there are problems about the appeal to His Majesty, I am not qualified to talk about it.

**MADIDE:** Mr Serfontein, the ANC is a strategically created and manipulated party. They do things in stages, with a plan. But when Mr Mokaba made those statements and Harry Gwala made those statements, and then Mandela appeared to be repudiating them, he then gets the credit that he is the man of peace. He goes up to the Transvaal and he makes a speech castigating the King and the Zulu people. Let me ask you....

**SERFONTEIN:** But I don't want to get involved. I think it is unprofessional. I am neither defending the ANC nor criticizing them. I am trying to find out.

**MADIDE:** This is actually the crux of the violence. He knows how he should get hold of His Majesty to talk to - but he makes a public display of it, and with all his smiling and waving, you know.

# brolloks

## JA'K. DIS MOEILIKE DEFINISIES DIÉ

"Geen syfers oor sterftes van mense in polisie-aanhouding gaan meer deur die SA Polisie verskaf word tot tyd en wyl 'n behoorlike definisie verkry is oor presies wanneer iemand in polisie-aanhouding dood is nie." - Nuusberig na aanleiding van 'n polisie-verklaring.

**DIS** nou 'n taai tameletjie. Daar is verskeie aspekte wat gedefinieer moet word: a) wat beteken die begrip "iemand", b) wanneer is dié "iemand" 'n lid van die spesie homo sapiens, c) wanneer is iemand 'n polisieman, d) wat is die Suid-Afrikaanse Polisie, e) wanneer is 'n mens dood, e) wanneer is iemand in polisie-aanhouding (byvoorbeeld: is dit wanneer e) (i) wanneer hy/sy gearresteer is, e) (ii) wanneer hy/sy in dié aanklagtekantoor is; e) (iii) wanneer hy/sy in 'n polisiecel is; e) (iv) enigee van bogenoemde; e) (v) al bogenoemde saam), f) is die begrip "presies" 'n eksakte begrip al dan nie, g) wat is die grense van die begrip "behoorlik", en h) wat is die definisie van 'n definisie?

Só 'n eksistensiële krisis is volgens Brolloks se mening genoeg rede om alle inligting oor sterftes in polisie-aanhouding vir ewig geheim te hou.

## GERRIT, STOFFEL - WIE'S VOLGENDE?

**'N SKEEPSKAPTEIN** moet weet hy is in die moeilikheid as sy heel beste rotte van die sinkende skip af begin spring. Soos Niel van Heerden, Gerrit Viljoen, Stoffel van der Merwe...

## HEIL DIE LESER

**'N MIDDELJARIGE** kêrel het 'n operasie gehad. Terug by die huis wil hy amoreus raak met sy vrou, maar sy sê nee, dit is te gevaarlik, netnou maak dit jou dood.

OK, sê die kêrel, ek sal jou 'n doktersbrief bring. Hy sit af dokter toe, verduidelik dié probleem. Die dokter sê nee wat, ou maat, dis eintlik goed vir jou - hier's jou brief.

Die kêrel lees: Beste Mevrouw Van der Merwe, Ek het Karel ondersoek en ek verklaar hiermee dat hy gesond genoeg is vir enige aktiwiteit.

Dis nie goed genoeg nie, seg Karel. Kan jy dit nie 'n bietjie sterker stel nie? Ná drie verdere probeerslae skryf die geïriteerde dokter toe uiteindelik: Mevrouw Van der Merwe, ek het vir Karel ondersoek en ek kan onomwonde verklaar hy gaan 'n bliksem in die bed wees.

Karel glimlag breed, maar halfpad by die deur uit steek hy vas: Dokter, net een ou veranderinkie. Kan jy nie "Beste mevrou Van der Merwe" verander na "Heil die Leser" nie?

## SAKKIE SAKKIE BOEREDANS

**DIT** brom in Aucklandpark oor Sakkie Burger wat in 'n hogere posisie aangestel is nadat hy vroeër na die strafkampe van Londen verplaas is. Dis g'n stuk waar dat hy 'n PW Botha-slagoffer was nie - dit doen hom 'n eer aan, seg mense op die bult. En die man is nog nie behoorlik hier nie en hy vreet al mense uit oor die SAUK nie kameras by sy broer (Staal, van BSB-faam) se hofgeding teen die *Weekly Mail* gehad het nie.

En die ergste is, voel sy kollegas, is dat Sakkie se kantoor R85 000 gekos het om op te knap net om hom weer hier welkom te laat voel.

Hoe meer dinge verander, hoe meer bly dit dieselfde.

## GESIGLOOS EN WAANSINNIG

**'N STUKKIE** waansin verlede week het baie Suid-Afrikaners verbygegaan. Dit kom uit die gesamentlike verklaring van die minister van Verdediging, Gene Louw, en die hoof van die Weermag, Kat Liebenberg.

Stelling 1: "Gewese lede van die BSB was en is nie onderworpe aan die Reglement van Dissipline van die Weermag nie. Gevolglik kan nie militêr-geregteel teen hulle opgetree word nie. Die BSB was 'n burgerlike organisasie."

Stelling 2: "Wat die Webster-onderzoek betref, het die Weermag 'n morele verpligting om sy gewese lede met regsverteenvoerdiging by te staan."

Stelling 3: "Volgens ooreenkoms dra die Weermag noodsaaklike koste vir die afsluiting van die uitstaande projekte, want dit gaan om bates van die staat wat verhaal word."

Dis maklik om te verstaan: Die BSB was 'n burgerlike organisasie soos die Rapportryers, maar dit is deur die weermag gestig, die leiers van dié burgerlike organisasie was soldate en is deur die Weermag betaal.

En soos die geval is met die leier van burgerlike organisasies soos die Rotariërs, die Vroue-Landbou-unie en die CSV, mag daar nie 'n foto van die burgerlike leier van die BSB, Joe Verster, geplaas word nie, al minag hy die hof.

Joe? Joe moer, man.

# SA fingers in the Angolan pie?

Just what is the South African government doing in Angola as the country threatens to descend into civil war? **IVOR**

**POWELL** and **CHRISTELLE TERREBLANCHE** wonder

**ON** the surface of it South Africa is trying to bring about peace between Angola's ruling MPLA and formerly SA, US and British-sponsored rebel movement Unita.

But there have been allegations by the Angolan authorities that at least 50 overflights of Angolan airspace have been undertaken by the South Africans. There have been allegations of the SADF supplying weapons and provisions to Unita. There have been allegations that Angolan-recruited 32 Battalion have been deployed in the south of Angola in readiness for a fully fledged civil war.

According to unconfirmed intelligence reports received by WWB - which support allegations by New Nation that two Department of Military Intelligence operatives flew into Angola weeks ago in order to "establish the groundwork for a joint South African and Unita assault force" - at least two DMI operatives continue to closely monitor the situation from a CIA base situated across the border in Zaire.

Meanwhile WWB has information that 32 Battalion - supposedly in the process of being rendered unoperational was in fact involved in military manoeuvres at Smitsdrift near Kimberley for some weeks before civil war threatened in Angola. Sources claim that about 250 soldiers of 32 Battalion have since gone missing and unaccounted for. WWB also has information that 32 Battalion was put on 24 hour standby some time in September.

**THE ALLEGATIONS FOLLOW** Angolan claims of SADF involvement in providing materiel and supplies to the Unita rebels in their threatened renewal of a military offensive against the ruling MPLA.

Last week claims of covert SA involvement in renewing hostilities culminated in the declaration of Foreign Minister Pik Botha - despite a glowing portrayal of the wily NP politician in the South African media as peacemaker in chief - as persona non grata inside Angola by its newly confirmed MPLA rulers.

The banning of Botha in turn followed the arrest and detention of former Foreign Affairs official Sean Cleary on suspicion of actions against the Angolan state. Having left the Department of Foreign Affairs Cleary, operating a consultancy company by the name of Strategic Concepts was alleged by former SA propagandist Nico Basson to have been an SADF front, reappeared after Namibian independence as a key advisor to Savimbi. On his release Cleary was deported along with about 1 000 refugees to South Africa over the weekend.

Earlier New Nation alleged that a document sourced to Cleary's company, entitled "Republic of Angola: addressing the present impasse" and allegedly drawn up on Botha's instructions threatened civil war if a government of national unity was not instituted in Angola. According to New Nation, Botha's diplomacy was geared towards pressuring the MPLA to accept the creation of such a government of national unity.

**THIS WEEK THE** allegations were given new weight when Spanish news agency Agency Effe came into possession of the effects of slain Unita Vice-President Jeremias Chitunda. According to the agency, the documents refer to a preplanned plot to take over Luanda by force using the 4 000 Unita soldiers stationed there in the wake of the elections. While the MPLA blamed last week's violence on a coup attempt, Unita has described it as an unmotivated massacre.

Meanwhile WWB understands that UN special envoy Murrack Goulding landed in Huamba on Wednesday in an effort to set up a meeting between Savimbi and the MPLA, but whether contact has actually been made with the rebel leader is unknown.

## AS THE JOURNAL DE ANGOLA PUT IT: 'Tension persists'



Angolan refugees... fleeing the city of Coxito, northeast of Luanda, which was occupied by Unita rebels (Pic: AP)

**THE** bodies have gone from Luanda's streets but the signs of their violent deaths still haunt a city where democracy died along with them.

Just six weeks ago Luanda was in the joyous grip of Angola's first-ever election campaign, with flag waving supporters careering around town in cars and buses, singing the praises of their respective parties. Now tattered campaign posters flap lifelessly in the humid air on the walls of buildings that are pockmarked with bullet holes or ripped open by rocket-propelled grenades.

Burnt out cars still litter the city centre, scene of fierce clashes between former rebels of the National Union for the Total Independence of Angola (Unita) and the ruling People's Movement for the Liberation of Angola (MPLA).

Old amputees from the 16 year civil war, which the elections were supposed to have ended once and for all, are back on the streets, while new ones created in a weekend of savage violence 10 days ago lie in overcrowded hospitals.

Children play once more in the same streets where the blood of many of their playmates flowed into the gutters along with the sewage as they were caught in savage gunfire.

"I saw the bodies of children being thrown onto the back of an open truck," said the wife of a UN official. "It just went around the town picking up the bodies and throwing them on."

The corpses - around 1 500 people are believed to have died in the weekend of fighting - were taken to the edge of town and burned on a mass pyre.

Some of the surviving children now play in the rubble from damaged buildings throwing bits of it at one another.

On the gutted shell of the Hotel Turismo former stronghold of Jonas Savimbi's Unita the graffiti still says "Viva Savimbi". But it is the flag of his arch enemies the ruling MPLA which flutters from a gaping window.

Savimbi's face still adorns posters in the city centre, but the man himself remains holed up in his provincial hideout of Huambo in the Southern Angolan highlands.

The former rebel chieftain left Luanda and pulled his army out of a United Force when it became apparent that he had lost the elections held on September 29 and 30.

Although UN observers declared that the elections were free and fair he alleged fraud and has resisted attempts to bring him together for negotiations with Pres Jose Eduardo dos Santos, against whom he is supposed to stand in a run-off for the presidency.

Dos Santos says the weekend of blood at the start of this month was sparked by Unita attempts to stage a coup, but Unita accuses the MPLA of simply wiping out its forces in the capital.

Some UN officials here still put a brave face on things, preferring to believe that Angola's fledgling democracy is simply in intensive care along with other victims of the violence, and not yet quite dead.

But no matter how normal life might appear to be in Luanda, as long as the present stalemate remains, with Unita troops massed just 60 kilometres from the capital, the daily "Journal de Angola" will still carry headlines such as the one it used on Tuesday: "Tension persists". - AFP

# sport

## DIS BRETT SE BEURT

sê **TIM SANDHAM** in dié  
week se Sportrubriek

**DIE** insluiting van Brett Schultz as snelbouler in die Suid-Afrikaanse krieketspan vir die eerste toets teen die Indiese toerspan is bewys van die nasionale keurders se voorneme om die span voortdurend te vernuwe. Dit kan gesê word dat sy goeie boulervertoning vir die Presidentselftal teen die Indiërs verlede naweek nie genoeg is om nasionale kleure te verwerf nie. Schultz is egter die afgelope twee seisoene 'n gereelde en sleutellid van die OP-span.

Vandag (Vrydag die 13de!!) is hy en Jimmy Cook die enigste twee spelers wat al

teen die opponente kragte gemeet het. Hoewel Cook uit is vir 'n nul vir die Nicky Oppenheimer-elftal sal hul ervaring 'n belangrike strategiese rol speel. Die Indiërs sal Schultz versigtig behandel, hopelik gee hy hulle meer rede tot kommer.

Die insluiting van Omar Henry as draaibalbouler is bewys dat die keurders nie bang is om by ervare spelers te bly as hulle 'n behoefte daarna voel nie. Oor Henry se vermoë as bouler en ook as staatmaker stertkantkolwer is daar geen twyfel nie, maar oor die Indiërs se vermoë om

draaibalboutwerk te bemeester is daar ook min twyfel.

Die keurders het toe die versoeking weerstaan om Clive Rice te herroep en die moed gehad om Adrian Kuiper weg te laat. Laasgenoemde moes 'n netelige besluit gewees het. Kuiper is soos 'n one-armed bandit, mens wil telkens net nog een laaste keer probeer vir daardie groot boerpot.

'n Toetswedstryd oor vyf dae is egter 'n ingewikkelde besigheid. Dit kan maklik swaai van 'n sekere sege na 'n stryd om oorlewing of vernederende nederlaag in die bestek van 'n paar briljante boulebeurte. Die veterane van die eerste toets teen die span van die Wes-Indiese Eilande kan daarvan getuig.

Die feit dat ons op eie bodem speel hou natuurlik voordele in. Die skaars is meer positief, die spelers leef nie so op mekaar nie en sleutel-veranderinge kan gemaak word van wedstryd tot wedstryd. Laasgenoemde gaan veral van waarde wees in die eindagwedstryde. Hopelik het die keurders die waagmoed om te eksperimenteer.

**UITEINDELIK** is Suid-Afrika toegelaat om weer lid te word van die Wêreld-Boksraad. Vir jare lank was dié liggaam een van die vurigste anti-apartheid strydjers. Dit was nog altyd vreemd, mense wat werk vir die bevordering van 'n sportsoort wat vereis dat twee mense mekaar met die vuiste takel todat een opgee, is gewoonlik nie oor menseregte besorg nie. Ook omdat Suid-Afrikaanse boks een van die sportsoorte was wat vroeg reeds die rassekwessie opgelos het.

Sam Ramsammy het Suid-Afrika se saak gaan bepleit. Hy's met 'n streng waarskuwing van pres Jose Suleiman daar weg: ons moet verseker dat boks op alle vlakke, gelyk en regverdig en sonder vooroordele ens. ens. aangebied word, of...!

Nou kan ons bokkers ook op die raad se ranglyste geplaas word - saam met die ranglyste van die Wêreld Bokvereniging, die Internasionale Boksfederasie en die Wêreld Bokorganisasie.

Die beste van als is dat dit die deur oop laat vir Brian Mitchell om nog 'n terugkeer tot beroepsboks te maak.

**'N LAASTE WOORD OOR** rugby vir die jaar. Móre speel die veel beledigde Springbokke teen Engeland en nog nooit het ek sulke gemengde gevoelens oor 'n toets gehad nie. Aan die eenkant hoop ek die Bokke wen omdat hulle tekens van verbetering toon en omdat dit vernederend is om deur al vier groot rugbylande in dieselfde jaar gewen te word.

Aan die anderkant hoop ek hulle verloor sodat daar met nuwe planne en nuwe personeel die toekoms in gegaan kan word.

Naas Botha het as Suid-Afrikaner, kaptein, mens en man, maar nie as speler nie, baie kritiek verduur op die toer. Veral sy toesprake op onthale het onder die loep gekom. As vryskut-toespraakskrywer bied ek nou my dienste aan.

Dames en Here, dankie vir die lekker toer. Alhoewel ek myself gate uit geniet het en baie punte aangeteken het, wil ek van dié geleentheid gebruik maak om my opponente en spanmaats geluk en voorspoed toe te wens en my uitrede aan te kondig. Ek het geen toekomsplanne nie want ek het geen ervaring van enigiets anders as rugby nie en die onderwyssituasie lyk beroerd. Weer eens baie dankie vir alles en ek hoop dat aan die ou einde van die dag prins Charles en sy vrou tjie hulle probleemties oplos.

**SUID-AFRIKAANSE  
VERDEDIGINGS-  
UITSTALLING '92**



**DEXSA '92, GEBORG  
DEUR KRYGKOR, SAL  
SUID-AFRIKA SE  
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## AGTER ELKE OPLOSSING SIT 'N MEESTERBREIN.

Gebore uit oorlogsnood, het dit iets geword om op trots te wees: die Suid-Afrikaanse krygstuignywerheid.

Noudat daar vrede aan ons grense heers, is Krygkor in die belang van die land herstruktureer en sy vervaardigingsvermoë elders heen gekanaliseer. Maar in vrede is 'n nasie se behoefte aan militêre paraatheid net so groot soos in tye van oorlog — ongeag politieke verandering. Dit is al waarborg vir vrede.

Krygkor bly dus die meesterbrein wat verseker dat die Weermag en Polisie goed toegerus is, nou en in die toekoms. Dit doen hy deur die ontwikkeling van hoëtegnologie-spesifikasies, die kontraktering van

produksie, die toets van toerusting voor aflewering en die bestuur van die onderhoudsprogram dwarsdeur die toerusting se lewensiklus. So rig en ondersteun Krygkor die plaaslike krygstuignywerheid.

Krygkor handhaaf en slyp sy vermoëns om te kan voorsien in die militêre behoeftes van al die toekomstige geslagte Suid-Afrikaners wat vrede begeer. Sonder vrede, geen vooruitgang. Maar sonder paraatheid, geen vrede.



**KRYGKOR**

TEGNOLOGIE AAN DIE VOORPUNT



# how new

## should the new south africa be?

- the anc's debate on compromises

To compromise with the NP in a government of National Unity or not to compromise, is the question dividing the ANC alliance into camps. While senior negotiators stress the danger of leaving the government and its security forces out in the cold after elections, the "hardliners" ask how you can form an alliance with your sworn enemy. **IVOR POWELL** reports



Mohammed Valli Moosa... trying to balance the balance of forces

Pallo Jordan... fundamental contradictions between the ANC and the state

IT should have South Africans hanging off the edges of their seats, interrogating every move for clues to what is going to happen next.

But most South Africans don't know it is even happening, and most wouldn't even care if they did.

It's not the latest episode of *Loving*. Nor is it the progress of the South African rugby team abroad.

What we are talking about here is the ongoing debate within the structures of the ANC's Tripartite Alliance over the issue of so-called "sunset clauses", but you could also say it is about the negotiated future of South Africa.

The "sunset clauses" - guarantees to the government that the expected ANC winner would not take all and that for its part the National Party would continue to be part of a government of national unity for a specified period after, and regardless of the outcome of, the first elections - were first publicly mooted by Joe Slovo last month in an article entitled "Negotiations: what room for compromise?" published in the *African Communist*. The paper was leaked to the *Star* newspaper prior to publication. The position adumbrated in the Slovo piece and extended in a National Working Committee document entitled "Strategic Perspective", however, is far from new. It represents the basic compromise thinking which guided the ANC's negotiators in their controversial passage through Codesa 1 and Codesa 2.

VWB understands that informal bilateral agreements between the government and the ANC were concluded before Codesa 2 broke down in May this year, and that senior ANC negotiators including Slovo and Foreign Affairs head Thabo Mbeki had been floating the idea since at least December of last year.

**THE HISTORY** of the notion is of particular importance in view of the fact that what current interventions represent is nothing more or less than an attempt - by a sector of the ANC's leadership marginalised in the wake of the breakdown of Codesa 2 and the political powerplay around the massacres at Boipatong and Bisho - to get the negotiations train back on track. And to create a basis for implementing agreements already struck in bilaterals between the ANC and the government.

By the same token it represents an attempt by the negotiations leadership to reverse the hardening of dominant ANC thinking. Since the Boipatong massacre there has been an increased emphasis on mass action and other forms of pressure politics as an adjunct to negotiations, as well as on greater accountability on the part of the negotiators to the mass base - a hardening which set in the wake of the Boipatong massacre.

Its importance lies in the fact that depending on the way the debate plays out in ANC policy, it will in all probability determine: whether we have a protracted or a swift move towards interim government; whether the government digs in its heels and stalls the move to elections or moves to facilitate the process; whether the ANC and the government enter into a species of alliance for the foreseeable future; whether or not the National Party will be in a position to exercise the veto over key issues which it is seeking; in general whether or not whites continue to exercise a powerful voice in the ruling of the country when change finally does come about; how the security forces and the civil service are structured in the immediately future South Africa; where whites as a group will stand in the dispensation coming into being.

sation coming into being.

Or if you want to come at the issue from the other perspective, whether or not the democracy which results from negotiations is flawed and essentially undemocratic for the foreseeable future at least; whether or not the government continues to run the show through its domination of the civil service and the security forces; whether or not the whites continue to exert a disproportionate influence over South African affairs and maintain the status quo at the expense of the black majority.

**THE ARGUMENT** of the compromisers is succinctly put in the "Strategic Perspective" document, which while basically authored by NEC member Mohammed Valli Moosa, represents the viewpoint of the ANC's Negotiations Commission which includes in its membership senior strategists like Foreign Affairs Chief Thabo Mbeki and Codesa administrator Mac Maharaj.

Distinguishing between long term goals and immediate objectives, the paper argues in favour of compromise solutions largely on the basis that "neither the ANC nor the regime can enforce a complete surrender of either party at the negotiating table", and therefore proposes that: "even after the adoption of the new constitution, the balance of forces may still be such that we would seek to establish a government of National Unity in which the ANC and NP are the main players."

The solution, it argues, arises from the fact that the prevailing "balance of forces" has "forced on to the South African political situation a relationship between these two leading players characterised by contradictory elements of co-operation in pursuit of common goals and competition in pursuit of divergent objectives". Hence, it argues in essence, co-operation is essential between the ANC and the government in the foreseeable future, if only to speed up the process and to avoid the threat of destabilisation of a new South Africa posed by an alienated NP and its security forces. The idea, though it is not spelt out in so many words, is to lock the government into working to the benefit of the new dispensation, rather than to its detriment.

**AT THE SAME TIME**, both within "Strategic Perspective" and the Slovo article, there are less overt agendas. Both want to see negotiators reinvested with the authority to conclude bilateral agreements with the government in pursuit of the mooted government of National Unity and the implicit alliance which it represents. And both seek to reinstate substantive agreements, both formal and informal, which date to Codesa 1 and 2, but which have since been called into question by the ANC caucus. Included in the list of these given by Slovo are concessions on special majorities in respect of constitution making and a Bill of Rights, special regional involvement in drawing up boundaries and deciding on regional powers in relation to central authority (in other words those concessions which opened the door to federalism), a power sharing executive for the transitional period, as well as a general commitment to a general amnesty, and to a gradualistic transformation of the civil service and the security forces.

Such concessions, Slovo argues, are quantitative, not affecting either the long term or ANC principles. Where the ANC

should not concede, he argues along with Valli Moosa, is on bottom line issues like free and fair elections, basic democracy and minority vetoes.

**THE "COMPROMISE" POSITION** in short wants to present itself as being in the first place the only realistic option and in the second place as representing a continuity in the negotiations process.

But of course it could be argued it represents a discontinuity in terms of ANC policy making. As one of the earliest and most eloquent opponents of the position, Department of Information and Publicity Head Pallo Jordan, notes the ANC's official position, adopted in 1969, remains that the "struggle must result in the destruction of the colonial state" and that there is a fundamental "contradiction" between the ANC's democratic principles and the objectives of the South African state. Jordan goes on to argue that the NP's negotiations strategy is indissolubly linked to its efforts to destabilise the ANC and that its real interest is in hanging on to white power and privilege at the expense of the black majority. Hence, he argues, it is nonsense to talk of co-operation and to contemplate anything less than a transfer of power - which will be effected not only through negotiations but also through other forms of pressure like mass action.

Equally, he argues, it would be little short of suicide to allow the civil service and the security forces to continue in more or less their present form, given their group identities and histories as opponents of the ANC.

Jordan's theme is picked up in various ways in other contributors to the debate, notably Midlands firebrands Harry Gwala and Blade Nzimande, though they have little enough to add to the debate except for the white heat in which they argue and a basic ambivalence about the usefulness of negotiations in the first place.

But in essence the position of the critics is summed up by the sense that they see the sunset clauses argument as being a sellout and as guaranteeing not stability but continuing white control and deception.

**BUT ESSENTIALLY** the debate is about the status of the Codesa negotiators and the agreements they have already made. Whether special majorities in constitution making amount to minority vetoes. Whether the regional options which the regional concessions allow will not result in a federal dispensation contrary to ANC unitary aspirations. Whether a period of power sharing with government involvement in the security forces will not allow the government to merely entrench the present dispensation. Whether enough quantitative concessions will not or do not already mean qualitative concessions of principle.

At the NWC meeting at which the Strategic Perspective paper was argued, it was rejected. But it is clear the proponents of the position will not let the matter rest there. It has already been smuggled in through the back door of the Patriotic Front, and the forthcoming edition of *African Communist* will feature a range of opinions and refinements on the issue - including refined though basically supportive interventions by the SACP's Jeremy Cronin and ANC Political Education chief Raymond Suttner. If it does nothing else, that lineup should lay to rest the SACP hawks versus ANC doves version of internal Alliance politics, so popular with the South African mainstream press.

# Shhhhhh... Is this law legal?

By a single stroke of the State President's pen, the National Party government has just been quietly rendered the administrator, guardian and guarantor of the entire peace process, writes **IVOR POWELL**. But the silence with which this was done does not comply with the National Peace Accord

**I**n all the hurly burly of the recent parliamentary session, particularly the furore about the Further Indemnity Act, another piece of legislation, equally questionable in terms of its motives and substance, just quietly slipped through the tricameral parliament without comment or debate.

Indeed the first of the many problems with the way the Internal Peace Institutions Act (which gives statutory force to provisions within the national Peace Accord and which was gazetted on 4 November) was made law, lies in precisely this silence which accompanied its enactment. In fact it may well prove illegal.

The National Peace Accord - to which the Act gives statutory force - stipulates that "in drafting the required legislation there should be wide consultation including the National Peace Committees". In another place the document specifies that "the proposed legislation will also be published for general information and comment".

Neither of these provisions has been complied with, and instead the Act has been foisted on the public - and more specifically on those signatories to the NPA not represented in the tricameral parliament - as the purest fait accompli.

But if such secrecy is itself one of the problems with the legislation, it has been used to cover up a whole lot more. What the Act does in essence is to render the National Party government as administrator, guardian and guarantor of the entire peace process by a single stroke of the State President's pen.

In other words it gives control of the whole process to one of the signatories to - or perhaps two, if one wishes to distinguish between the government and the National Party - and alleged participants in the ongoing violence.

According to the way the Act has been passed the President will appoint eight of the ten members of the National Peace Secretariat (six from a list of names submitted by the National Peace Committee). Moreover he is invested with the power to dismiss all ten.

Beyond this role however, the President is also invested with radically privileged powers of intelligence gathering. He may for instance demand whenever he wishes "a written report on the activities of the Regional Dispute Resolution Committees". He may or may not, at this point choose to make such information public. These sources of information will then be added on to those already entailed in his having first bite at the reports of the Goldstone Commission.

**EARLIER THIS YEAR** the potential implications of this privilege became clear when the apparatus of the state sat on the Second Interim Report of the Goldstone Commission for upwards of a month. Then when it was released, it was at a seemingly carefully chosen moment, with the propaganda apparatus of the Law and Order Ministry already in possession of the report - and with government spokespeople responding to the report and selectively indicating its contents prior to its actual availability. In other words the State President's privilege was simply used as a platform for the government to launch a pre-emptive strike over the other groupings criticised in the report.

If the State President (as merely one of the signatories to the Accord) is invested with extraordinary powers by the Internal Peace Institutions Act, the same is equally true of the Minister of Justice.

He not only hires and fires, without necessary consultation, the incumbent of the key administrative position of Director of the National Peace Secretariat - and any deputies who may be appointed, but he also controls (via the Director) the appointments and activities of Justices of the Peace appointed specifically to deal with violence related issues.

Justices of the Peace are in turn invested with police-like powers of search and subpoena as well as being in a position to issue, without trial, orders against people perceived as threatening the peace. In theory then Justices could ban marches or other forms of mass action, as well as serving as intelligence agencies for their government masters.

The point is not as paranoid as it might appear. For one thing a National Party document revealed in VWB some weeks ago advises NP members to use Peace Accord structures as platforms for recruitment among the black population. But perhaps more important to note here is the fact that the present Minister of Justice, Kobie Coetsee also happens to oversee the national Intelligence Service, and by its own admission, when it confessed to having kidnapped ANC activist Ibrahim Ebrahim from Swaziland last week, the NIS has not remained above the dirty tricks end of the government's anti-ANC activities.

**THE REAL POINT** about the Act is that there is nothing inside it to guarantee that it too cannot be used in this way. And the real question is whether the ANC - already under severe pressure from its regions to rethink its involvement, especially after Natal Midlands leader Reggie Hadebe was murdered in an incident suspiciously connected to a Peace Accord meeting only three weeks ago - will continue to participate inside the structures the new legislation lays down.

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# UN Monitors:

## Trapped between the violence and their mandate

The limited terms of the UN monitor team's mandate prevent them from being much more than mere spectators at Rome's burning, writes **WALLY MBHELE**

**TODAY** marks exactly two months since the United Nations Observer Mission arrived in South Africa - amid high expectations that their influence would help to quell the dreaded violence - but for now, they seem faced with a massive mountain to climb if their mission is to be successful.

At least 437 people have been killed in the continuing spiral of township carnage since September 13, when the UN observer team arrived - and yet there is no clarity about the role foreign monitors should play in deflaming the violence. The monitors themselves seem confused about what to do.

It may be unreasonable to expect too much from the UN team when they have only been in the country two months. One can't expect them to solve South Africa's problems overnight when we ourselves have failed to do that for years, some people would reasonably argue. Moreover, people would say, they are only here to strengthen the Peace Accord structures and help with the speedy transition of South Africa to democracy.

Judging by the scale of violence since September 13 until now, the UN monitors seem trapped between grappling with the dynamics of the current wave of violence in South Africa and the course of action they are expected to take.

This week, Vrye Weekblad interviewed the UN team's spokesperson Randy Cline-Thomas at their Carlton Hotel offices and sought to understand more about their mandate in South Africa and their terms of reference. What emerged, if one can risk impertinence here, is that the UN mandate remains ambiguous and the terms of reference limit them to only observing or, in other words, only watching incidents of political violence.

"Broadly speaking, the observer mission has two interrelated goals; to enhance the capacity of indigenous structures and assist to create conditions which will help towards the creation of a democratic, non-racial and united South Africa," says Cline-Thomas.

"There is a very complex situation here. It is not a simple thing. We are trying our best to understand the full dynamics and to enhance the situation."

Asked how the mission was carrying out the mandate of strengthening the Peace Accord, Cline-Thomas said it is "working with and through various Local and Regional Dispute Resolution Committees" (LDRCs) where they sit as observers,

and that they do exchange information. They liaison with the police through the LDRC's and accompany them when they go to conduct searches.

"We receive much cooperation from everyone. We talk to all the parties concerned and we ask them to brief us, for example on hostels. We have been going out with them on various assignments and we are coordinating our work with them," says Cline-Thomas.

But, he notes, the situation in South Africa is quite different from other countries. "In some countries we go to enforce peace - but in South Africa our task is to prevent violence." It is also not within the team's mandate to investigate incidents of violence, as Goldstone does that. The Chief of Mission receives field reports and sends them to UN secretary general, Boutros Boutros-Ghali.

**SINCE THE UN** mission's arrival in South Africa there has been a subtle shift in the style of attacks, from random attacks to more professional assassinations and ruthless attacks on the homes of political opponents.

The spectre of train attacks continue to haunt commuters to and from work. Many township residents continue to fear being attacked by unknown assailants at their homes. The Goldstone Commission cannot investigate every incident of violence that occurs from time to time.

The township carnage has escalated to the extent that many feel the UN should extend its terms of reference beyond mere observation to direct intervention. Of the 437 people killed since September 13, 257 have died in Natal and 131 in the PWV, while the rest were killed in other parts of the country. Few, if any, individuals have been arrested or appeared in court in connection with these attacks. It is not known how far the police are with their investigations into these attacks - and the police themselves remain part of the problem.

Major amendments are needed in the UN mission's terms of reference. It should have the power to directly intervene in situations that threaten peace in the country.

As things are, the UN team's terms of reference are too narrow to make any significant contribution to the creation of a climate for peace. For instance, no allowance is made for conducting their own independent investigations in areas threat-



ened by violence or where violence has taken place.

Also, police investigations into cases of political violence are not being monitored at present. Nor can the UN team monitor the implementation of the Goldstone Commission's recommendations.

A major shortcoming of the UN team is that they lack enough personnel to execute their functions effectively. At present only 47 UN monitors are deployed countrywide - far too little for the massive scale of violence surging through the country.

**ANOTHER FACTOR** that has rendered the UN observers' work ineffective is their lack of coordination with the independent Human Rights monitors. The UN seems to be limiting its contacts only to the Peace Accord structures; in particular the Local and Regional Dispute Resolution Committees.

The UN claims to have contact with and work with independent monitoring organisations - but such contact, VWB was told by one such organisation, has happened informally, when they happen to meet on the site of a scene of attack.

**A PARTICULAR EXAMPLE** of a situation in which the UN is at present powerless to intervene is the differences between ANC leader Nelson Mandela and Inkatha Freedom Party leader Mangosotho Buthelezi.

Buthelezi advocates a meeting between himself and Nelson Mandela, saying it can make peace happen - but Mandela must apologise first. He says he was particularly hurt when "Dr Mandela told the United Nations" that he and his IFP are surrogates of the government. That is why he won't sit at the same table with Mandela, he says.

From Buthelezi's viewpoint, one understands, a meeting with Mandela is a priority for ending the Natal carnage. Multilateral talks on violence could then resume, which would lead to the full resumption of multiparty constitutional talks.

For the ANC, on the other hand, multilateral talks on violence are a bigger priority than a Buthelezi-Mandela meeting. Such meetings have been tried before and failed, they say. The Natal constituency is particularly opposed to such a meeting. It believes that such a meeting will only serve to enhance Buthelezi's status to that of a national figure, while failing to address the root causes of violence. They argue that Buthelezi needs such a meeting to resuscitate his dwindling status especially in the wake of the Goldstone recommendations on hostels and dangerous weapons which gave rise to the Record of Understanding.

Moreover, the ANC does not for a moment consider the possibility of Mandela ever apologising to Buthelezi for his speech at the United Nations. If anything, argue sources in the ANC, Mandela's accusations and recriminations were largely responsible for securing the foreign monitoring of South African violence.

Taking all this into account, the UN would seem to be the most appropriate body to mediate in the differences between Buthelezi and Mandela. But Cline-Thomas says: "We are not directly facilitating such a meeting. John Hall and Dr Kaunda have been trying to do that."

It is because of the limited terms of reference that the UN team finds it difficult to intervene in matters as simple as this.

However, there is still a ray of hope. With the recent arrival of other observers from the Commonwealth countries and the European Community and the expected arrival soon of Organisation of African Unity observers to beef up the UN team, one hopes their scope of monitoring will expand to something more than merely watching while Rome continues to burn. They are the last hope for saving the country from mayhem and destruction.

# MADONNA

## the maggie thatcher of postmodernism our lady of head

Sex is too hard for soft and too soft for hard. **ANDREA VINASSA** fumbles around in the dark in America to get a handle on Madonna's ecstatic vision of sex without penetration or Aids

**CONTRARY** to all expectations, Madonna's latest offering is not doing great business in the United States. This is not surprising, since no self-respecting porn aficionado would buy Madonna's playful, smut-free frolic through the sexual netherworld. Some say "she's gone too far", others say "she hasn't gone too far".

There's more pussyfooting than pussy in *Sex*. The images contained between the two sheets of aluminium have the appearance of pornography, but not the effect of pornography. They come across as passionless, stylised and sanitised. On initial viewing, Madonna's wet dream is infuriatingly tame and disturbingly slavish in its observance of rituals of porn.

Madonna's conception of sexuality as embodied in Dita, the devoted nymphomaniac persona created for the occasion, is silly. But then again, she could just be parodying the ridiculous conventions foisted on us by the male creators of the porn industry.

She is at her dumbest when proffering her vacuous theories on pomography. "I don't see how a guy looking at a naked girl in a magazine is degrading to women. Everyone has their sexuality. It's how you treat people in everyday life that counts, not what turns you on in your fantasy...I'm not interested in porno movies because everybody is ugly and faking it...I wouldn't want to watch a snuff movie. I wouldn't want to watch anyone get really hurt, male or female. But generally I don't think pornography degrades women. The

women who are doing it want to do it. No one is holding a gun to their head. I don't get that whole thing. I love looking at *Playboy* magazine because women look great naked."

These are the words of someone not exactly in touch with reality, I'd say.

**SEX OPENS WITH** the obligatory safe sex message: "This book does not condone unsafe sex. These are fantasies I have dreamed up. Like most human beings, when I let my mind wander, when I let myself go, I rarely think of condoms. My fantasies take place in a perfect world, a place without Aids. Unfortunately the world is not perfect and I know that condoms are not only necessary, but mandatory."

Compared to Robert Mapplethorpe's men in polyester suits and men with dripping whips up their anuses, Madonna's *Sex* is like a catechism class. So do we knock her for wanting to create an ideal world where someone can hold a knife to your throat without slitting it, or corner you in a locker room without raping you, or tie you up without torturing you?

My first impulse is to write off her efforts to reclaim the pornfield for women as naive and misguided, to label her the Maggie Thatcher of postmodernism, to drone on about pomography as a display of the impoverishment of the imagination.

But that would be much too easy. I would not have to examine my motivations: is my desire to dismiss her as superbimbo rooted in mean-spirited prudishness or

irredeemable perversity? Is my conclusion that she must be a bit of a dick-brain, a function of my prejudice towards potent female sexuality or my superior powers of analysis? Who knows.

**BUT I DID COME ACROSS** one small indication that Madonna might be doing something right: a liberal American woman (here, liberal is not a dirty word) declared that Madonna's *Sex* should be censored. Anything which pisses off liberals and feminists is good enough for me.

Nevertheless, the book elicits a jumble of mixed feelings vacillating between indifference and affection.

When in doubt it is always safe to do what real men do in a crisis. Resort to empirical observation. The garbonza count is somewhere in the region of 228; the beaver count is roughly 28, no sign of labia; penis (flaccid) numbers 1 - homosexual; penis (erect) numbers 0. Ah, so now we have something safe and rational to go on. Of course, if we are to go with the flow of feminist discourse, this tells us that it's simply not fair that we have no phalluses thrust in our face, that men are protected by some conspiratorial code from the humiliating gaze of the voyeur that women are, as ever, the passive object of male desire.

Actually the straight, white, Anglo, Protestant - read: purveyors of the dominant ideology - is persona non grata in *Sex*. He gets a look in only occasionally, when he is older (and therefore more vulnerable) or younger (and therefore more vulnerable) than the voracious, voluptuous blonde bitch in full flight). Does this mean that Madonna is dangerously discounting the power of the penis by ignoring it, or merely telling us that it's not the be all and



end all of human sexuality? *Sex* confirms my belief that Madonna is essentially conservative, sentimental and instead of breaking new ground, serves to preserve the status quo. She adopts a tone of voice which reminds one of a juvenile Xavier Hollander with a Ph.D. The most offensive

aspects of the book is her Stone Age a dice on seduction: "The best way to seduce someone is by making yourself unavailable. You must have to be busy all the time and they'll be craving to see you. Then you don't fuck them for the first five dates. Let them get closer and closer but definitely don't fuck them. Be disinterested. Not too disinterested, they'll think they're barking up the wrong tree. But it's always good to play hard to get. Good perfume is really important too. Everyone is a sucker for garter belts. You wear a dress and stockings and garter belts. You don't let him have you, but at some point you have to make him see that you have a garter belt on. No underpants is also a big turn-on. Sucking your finger every once in a while doesn't hurt, like in the middle of dinner. Telling jokes is good. And on every date you have to say one really disarming thing."

With the exception of some of the best pictures, she asserts that sex is and always will be a matter of power and domination. Far from exposing and challenging taboos, Madonna is entirely dependent on them. Sex is a compendium of pornoclichés, aesthetically refurbished for popular consumption: incest, lesbianism, sodomy, anonymous sex, the orgy, sadomasochism, masturbation, Satanism, bestiality and, horror of horrors, sex with black people. This she does sans the exchange of body fluids.

**BUT WITHOUT THE CHURCH,** the State and the legal system Madonna would be lost. Without society's taboos, Madonna's transgressions have no meaning. She's like a little girl trying to get attention by running around without panties. And the giggling baby girl is no less irritating when frozen in silver nitrate.

Madonna is at all times impeccably groomed, peroxided, setting inattainable standards of physical perfection for women. Some of us would rush out and buy a corset, others would get them to a gymnasium.

Madonna is her sanctimonious and message-mongering sel(ves)! as she tries to "out" the subterranean sexual practices and others. Once again she's crusading for the oppressed, the underdog, the outsider. Come to me all ye who are aberrant and I

will give you your fifteen minutes of fame, she coos.

She leaps into the thick of what is regarded as deviant sexuality and behaviour is coupling (well, not quite) herself with two hard-core punk lesbians replete with nipple-rings, near-shaven heads and leather wrist-straps. The next section has her variously whipping a woman, enjoying cunnilingus with a man wearing a studded leather jacket with Lucifer printed on it, nibbling at the nipple-ring of a man with a shaven head, who she then proceeds to whip while he licks her fishnet bestockinged instep which is encased in a sinister hoof like shoe.

**THERE IS NO EVIDENCE** that Madonna has any insight into the codes she so gratuitously parrots. Somehow one would be prepared to give her the benefit of the doubt if she avoided making outrageous statements like: "Some people want to be punished. Some women want to be slapped around. Some men do too. I think for the most part if women are in an abusive relationship and they know it and they stay in it, they must be digging it. I suppose some people might think that's an irresponsible statement. I'm sure there are a lot of women in abusive relationships who don't want to be, who are trapped economically; they have all these kids and they have to deal with it. But I have friends who have money and are educated and they stay in abusive relationships, so they must be getting something out of it. The difference between abuse and S&M is the issue of responsibility." And the difference between Madonna and the rest of womanhood is, of course, money. For a material girl, she is remarkably ignorant of the material reality of the sisters she seeks to liberate.

With the most scandalous section over with we get down to some regular love-making with nubile long-haired boys, effete but not homosexual. Next we see her having her bum powered, perusing her breasts in a mirror, sucking her thumb. This is followed by endless tableaux of muscle boys with her in Fifties movie star mode at the centre.

On the positive side, perhaps Madonna, by blurring the divisions between masculine and feminine and by representing any

number of variables on the anima scale, is charting virgin territory. She is at all times the dominatrix, the architect of her own destiny, the main character in her narcissistic universe or any other corny unrealistic line you care to mention.

Madonna's greatest fan, maverick cultural critic Camille Paglia, would argue that Madonna is a true feminist: "Madonna is confronting the romantic dilemma of the strong woman looking for a man but uncertain whether she wants a tyrant or slave." In Paglia's theoretical terms, Madonna "reprises the epiphanic iconography of our modern Age of Hollywood". She counters run of the mill feminism which is "infested with white, middle-class, literary twits ignorant of art and smugly hostile to fashion photography and advertisement".

**IF THE PICTURES** requiring sleaze appear fraudulent, that's because they are. Madonna operates in the realm of the artificial. When she tries for pomography she falls flat, but when she goes for powerful iconographic images, she succeeds. (It's hard to tell who has authored the images. Photographs are by Steven Meisel.) One such stunner has Madonna arched backwards in profile over a huge fish-shaped fountain. The image is not of one asexual androgyny, but of dual sexuality, the stream of water gushing from between her legs, the symbol of procreation. Fun pictures include a stark naked Madonna thumbing a ride in a main Miami street.

By far the most intriguing and erotic

pictures are those of Madonna and Isabella Rossellini in each other's arms in a swimming pool or dressed in men's suits. Here the message is one of warmth and relaxed affection between equals. This section is accompanied by text which goes like this: "Good 'cos I'm dying of thirst and I want to drink your pussy juice! She starts to rub faster and faster plunging her finger in and out of me, sometimes tickling my asshole. I devour her mouth, and I play with the nipples of her small, boyish breasts. I'm just about to come and she tells me she wants to taste me, so I crawl up to her mouth and lower my pussy on her lips and her tongue touches my clit and she begins to suck and I am destroyed."

The poesboekie included at the end of *Sex* appears to be a sendup of pornography as written by the stereotypical woman. As the women vie for the attention of one man, they are preoccupied with each other's appearance: Where did you get your hair done? Have you tried Slim Fast you bitch? Where did you get your ass?

At least she is not entirely without humour and irony, but the overriding message is definitely not one I'd like to see encouraged: "Sex is like a game to her, like Jeopardy! of Hollywood Squares, like Monopoly or Trivial Pursuit. Her body was a weapon, not a fatal weapon. More like a stun gun. More like a fun gun. She did it to remind everybody that she could bring happiness or she could bring danger, kind of like the lone ranger, only the horse she rode on was high. She was an avenger of the libido dead, a sister of mercy. Our Lady of Head."

## one woman against the patriarchy

Madonna is arguably the greatest superstar ever to have lived. Through her mass appeal, she is in a position to change attitudes on a global scale. By demystifying sex and encouraging honesty and openness in sexual relations, she does more for Aids awareness than any government body can ever possibly hope to achieve, writes **KENDELL GEERS**

god is love  
love is sex  
sex is madonna  
madonna is god  
amen

**WITH** her new book, *Sex*, Madonna has yet again captured both the public's fury and their wildest imagination. It's sealed in a scratch proof Mylar bag with an "Adults Only" instruction on the outside. The bag cannot be casually opened, preventing viewing before purchase and thereby also enforcing the Adults Only instruction. The bag has to be pierced and cut with a sharp instrument, an action which operates on a symbolic level as the breaking of the viewer's virginity and innocence.

To date it remains unclear whether *Sex* will be released in South Africa. Struik, the local publishers have already submitted a copy to the censor board and a decision is pending. It seems unlikely, following the banning of *Last Temptation of Christ* that *Sex* will ever legally be passed. It will be argued that it is the censor board's duty to protect South African "women and children" from such pornography. In reality what they will be saying is that they must preserve the current relations of sexual power.

South African men have always indulged their sexual fantasies at the expense of women. Topless bars, massage parlours, strip shows, girlie calanders and magazines, the blossoming underground world of pornography and almost the entire advertising industry are all but a few examples of the dominance of male sexual indulgence.

**MADONNA CONFRONTS** and destroys every myth and taboo concerning female sexuality and therein lies her threat. She has singularly launched the greatest attack against the dominance of male sexuality experienced in modern times. Without shame she indulges her own desires and fantasies, reclaiming her sexuality as hers alone and thereby forces the viewer to confront their own. In an interview with *Newsweek*, she declares "I do in a way see myself as a revolutionary at this point... I'm bringing what most people consider subversive ideas about sexuality into the mainstream."

*Sex* consists of 128 pages of Madonna as her alter ego Dita Farlo, acting out various erotic fantasies. It is more than the ultimate erotic coffee table book, it is a sex toy. Spiral bound with aluminium covers, it resembles a sex instruction manual. Many critics are hoping that this will be the end of her career, declaring that she has "gone too far this time." Even long time allies in the feminist camp are now seriously questioning her actions as sexist and an insult to women.

The mistake that some feminists (not all) make is to confuse sexism with sexuality. Sexism is the discrimination towards women, while sexuality or eroticism is the celebration of our ability to enjoy sex as an end in itself. The ability to transcend the reproductive nature of sex is what distinguishes us from the animals. By indulging her erotic desires without compromise Madonna becomes the first role model that women can use to inform their own sexual relationships. The existence of *Sex* legitimises female sexuality.

Madonna is the opposite of the Marquis de Sade's Justine who was always a victim in her unyielding desire to preserve her virginity. She was raped, beaten, incarcerated and raped again (and again) until she finally died.

While her hymen was physically broken by the first man she ever trusted, she believed that her virginity could remain preserved (as a state of mind) if she never allowed herself to consent to (let alone enjoy) sex. It was (and still is) precisely that male engineered value system that judges a woman by the state of her hymen, that kept Justine in a submissive position where she would eternally be prevented from deciding her own destiny. For as long as she allowed her sexuality, and by implication her entire morality, to be determined by men, she would remain their victim.

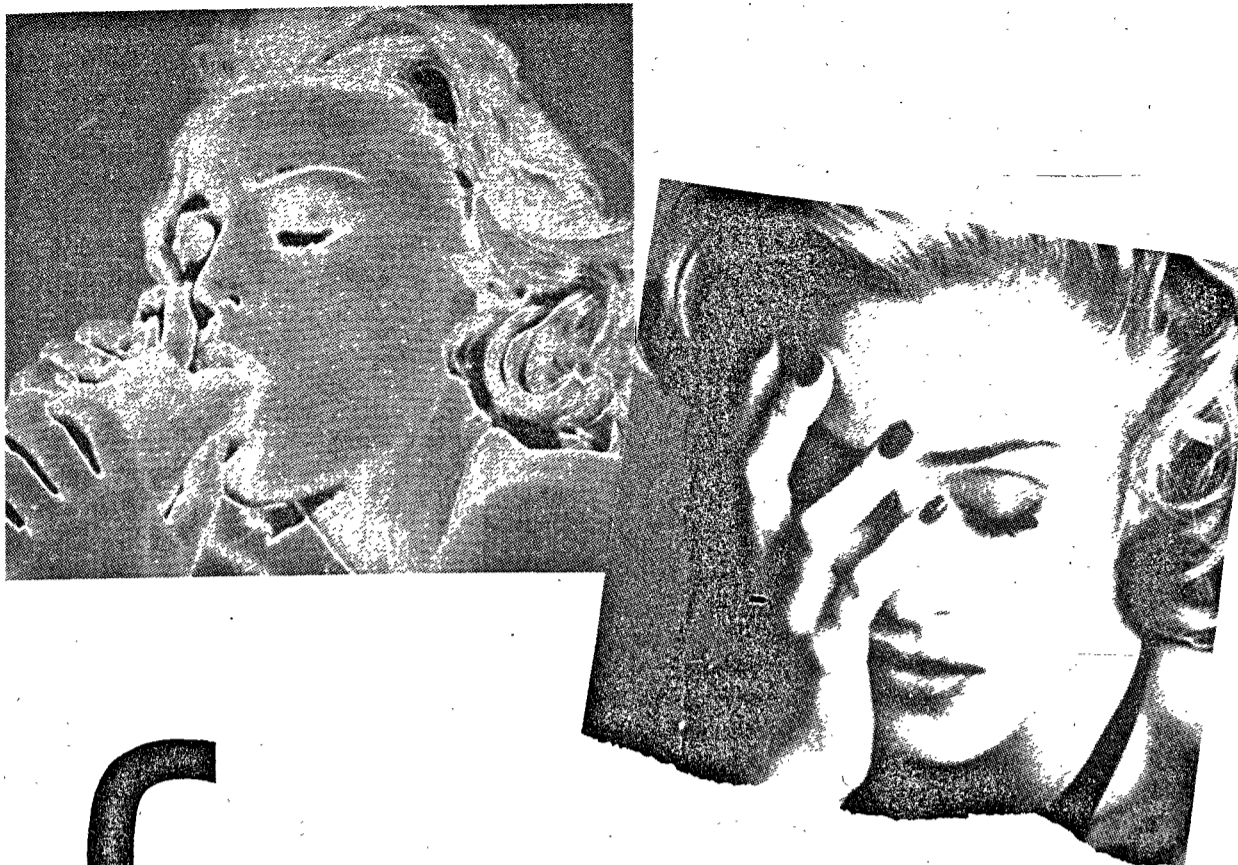
**LIKE THE MARQUIS DE SADE**, Madonna explores the boundaries of erotic pleasure through confrontation and exploration. Her most vocal opponents seem to be those who are most threatened by her ability to shift easily between auto-eroticism, homosexuality, bisexuality and pansexuality in addition to more adventurous forms of heterosexuality.

Her rise to fame has been marked by scandal and controversy. She threatens the patriarchal status quo simply because she refuses to play by the rules, and yet still achieves enormous success. Not only does she declare her independence in the bedroom, but is also brilliant in that very guarded male territory - the world of big business.

In a recent deal with Warner Brothers she launched her company "Maverick". The deal is conservatively estimated to be worth over 60 million dollars. Just from the first printing of *Sex*, she will earn over 20 million dollars profit.

Almost single-handedly, Madonna has redefined both morality and sexuality. To judge Madonna according to the pre-existing and dominant value system marks a total misunderstanding of her project. She is arguably the greatest superstar ever to have lived and therein lies her importance. Through her mass appeal, she is in a position to change attitudes on a global scale. By demystifying sex and encouraging honesty and openness in sexual relations, she does more for Aids awareness than any government body can ever possibly hope to achieve.

Madonna is not going to be marginalised. Not only will she emerge as a more important icon of the Twentieth century than her predecessor, Marilyn Monroe, she will also ultimately replace Jesus Christ, if she hasn't done so already.



# free madonna!

...Even if it means that she laughs all the way to the bank,  
writes **WILLIAM PRETORIUS**

**THERE'S** nothing like sex to get ganders up and generalising going, to judge by the local media tizz about Madonna's book, *Sex* - not yet seen here - and the launch of her video *Express Yourself*, seen here met permissie van die sensors, at which a stripper (female) stripped and apparently didn't even wear a g-string.

Madonna, writes Marshall Blonsky (*The Washington Post*), a prof in critical theory at New York University, is doing what everyone does when "extremity seems to befoul the very air that people breathe" - get sexually decadent, go all fin-de-siècle. Oscar Wilde did it, so did painters Whistler and Manet, the poet Mallarme. And, of course, times are extreme: there's Aids, recession and repression. Madonna taunts her times with images of bondage, rape and bestiality.

Well, does she? We won't know. Prof Dan Morkel, head of the Appeal Board, has already decided: "There is no way this will ever be passed. It's not the most pornographic I've seen - but there is no doubt this book will cause offense." (*Sunday Star*, Oct 26.)

How does he know? The book could be art. Morkel's already acknowledged publicly that "one person's porn is another's art". But then, he does know porn when he sees it. It's not Mickey Mouse. It's erection and penetration. It's the grey area in the

middle that's difficult, neither kiddie entertainment nor hardcore.

The ANC's Department of Arts and Culture's no help either. Commenting on the stripper at the Madonna launch, Uriel Abrahamse of the DAC said they did not support censorship, but the problem was defining the thin line between pornography and erotica. "South Africa needs a lot more openness, but is this the kind openness we want to see?" (*The Star Tonight!* Oct 23.)

Frankly, yes. We know this sort of argument from PW Botha's days - you have freedom of speech, but don't abuse it. And a finger wags. In other words, you won't have censorship, but there are things you should rather not see: if it means strippers like this, then we'd rather not have freedom from censorship. If the DAC is serious about culture in this country, then there should be strong, concerted opposition to censorship. After all, it's the system that has done the most to disempower culture and to make sure that we don't see the things they don't want us to see.

**IN THE SAME** article, prof Keyan Tomaselli gives us food for subversive thought. No one understands the "essentially female emancipatory message" hidden in the surface images. She "defies patriarchal (male)

control. She refuses the male gaze, or re-appropriates it in feminine empowerment..."

Well, maybe. But this creates questions. Isn't this also a form of censorship? This places Madonna in (subjects her to?) a dialectic with the male gaze and justifies her only as a subversive object, a desirable ideological object that's preferable to a sex object - but an object all the same. Does she have an existence beyond (without?) the male gaze? Do all women want this role to be sexually free?

I don't know. But there's another point of view. Also in the article, Digby Ricci, English lecturer at RAU, suggests Madonna's "position was securely esconced in male fantasy and did nothing to subvert and undermine anything". So there! Then he lets the side down: "All men go a bit green at the idea of a male stripper, the same men who think it's fine for a woman to do it."

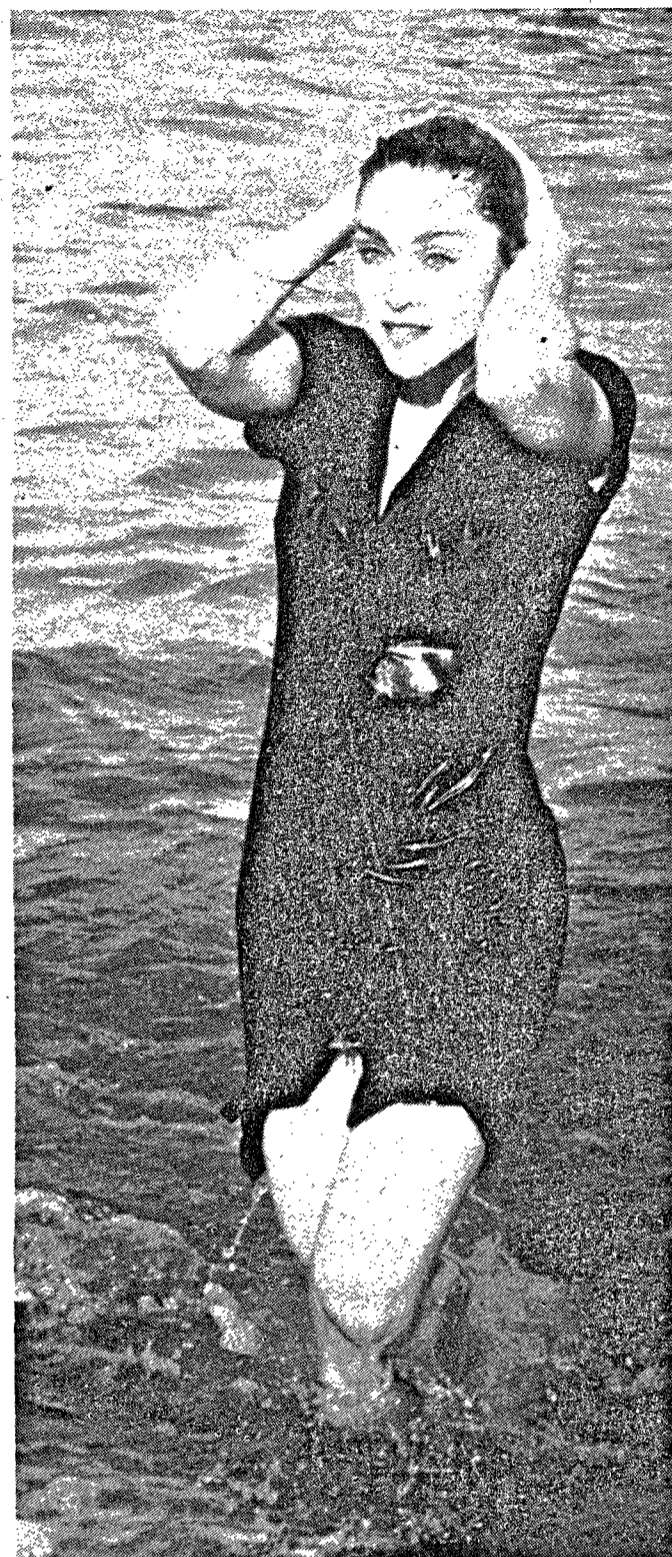
Perhaps. But, I think, some men think it's fine for both sexes to strip and instead of going green could blush with delight. Perhaps some men find male strippers amusing/silly/erotic/fun/so-what/ho-hum/ugly/subversive/indifferent/a wank/nothing-to-write-home-about/great/-make up your own (male) reaction. All men don't necessarily go a bit green.

**ALL THIS** means it's time to go back to basic Marx. He wrote of censorship that the world was full of colour, but censorship has only one colour - official grey. Official disapproval. Fundamentalism. Only one correct ideological context. Generalisation.

The most useful reaction to the Madonna controversy, coupled with the bohaai about *The Last Temptation of Christ*, was on the religious programme, *Kruis en Kroniek* (TV 1, Sunday, 1 Nov). Here theologians and dominees at least wrestled with the importance of art and the place of art in a society. How unrestricted should art be? Leave art to the artists, they decided. This is a rewarding line to follow because sooner or later, if honesty has anything to do with it, they'll discover that art's difficult to define without becoming elitist, that to be democratic one has to let everything have an equal chance, that one shouldn't define culture to limit or control it. Allow artists their diversity.

We always end up with talk about censorship instead of what's censored. That's its danger: by keeping things away from us, censorship propagates itself as the Idea and thus denies and undermines the object of creativity, however good, bad or indifferent that cultural product may be. Free all cultural products - even if it means that Madonna, for me a hype and con, laughs all the way to the bank.

PS: The book isn't that bad. A bookseller I know who's seen it says it's pretty mild stuff - just some old underground and sub-cultural images revamped for the conservative mainstream who went into a moral panic. Madonna also made the cover of *Time*, my informant said, and that should make her worry. When that happens it usually means your career's at an end.



# dis oor onself wat ons moet wonder

**MAX DU PREEZ** probeer ook die obsessie met Louise Ciccone van Rochester, Michigan, verstaan. Maar die mens self verveel hom

**MADONNA** 'n internasionale simbool van bevryding vir vroue? 'n Soort pop-filosoof wat nuwe tendensies in die lewenswyses van die Weste inlyf? 'n Vrou wat haar tyd vooruit is en nuwe grond breek in die Aids-era?

Ag nee wat. Ek dink nie so nie. Eerder die hoogs suksesvolle skepping van 'n span briljante publiseitsmense en bestuurders. Die grootste media-hype van ons tyd - die Diana's en Fergi's ingesluit.

Ek vermoed dat Madonna, as sy intelligent genoeg was (wat ek betwyfel), in haar mou sou gelag het vir hoe intelligente joernaliste, akademici en filosowe haar en

haar eskapades intellektueel ontleed; vir mense wat boeke en doktorsverhandelinge oor haar skryf.

Want uiteindelik is die Madonna-fenomeen 'n ernstige refleksie op ons - die joernaliste, die pseudo-intellektuele, die massas lesers en kykers. 'n Refleksie op die siek, verwarde, verveelde, gedemoraliseerde Westerse gemeenskappe wat die produk is van die era van maniese kommersialisme, verwoestende kapitalisme en die regimes van wêreldleiers soos Reagan, Bush en Thatcher.

Madonna is beslis 'n fenomeen - anders sou *VWB* dit nie op die voorblad hanteer

het nie. Maar myns insiens behoort die intellektuele verduidelikings te draai nie om haar as individu en haar sogenaamde diepere denke nie, maar om die vrae: hoekom is die produk *Madonna* so gewild? Wat is dit aan die produk wat maak dat 'n ernstige nuustydskrif soos *Newsweek* haar op die omslag sit? Sy is 'n swak aktrise, 'n swak sanger en sy is nie eens fisiek baie aantreklik nie - hoekom verkoop haar albums gemiddeld 9,5 miljoen elk, gaan sien baie miljoene films waarin sy speel?

Die Duitse sangeres Nina Hagen het al meer as 'n dekade gelede op lewende TV gemasturbeer. Xaviera Hollander skryf al



dekades lank eksplisiet oor seks en perversiteit. Italië het 'n parlamentslid gehad wat 'n prostituut is en bostuklose perskonferensies gehou het. Pornografie met bestialiteit, verkragting, homoseksualiteit en S&M is in tonne beskikbaar in winkels. Nou hoekom is dit anders as Madonna dit doen? Hoekom het dit 'n "diepere betekenis" en 'n "bevrydende uitwerking" op vroue en die ander was blote sensasie?

Wat doen die produk Madonna reg om oor 'n hele bladsy deur 'n internasionaal-gesiene professor in filosofie van New York, Marshall Blonsky, ontleed en met Oscar Wilde vergelyk te word? Of 'n hele bladsy van ontledings te kry in die Britse *Financial Times*?

**EK GLO DIE VAAL** ou meisietjie van Michigan se eerste stap na biljoenêrwees was om die naam van die Maagd Maria, moeder van Jesus, as verhoognaam aan te neem. Haar briljante publisiteitsmense het haar toe ewe suksesvol as die moderne Marilyn Monroe bemark, en daarvandaan het hulle net plesier gehad.

Ek is nie preuts nie. Ek gee nie om dat sy in haar boek seks met 'n hond simuleer nie. Ek wil nie hê die boek moet verbied word omdat sy met 'n glimlag verkrag word nie (ek wonder wel watter "bevrydende" effek dit denkbaar kan hê in 'n wêreld waar verkragting van vroue een van die ernstigste probleme is.)

Maar ek kyk skuins na mense wat dié boek verheerlik as iets wat in die annale van die internasionale letterkunde naas klassieke werke genoem moet word.

Of maak die blote feit dat die porno-ster 'n bekende gesig is, 'n andersins redelik gewone pornografieboek iets met buitengewone meriete?

Dit is so relevant om die populêre obsessie met Madonna te ontleed as wat dit is om die obsessie rondom prinses Diana te ontleed. Die enigste verskil is dat Diana 'n werklike mens is wat werklik met 'n lid van die sterkste monargie getroud is en wat werklik persoonlike en huweliksprobleme het. Daar is niks wat Diana so graag sou wou hê as om minder publisiteit te geniet nie. Die produk Madonna, daarenteen, sal sonder publisiteit op die rak lê en stof vergader.

Maar wat my die meeste irriteer, is die geleerde mense wat Madonna projekteer as die Nuwe Rebel van ons era.

**DIE NAASTE WAT SY** aan die begrip rebel kom, is dat haar span publisiteitsmense besef het die wêreld soek na iets nuuts, iets anders, en daarom is rebel-wees die mees bemerkbare produk. Rebel-wees word die nuwe konvensie gemaak. Die Madonna-fenomeen ondermyn enige positiewe fasette wat rebel-wees nog gehad het, en dan bedoel ek rebel soos in iemand wat die hoofstroom en konvensie bevestigte, wat gesag verwerp en wat vas staan by wat hy/sy glo ondanks die materiële prys wat dit verg en die sanksies waarmee die gemeenskap dié rebellie straf.

Ek stel nie belang in die boek *Sex* nie.

Ek sal liever wag vir die boek *The Making of Madonna - how to con a billion people and become stinking rich*.

Miskien sal ek gaan kyk as sy 'n snuff-movie maak met haarself as hoofkarakter - want dit sal ten minste werklik wees.

## dryf jou sorge weg

Dryftenks is nie net 'n maklike manier om stres te verlig nie, maar dit kan ook ander voordele inhou - van verligting van spierpyn, rumatiek, verlaging van bloeddruk tot stimulering van kreatiwiteit en probleemoplossing. Sy het dit self probeer en dit werk, skryf **ESMA ANDERSON**

**DIE** tenk staan hier voor my, blou en silindervormig. Dit is omtrent 2,3 meter lank, 'n meter of wat breed en so een en 'n bietjie meter hoog.

Dis nie baie groot nie, sê nou ek kry engtevrees - maar Jen praat gerusstelend en wys my die handvat aan die binnekant waarmee ek die luik kan oopskuif as ek wil uitklim voor die uur om is. 'n Mens klim nakend in die tenk. Die vloeistof is so middel-kuitlengte diep en word teen liggaamstemperatuur gehou.

Sagte dolfynmusiek speel reeds binne die tenk en ek gaan lê op my rug en dryf op die vloeistof (die gevolg van 'n versadigde oplossing van mineraaloute soos byvoorbeeld Engelse sout). Jen skuif die luik toe en dis skielik stikdonker. Jy weet later nie of jou oë oop of toe is nie en knip soos jy wil, dit maak geen verskil nie.

Die eerste paar minute is dit moeilik om heeltemal te ontspan, veral jou nek. 'n Mens het maar die instink om nie jou kop in die water te wil laat teruglê nie, netnou verdrink jy.

Na omtrent vyf minute hou die musiek op en hoor jy net jou eie asemhaling en hartklop. Maar later hoor jy selfs dit nie meer nie. Miskien sus dit jou in 'n trans in, die volgehoue loeb-doeb-loeb-doeb... soos die klank van 'n trein op 'n lang rit.

As jy nie aan die kante raak nie (dis ruim genoeg daarvoor), verloor jy later jou begrip van ruimte. Dit voel of jy in 'n grenslose ruimte ronddryf. Jy is later nie eens meer bewus van die vloeistof waarop jy dryf nie. 'n Mens voel veilig, asof niks jou kan raak nie.

Jy verloor nie net jou begrip van ruimte nie, maar ook van tyd. Voor ek my kom kry, was die uur om. Sagte musiek begin weer speel - 'n teken dat jy moet terugkom aarde toe. En skielik kan jy die vibrasies van die musiek in die water voel, in elke deel van jou lyf.

Van die verwagte engtevrees het niks gekom nie. Dit het gevoel of dié wêreldjie in die tenk grensloos is. En aanhou vir ewig - miskien is dit hoe dit voel om dood te wees, het ek op 'n stadium gewonder.

Jen skuif die luik oop en ek moet uitklim. My lyf voel vars en nogal grasieus. Maar terselfdertyd swaar en ek is bewus van swaartekrag. 'n Mens kan nie help om te wens dat jy eerder kan sweef as loop nie.

Maar die beste van alles, die bonus van dié hele ondervinding is dat my skouers, wat stokstyf getrek was van spanning, skielik los en ontspanne voel.

Dinge wat jou enkele ure tevore die mure sou uitdryf, kan jy skielik met die grootste rustigheid baasraak.

En dis nie al nie. Kleure is soveel helderder, reuke skerper. Jy ruik selfs dinge wat jy nooit vantevore geruik het nie. Omdat jy vir 'n uur van alle sintuiglike waarneming ontnem is, is jou sintuie skerper en waardeer 'n mens dinge wat jy sien, hoor en ruik soveel meer.

**JEN MACDUFF-KRÜGER** het haar dryftenk net minder as ses jaar. En sy sweer steeds daarby want, sê sy, dit verlig spanning, help mense met rumatiek, verhaas die genesing van sportbeserings en bevorder algemene welsyn.

Die dryftenks van vandag is die kommersiële weergawe van die isolasietenk wat dr John Lilly in 1954 ontwerp het om te sien wat met die mens gebeur as hy van sintuiglike waarneming ontnem word.

Lilly wou bewys dat as alle omgewingstimuli verwyder word, die brein bloot sal slaap, maar het self ondervind dat die teenoorgestelde eintlik die geval is. Sonder stimuli uit die omgewing hou die brein heeltemal onafhanklik aan met funksioneer, selfs op 'n hoër funksioneringsvlak as gewoonlik.

"Ek verkoop eintlik 'n uur van niks," sê Jen, wat self gereeld in die tenk spring. Sy noem dit haar "Sunday afternoon drive" en dryf somer twee ure of meer in die tenk.

Seker die grootste voordeel van dié tenks is die verligting van stres, maar daar is ook ander moontlike voordele. Navorsing wat gedoen is, sê Jen, dui daarop dat dit bloeddruk kan help verlaag, die produksie van endokriene kan verhoog (wat pynverligting en 'n gevoel van welsyn kan meebring), en slaappatrone kan normaliseer ('n mens slaap werklik soos 'n baba daarna en as jy nie probleme het om te slaap nie, slaap jy steeds lekkerder as gewoonlik).

Maar die voordele hou nie op by fisieke aspekte nie. Omdat daar bykans geen sintuiglike stimulering plaasvind nie, word 'n mens se brein "honger vir stimuli". Sou jy oudiovisuele stimulering kry, sal die brein bevredig word, maar in die tenk begin 'n mens se brein weens dié gebrek, homself stimuleer en 'n mens betree 'n dromerige of mediterende toestand.

Jen sê een van haar gereelde klante is 'n kunstenaar wat veral kom dryf as hy 'n kreatiewe stilte beleef. En as hy uitklim, het hy skielik wonderlike nuwe idees. Hy vertel dat hy in dié uur in sy droomtoestand lê en skilder. Niemand kan jou pla nie en jou verbeelding word in die afwesigheid van ander stimuli vry teuels gegee.

Dit help ook met probleemoplossing, sê Jen, want jou begrip van 'n situasie word nie vertroebel deur invloede van buite nie sodat jy skielik in die dromerige staat heeltemal vars na 'n situasie kan kyk.

En vir enigiemand wat hou van maklike uitweë: om stres te verlig sonder die pyn of ongemak wat massering soms behels, en boonop redelik goedkoop, kan ek dié dryftenk beslis aanbeveel.

Teen R45 per uur is dit nie te duur nie - hoewel dit aanvanklik soos 'n luukse klink, besef 'n mens as jy eers gevoel het hoe dit is om totaal ontspanne te wees, dat jy skielik nie meer daarsonder kan doen nie - en dis werklik asof dit die kwaliteit van 'n mens se lewe in 'n oogwink verhoog.



Ajam Abed se drie oorlewende seuns by die standbeeld van sy eertydse huisvriend, genl Koos de la Rey, Ebrahim Abed Ajam, 74, Mia Aroff Ajam, 75, en Gulam Rasool Ajam, 76. Waar dié standbeeld nou staan, vertel die drie, was 'n veld waar hulle tot in 1934 nog rugby gespeel het (Foto: GAVIN BEZUIDENHOUT)

# die ouman

## en die boere-generaal

Op die Wes-Transvaalse dorpie Lichtenburg het die nasate van **Ajam Abed** verlede naweek hulle 100e jaar op Suid-Afrikaanse bodem gevier. Ajam, 'n persoonlike vriend van genl Koos de la Rey, het dié Boere-generaal se familie tydens die Anglo-Boereoorlog in die kelder van sy huis weggesteek sodat die Britte hul nie in die hande kon kry nie.

**ESMA ANDERSON** het die feesvieringe bygewoon

**DIE** fout met geskiedenisboeke is dat hulle soms die belangrikste verhale afskep of sommer heeltemal weglaat. So gaan verhale mettertyd verlore en leef net voort in die vertelling en staaltjies van die nasate.

Verlede naweek, toe die Abed-familie hul 100e jaar in Suid-Afrika gevier het, wou hulle ook verseker dat een van dié verhale - hul eie - sal bly voortleef.

Dis die verhaal van 'n goeie vriendskap tussen Boer en Indiër lank voor apartheid, afsonderlike ontwikkeling, vreedsame

naasbestaan en die Nuwe Suid-Afrika.

Dit is die verhaal van die vriendskap tussen die ou Boere-generaal Koos (Jacobus Hercules) de la Rey en Ajam Abed op die Wes-Transvaalse dorpie Lichtenburg.

Maar dit is ook 'n verhaal wat vertel hoe kort mense se geheues soms is. Hoe die mense van Lichtenburg gerieflikheidshalwe vergeet het hoe Ajam Boerevroue weggesteek het vir die Britte en hulle só van die konsentrasiekampe gered het. Van Boeremense wat toegelaat het dat hul oordrewe patriotisme in rassehaat verander

het. En hoe die Abed-familie uiteindelik stank vir dank gekry het.

**AJAM ABED IS** gebore in die klein Indiese nedersetting Rander, maar verlaat sy geboorteland op 13-jarige ouderdom en kom in 1886 in Durban aan. Hy trek binnelands en vestig hom in die destydse Mafeking waar hy vir 'n Indiese handelaar werk.

Mafeking was daardie jare een van die grootste dorpe in die omtrek en mense van dorpiessoos Lichtenburg het hulle inkopies daar gaan doen.

De la Rey was een van dié klante en so tussen die inkopies en praatjies deur, begin hy en Abed die fondasies van 'n goeie vriendskap lê. So goed dat De la Rey Abed nooit om 'n algemene handelaarswinkel op Lichtenburg oop te maak.

Abed laat nie op hom wag nie en in 1892 neem hy sy intrek in 'n huis net agter die winkel op De la Rey se grond in Melvillestraat, die hoofstraat van Lichtenburg.

Die twee het reg langs mekaar gebly.

Abed waar die Volkskasgebou vandag staan en De la Rey waar daar vandag 'n kafee staan. Oorkant die straat is die stadsaal en kultuurhistoriese museum vandag op die Genl De la Rey Plein, waar 'n reusagtige standbeeld van dié ou Boereheld in 1965 deur die destydse staatspresident CR Swart onthul is. Dit en 'n ererol vir die Trekkers wat na dié gebied getrek het, en nóg 'n gedenkteken vir die Boere wat in die Anglo-Boereoorlog gesterf het, en nóg 'n gedenkteken, "n Pêrel van groot waarde, Afrikaans", maar nie 'n woord oor Abed nie.

**WANT ABED WAS** 'n held uit eie reg. Toe die oorlog sy loop neem en dit duidelik begin word dat die Britte die Boerevroue en kinders in groot getalle in haglike toestande in die konsentrasiekampe aanhou, het Abed nie vergeet wie sy vriende is nie. Maar meer nog, hy het self ondervinding gehad van Britse kolonialisme en besetting, daarom het hy die Boere se stryd ook so goed verstaan en ondersteun.





Ajam Abed, ofte wel "die ou man"

Hy het sonder versuim De la Rey se vrou en kinders weggesteek vir die Britte, wat toe al lank op soek was na hulle. Abed se eie vrou en kinders is veiligheidshalwe reeds aan die begin van die oorlog na Indië gestuur en in dié stadium het hy en sy werkers in die huis agter die winkel gebly.

Bedags moes De la Rey se familie onder in die kelder van die huis wegkruip, maar snags, wanneer dit veiliger was, kon hulle in die huis rondbeweeg. Die Britte het 'n paar keer kom klop, maar Abed wou hulle nie inlaat nie. "Daar's vroue in die huis," sou hy die Britte meedeel.

Weens hulle ondervinding in Indië en hul begrip vir hul geloof, het die Britte geweet jy gaan staan nie en lol om in 'n Moslem se huis in te gaan as daar 'n vrou is nie. Mans- en veral vreemdelinge - is nie daardie jare in Moslemhuise toegelaat nie en basta.

En sou De la Rey se vrou die huis móés verlaat, is sy soos Moslemvroue van kop tot tone bedek. So kon sy veilig reg verby die niksvermoedende Britte loop, en geen een van hulle sou dit ook durf waag om die sluier te probeer lig om te sien wie daaronder is nie.

**GOOLAM HOUSEIN ABED**, die seremoniemeester van die feesvieringe, vermaan opgewonde op Afrikaans: "Die Britte is ons ou vyande, nie ons vriende nie, ons het jare teen hulle baklei. Julle Afrikaners wat hier is, moenie dink dat julle alleen baklei het nie. Ons het lank teen hulle baklei in Indië."

En hy vertel met groot lekkerkry hoe De la Rey een nag in die vroeë oggendure by Abed se huis kom aanklop het. "Ajam, ek soek kos. My familie (soos De la Rey na sy soldate verwys het) vrek van die hongerte," sou hy aan Abed sê.

Abed het geweet wat die straf vir verraad was, maar hy sou ook nie sy vriende in die steek laat nie. Hy het nie eens twee keer gedink nie: "Goed. Vat gerus wat jy nodig het, maar jy sal die slot moet breek, ek maak nie daai deur vir jou oop nie."

So gesê, so gedaan. Die volgende môre douvoordag - sonder om eens te gaan ondersoek instel na wat alles weg is - gaan Abed na die Britse kwartiere. "Hulle het by my ingebreek," vertel hy.

Die Britte kom stel ondersoek in, sien die oopgebreekte slot en die waspore. Abed bly bo verdenking en die Boere het weer voorrade...

De la Rey was met reg dankbaar. Hy vergeet ook nie wie sy vriende is nie en as bewys van sy dankbaarheid bepaal hy dat Abed tot sy dood toe op dié stuk grond kan aanbly.

**MET DIE OORLOG** iets van die verlede, en soos die lewe weer sy normale gang begin gaan, bou Abed 'n tweede winkel op die dorp. 'n Hout- en sinkgebou in Gerrit Maritzstraat.

Abed laat sy groter personeel in die huis agter die eerste winkel bly en hy en sy familie betrek die huis agter die tweede winkel, waar die meeste van sy kinders gebore is.

Maar na De la Rey se dood in 1914 begin die bande met die De la Rey-familie effens vervaag en na Abed se eie dood in 1956, kom De la Rey se skoonseun onder druk om die stuk grond in Melvillestraat aan Volkskas te verkoop. Die Abed-familie verloor hulle winkel en word gedwing om te trek.

Hulle bly nog 'n rukkie aan in die tweede winkel, maar word ook dáár uitgesit en gedwing om nog verder uit die wit dorp te trek.

Dié apartheidsmatreëls het die familie swaar getref. Hulle kon volgens apartheidswetgewing ook nie meer sake in die wit dorp bedryf nie. Hulle eiendom in die dorp is laag gewaardeer en in dié tyd het hulle baie geld verloor.

Abed het juis voor sy dood 'n hele reeks winkels gehad, vertel sy kleinseun Goolam Hoosein Azam (die departement van binnelandse sake het 'n spelfout gemaak op sy geboortesertifikaat, daarom heet hy nou Azam en nie Ajam nie). "My oupa het waarskynlik die konsep van kettingwinkels in Suid-Afrika begin," vertel Azam trots. "Hy het twee winkels op Lichtenburg gehad, een op Diggings, Wolvenpan en Vermaas. Dit was 'n tyd van groot ekonomiese bloei, maar na dié wette het dit maar broekskeur gegaan met die familie."

Die Abed-familie moes in die nuwe Indiërgebied weer probeer om op hulle voete te kom. Aanvanklik het dit maar skraps gegaan. Hulle winkels was buite die dorp en dit was meer gerieflik vir mense om na die supermarkte in die dorp te gaan.

Maar die Abeds het nie tou opgegooi nie, hulle het seker gemaak hulle bied die beste pryse in die dorp en vandag besit van sy nasate bykans 'n hele winkelsentrum.

**VANDAG IS ABED** ("die ou man" soos hulle hom deernisvol noem) steeds 'n rigtingwyser vir die hele familie, vertel die kinders en kleinkinders. Hy was 'n eerlike sakeman en 'n filantroop, maar baie streng. En soos hulle voorvader, grond die Abed-familie steeds vandag hulle lewens op die Koran.

"Kyk, die Koran verbied onregverdige wins, rente en bepaal dat 'n mens moet omsien na die armes in jou gemeenskap. Die ou man was nie baie bitter oor die apartheidswette waaronder die Indiërs ook gely het nie.

"Hy het gesê jy moenie in die stof gaan lê nie. Jy moet die standaard bepaal wat jy vir jou familie wil hê en werk vir daardie doel. En ondanks die gebrek aan behoorlike onderwys en die ekonomiese terugslae weens apartheid, het hulle hul lewens op moraliteit gebou. En as een deur voor jou toegemaak word, maak jy 'n ander een oop."

Die Ajam-broers vertel dat hulle pa selfs in tye toe die verhoudinge tussen Boere en Indiërs vertroebel het, steeds voorrade aan die boere van die omgewing gebied het op skuld, sonder rente, en as iemand behoeftig was, het hy altyd uitgehelp, al was hulle hom nie noodwendig goedgesind nie.

"Party mense in die dorp, Afrikanerleiers, het rondgelopen en gesê 'moenie by die

Koelies koop nie'," vertel hulle. "Maar uiteindelik kon ons kop bo water hou en nou gaan dit weer goed."

Azam meen dié apartheidswette het geboemerang op 'n manier wat die Afrikaners nie voorsien het nie. "Kyk, daai tyd was die omgangstaal in groot dele van ons gemeenskap Afrikaans. En toe hulle ons uitkop uit dié gemeenskap, het die kinders nie meer Afrikaans geleer nie. Vandag sal jy sien die oueres praat nog Afrikaans, maar die kinders nie - dit was nie deel van hulle omgewing nie."

**EN DIE ANDER BEPERKINGE** soos bevolkingsregistrasie? Azam sê dit het dinge, veral onderwys- en beroepsgeleenthede beperk. "Daai jare kon jy net 'n dokter, prokureur, of verpleër word. Werkreservering het 'n groot rol gespeel in ons gemeenskap. Maar dit het 'n nuwe generasie van rebelle geskep.

"Ons gemeenskap het besluit dat ons ons nie sal laat onderkry nie. Ons het beurse gestig en 'n gemeenskapskas, waaruit ons betaal het vir die kinders van die gemeenskap om oorsee te gaan studeer, en as dit nodig is, hulle daar te vestig."

En wat die regeerders ook nie besef het nie, vertel Azam, is dat apartheidswette en beperkinge 'n sterk oorlewingsdrang wakker gemaak het in die Indiër-gemeenskap. "Daar het 'n oorlewings-meganisme ontwikkel in ons gemeenskap, en ons het ook gesien maak nie saak wat gebeur nie, ons mense bly voortbestaan. God is die onderhouer en voeder van ons gemeenskap, en met dié wete bly ons altyd op die end staande."

Wat hulle nie kon verstaan nie, sê Azam, was hoekom die Afrikaners nie 'n les geleer het nie. "Hulle het swaar gely onder die Britte, maar toe hulle aan bewind kom, doen hulle ander presies dieselfde onregte aan."

Maar ten spyte daarvan, vertel hulle, het hulle steeds respek vir die Afrikaner, want "in sy hart is hy steeds 'n ordentlike mens".

En as dié Afrikaners hulle Koelies noem? Azam sê sy pa en oupa was baie filosofies daaroor. "As iemand jou 'n Koelie noem, het hulle gesê, moet jy nie kwaad word vir hom nie. Kry hom eerder jammer want hy is duidelik ongekultiveerd. Los hom maar net uit en moenie jou tot sy vlak verlaag deur terug te kap nie.

"Hulle het altyd gesê: hy is ongekultiveerd, vir wat wil jy nou soos hy wees? Vir wat wil jy nou soos hy optree?"

**EN VANDAG?** Met die oper klimaat gryp die Abed-familie nuwe geleenthede aan, en selfs op klein dorpie begin hulle nou weer terugtrek dorp toe. Hulle is trots op wat hulle bereik het en probeer om daarop voort te bou.

Maar Azam sê hy voel bietjie onrustig. "Wat gebeur nou as die swartmense van die land dieselfde doen as die Afrikaners? Wat as hulle, wat baie gely het onder apartheid, dieselfde soort ding doen as hulle aan bewind kom?"

"Ons vra nie veel nie. Maar niemand moet lol met ons kultuur en ons besigheid nie. En dis waarvoor ons 'n bietjie bang is."

christi speel pop

# die pous word kaalkop gekruisig

Sinéad O'Connor -  
Am I not your girl? (EMI)

**DIE** Rooms-Katolieke Kerk het maar 'n harde tyd met popsterre. As mens nou dink aan Madonna met haar Katolieke obsessie: Jesus-standbeelde, kruise om haar nek gestrengel, bidsnoere om haar vingers terwyl sy voor 'n ry kerse en die Maagd Maria kniel.

En dan is daar Sinéad O'Connor, die Ierse kaalkopsanger, wat dié laaste paar weke in omstredenheid gehul is. Die uitloeiing daarvan was haar besluit om die pop-kaalkop te verlaat en haar aansienlike vokale talente na opera te wend. Ironies genoeg het dit wat O'Connor as haar nuwe roeping vir die mense gesien het, haar juis vervreem van hulle.

Haar doelwit was om Katolisisme as 'n euwel oop te lek: die stremmende uitwerking daarvan op mense se lewens uit te wys. Die Katolieke Kerk se mag in Ierland is tot op staatsvlak steeds ingrypend. Die debakel rondom die tienerjarige swanger meisie is die mees onlangse voorbeeld - O'Connor het voorspraak vir die kind by die Ierse eerste minister gedoen. Maar vir haar strek dit verder: sy sien Katolisisme as 'n verdraaiing van die ware boodskap van die Christelike godsdiens; sy glo dat dit mense uiteindelik meer vervreem van die ware aard van God as enigiets anders.

Dit is dan ook om dié rede dat sy op Amerikaanse TV die foto van die pous met die woorde "Fight the real enemy" opgeskeur het. Sy het nie - op tipiese Madonna-wyse - slegs kontroversie probeer ontlok nie. Sy verwoord haar gedagtes in 'n kort toespraak na die laaste lied op haar jongste plaat, *Am I not your girl?*

**DIE ONGELUKKIGE GEVOLGE** van O'Connor se keuse is soveel meer opvallend wanneer mens na *Girl* luister. Die plaat is 'n byeenbring van dié liedjies waarna sy geluister het in haar kinderjare - dié liedjies wat haar genoop het om 'n sanger te word.

*Girl* is finaal 'n bewys van O'Connor se virtuositeit as vokale kunstenaar; haar uitsonderlike benutting van haar stem verbaas deurgaans - dié slotsom is onvermydelik: in kontemporêre pop het sy geen gelyke nie.

Die Big Band/Swing-klank is met die eerste ooropslag tydsgebonden. O'Connor se sensitiewe interpretasie van die liriese plaas dit egter in 'n ander lig: kwesbaarheid, teleurstelling en woede word gehoor. Maar ook sensuele vertolkings wanneer die aard van die lied dit verlang.

Marilyn Monroe se "I want to be loved by you" word gesuiwer van die reuk van die patetiese deur O'Connor se asemnemenende vertolking. Dan is daar die donker "Black Coffee" en "Gloomy Sunday"; die roerende "Success has made a failure of our home" en "Don't cry for me Argentina"; die euforiese "Secret Love".

Elke lied het persoonlik betekenis vir O'Connor. "Gloomy Sunday" sluit tematies aan by "I am stretched on your grave" op haar tweede LP, *I do not want what I haven't got*: albei handel oor die verlies van 'n geliefde. "The priests and the friars approach me in dread because I still love you, my love, and you're dead" sing sy op "I am stretched".

"Scarlet Ribbons" is 'n tradisioneel Ierse lied wat O'Connor se pa vir haar gesing het toe sy 'n kind was. Haar interpretasie van die lied is aangrypend emotief - soos ook die Ierse musiek.

'n Aanvullende medley geskryf deur O'Connor aan die einde van "Success" verskaf die LP-titel: "Am I not your girl?" vra sy. Dit is duidelik dat sy eindeloos aangegryp word deur die leed wat sy aanskou in die wêreld. Sy kan dit nie ignoreer nie - en veral nie as dit teweeggebring word deur die stiksienigheid van dogmatiese nie.

Sy wil haar visie by ons tuisbring - en om dit te doen beroep sy haar daarop dat sy by ons hoort - een van ons is. Maar die eksorsisme van die demone van die dwaalkeer is nog lank nie voltoek nie - onwrikbaar word haar visie verdoem deur die vrywillige verdrukes.



Deur Christl van der Westhuizen

I am not a **liar** and I am not full of hatred but I hate **lies** and so the **liars** hate me I can't stand the sight of a starving baby can



you really say you are not in pain like me? are any of us not living painfully? pain is what their **lies** have kept us in but the war has started now and

**Truth will win** many of us are going to lose our lives and that's okay because to live we have to die the enemies of God will say it's

chaos just remember what Jesus did in the temple and be patient exactly why do you think he was assassinated? who was it that did the dirty deed? who didn't like the answers they'd received? **look at the one wearing**

**the collar** then and now there's only ever been one **liar** and it's the Holy Roman Empire and this is exactly what they did: they told us **lies** to take us away from God so, yes, I am angry but I'm not full of hate I'm full of love God said I bring not peace I bring the sword

**VAT DIE TRAPPE**

Mike Oldfield - Tubular Bells II (Tusk)  
**ORDENTLIKE**, mooi gespasiëerde musiekies word gepleeg deur Oldfield. Blykbaar het die eerste *Tubular Bells* 16 miljoen eksemplare verkoop - hoekom weet g'n mens nie. Oldfield emaskuleer suksesvol die een instrument na die ander - die klanke vloeï liefies in mekaar tot by die laagtepunt: liggewig tubulêre klokklankies. Dié klokke het sekerlik die mees onestetiese klank wat deur enige klok voortgebring kan word. Uitsiekende hysbakmusiek - maar ek sal eerder die trappe vat, dankie.  
(Blykbaar werk dié musiek wel as jy in 'n chemiesgeïnduseerde beswyming verkeer. Oppas net vir buisvormige goggas.)

**SIPHO GUMEDI BY SOFTOWN**

Gumede en sy groep, the All Stars, is vanaf Vrydag, 13 November tot Sondag, 22 November by Softown te sien. Sy oorspronklike Afrika-musiek is net oor naweke te hoor. Softown is op die hoek van Claim- en De Villiersstraat in Johannesburg. Tel (011) 333-1793

## boeke

### Dié wetenskap spreek van 'n kruideniersmentaliteit sê LIBERTYN na aanleiding van dr Louw Alberts se uitlatings op TV

**DURF** ek die beskeie mening waag dat dr Louw Alberts, voorsitter van die Suid-Afrikaanse Akademie vir Wetenskap en Kuns, 'n geleerde man is wat onlangs op 'n redelike, sagmoedige toon 'n baie onredelike standpunt gestel het?

Dit was tydens 'n aanbieding van *Agenda* op TV1, waar die geleerde voorsitter en Dr Ikey van der Rheede oor Afrikaans gepraat het, en bedaard menings gewissel het oor die Akademie se standpunt dat die taal sy huidige amptelike status moet behou.

Ja, die Akademie, wat nie eintlik bekend is vir sy standpunt oor sake van openbare belang nie, het waaragtig deesdae 'n standpunt wat in *Rapport* van 25 Oktober as "onomwonde" beskryf word. 'n Standpunt gebaseer op wetenskaplike bevindinge en nie op patriotiese sentimente nie. 'n Standpunt ondersteun deur "feitelikhede".

Omdat die bevindinge oor Afrikaans deur taalwetenskaplikes gemaak is, het dr Alberts op *Agenda* - heel beleefd, heel vriendelik - aan die hand gedoen dat skrywers maar liefst moet swyg oor die status van Afrikaans. Skrywers is nie bevoeg om oor sulke aangeleenthede te praat nie. Taalwetenskaplikes is. Die Akademie is. Skrywers moet hulle by hulle lees hou.

**EK TRAP VANDAG** heel versigtig. As Antjie Krog en André P Brink nie mag saampraat oor Afrikaans nie, sal alles wat ek vandag sê, vir dr Alberts 'n vorm van verregaande voorbarigheid wees. Ek nader dr Alberts dus met groot eerbied en vra: Groot asseblief, weledelhooggeleerde heer, mag ek maar ook 'n stuiwer in die ambeurs gooï?

En as dr Alberts dan aan my die geleentheid gun, dan sou ek heel vriendelik, uitermate omsigtig en in nederigheid aan hom die volgende wil sê:

U opvatting van die wetenskap, dr Alberts, is iets wat van vóór die runderpes stam. U vertel ons van 'n wetenskap wat voorgee om net uit feite te bestaan. Het u al daarvan gehoor dat elke wetenskaplike feit vir sy sinvolheid van 'n interpretasie afhanklik is? Het u al daarvan gehoor dat die bepaling van welke feite betekenisvol geag word, selfs kan afhang van teoretiese en lewensbeskoulike keuses wat vooraf gemaak is?

Dit is beskouings wat u nie noodwendig deel nie, dr Alberts, want daar sal altyd geredeneer word oor wat wetenskap is. Maar u behoort tog te besef, geagte voorsitter, dat die wetenskap wat u in *Rapport* en op TV aan ons voorhou, van 'n kruideniersmentaliteit spreek.

U kan al die sprekers van Afrikaans, al die woordeboeke in Afrikaans, al die Afrikaanse onderwysers en Afrikaanse meesterwerke tel, dr Alberts, maar u gaan nie die gesprek oor die betekenis van hierdie versamelde "feitelikhede" beëindig met 'n beroep op "wetenskap" nie.

Onderliggend aan u argument - en ek betoon u 'n guns deur dit 'n "argument" te noem - is dat wetenskaplike feite sosiale besluite moet bepaal. Die skade wat die wetenskap op hierdie manier aan die wêreld aangerig het, sou boekdele vul indien dit eendag beskryf sou word.

**DIE WETENSKAP**, dr Alberts, is nie vry te spreek van sy eie mites nie, en in u hofvaardige teregrywings op TV hoor ek daardie mites meesprek: feite, betroubaarheid, kontroleerbaarheid. Maar indien die wetenskap en die aktiwiteite van wetenskaplikes nie deur 'n groter rasionaliteit gereguleer word nie, kan die wetenskap 'n gevaarlike ding word.

As fisikus behoort u te weet, eerbiedwaardige, dat die wetenskap ons ook die atoombom en die napalmbom besorg het. Miskien klink dit na 'n emosionele argument, 'n sentimentele oordrywing. Dan verwys ek u nader aan huis - na die boeke van Geoff Cronjé, voormalige voorsitter van die Akademie, waarin apartheid op grond van "feitelikhede" as wenslik "bewys" is.

Kry ek die snuf in die neus, geagte gespreksgeenoot, dat die Akademie hom in die noute gedryf voel en hom nou opnuut in die skamel toga van die onsentimentele wetenskap klee om hulle wat nie oor die deskundigheid beskik nie, te probeer beïndruk?

Is my aaklige vermoede dalk korrek, welingeligte spreekbuis, dat hieruit 'n geweldige arrogansie spreek, 'n toe-eiening van die reg om te praat, 'n minagting vir die debat wat daarna streef om inklusief te wees en 'n erbarmlike gebrek aan 'n historiese besef?

Ons leef in 'n geskiedenis, dr Alberts, en selfs die werksaamhede van die Akademie se taalwetenskaplikes staan nie los van daardie geskiedenis nie. Al die feitelikhede wat *Rapport* rapporteer, moet binne daardie geskiedenis geïnterpreteer word, in 'n gesprek waarin selfs die Akademie nie die laaste woord mag opeis nie.

**DIE EIENSKAPPE VAN** Afrikaans op grond waarvan die Akademie sê dat dit sy huidige status moet behou, het tot stand gekom in 'n situasie van bevoorregting en ongelyke mag. Een van die gevolge hiervan is dat geen swart taal volgens die Akademie se kriteria werklik op amptelike status aanspraak sal kan maak nie. U wetenskaplike benadering word in werklikheid 'n nuwe vorm van magsuitoefening.

Is dit moontlik dat Afrikaans ooit 'n Akademie sal hê wat hom in beskeidenheid as medegespreksgeenoot en nie as wetenskaplike arbiter opstel nie, 'n Akademie wat sal probeer om die sprekers van Afrikaans wat hy soos skape tel, genoeg te respekteer om hulle ook as gespreksgeenote in te sluit?

Nadat ek u op TV gesien het, dr Alberts, het ek weinig hoop dat dit sal gebeur. A u ons namens die Akademie wil kom voorsê, as u die Akademie se weloorwoë standpunt as "wetenskap" gebruik om sprekers van Afrikaans stil te maak, dan sal die Akademie self later 'n historiese kuriosum word, 'n dinosaurus bedek met die skubbe van 'n al byna uitgediende "wetenskap".

# MERKWAARDIGE KOMPENDIUM

## DIE A TOT Z VAN KLASSIEKE MUSIEK

Deur Koos Human  
Human & Rousseau, 1992 (R80,00)

## HENNING VILJOEN

**KOOS HUMAN** se nuwe omvattende kompendium vir klassieke musiek is 'n fassinerende werk met 'n magdom van inligting oor die klassieke musiekrepertorium van die wêreld wat, soos die naam aandui, alfabeties georden is.

Die 1 300 individuele inskrywings van die kompendium bevat onder meer biografiese gegewens van die belangrikste komponiste, besprekings van meer as 700 musiekwerke, verhale van die bekendste operas en ballette, beskrywings van die vernaamste musiekinstrumente, asook die Latynse tekste van die belangrikste liturgiese

musiekwerke met 'n gepaargaande Afrikaanse vertaling. In dié opsig is die werk vergelykbaar met enige werk van dié aard wat in Engels verskyn het.

Daar is egter ook 'n paar uniekhede aan *Die A tot Z* werk wat dit baie uitsonderlik maak. Vir die Afrikaanssprekende musiek liefhebber is daar die baie nuttige uitspraakgids van buitengewone eienaam en musiekterme. Daar is ook die baie waardevolle insluiting van die biografiese gegewens en bespreking van die werke van Suid-Afrikaanse komponiste, asook die uiters handige aanduiding van die gemiddelde tydsduur van die onderskeie musiekwerke wat bespreek word.

Wat die werk verder merkwaardig maak, is die feit dat die outeur 'n werklike uitvoering of opname van elk van die 700 musiekwerke waarna verwys word, gehoor het. Dié uiters gebruikersvriendelike musiekgids is 'n skitterende getuigskrif vir Koos Human as 'n begeesterde musiek liefhebber. Dit behoort op die boekrak van menige Suid-Afrikaanse musiek liefhebber as 'n baie interessante naslaanwerk te pryk.



## it was a dark and unstormy night

It was a dark and decidedly unstormy night. Paul Suntup, owner of Fantamania bookshop in Norwood's Grant Avenue was chatting to some guests when suddenly a large dragon conspicuously burst through the ceiling.

His name is Fantus, and he adorns the cover of the inaugural issue of *Fantamania Magazine*, South Africa's first periodical dedicated to science fiction, comics, graphic novels and other matters arcane.

Paul and Fantus see their bi-monthly magazine as a forum for South African writers and illustrators who have not been brainwashed by so-called reality to entertain imaginative readers.

**SHELDONS**  
DIE BOEKWINKEL  
MET DIE KOFFIEWINKEL  
Eastgate, Ingang 5

# DIE LAND IS IN SY MOER

## MOERLAND

Deur Chris Barnard  
Tafelberg, 1992 (R44,95)

## CHARLES MALAN

**NET** sodra 'n mens meen dat geen skrywer weer *land* as die enigste soortnaam in 'n titel sal gebruik nie - na Karel Schoeman, FA Venter, Hans du Plessis en Louis Krüger se reekse - kom Chris Barnard met *Moerland*. Hy koppel dus doelbewus met die deeglik ontginde mite van "die land as moeder" op, maar hy aktiveer terselfdertyd ook die taalmoontlikhede van die titel.

Die spreektaalvorm *moer* het nie slegs te doen met oer-Afrikaans "as moeder" wat Lukas van Niekerk as swart "Afrikaner" stempel nie, maar ook met die negatiewe bybetekenisse. Selfs die priester, Bernardo Bravo, verwys soos andere na mense "se moer" (p 158). Veral Lukas se besluit teen die einde is egter belangrik: "Se moer, het hy aan homself gesê - se verdomde moer. Hulle gaan hom nie keer nie." (p 205)

**DIT IS EEN VAN DIE** treffende ironieë van die roman dat Lukas se identiteit vanaf sy naamgewing veral deur die taal omskryf word. Hy het Afrikaans, "waarin hy droom" (p 36), saam met moedersmelk ingekry en dit het hom as nasaat van die Dorslandtrekkers in Angola laat glo dat hy 'n Afrikaner is. Totdat kontak met sy moederland ander insigte gebring het: "Toe word ek 'n kaffer" (p 35).

Sy bande met die land en die tradisie word verpersoonlik deur sy ouma wat hom "grootgesukkel" het, "moederlike oer-Moeka" (p 73). Haar erflating is die taal en 'n paar besittings, waaronder veral 'n tolletjiesstoel 'n kultuurtradisie versinnebeeld. Dit was sy "leerstoel" waarop hy moes sit en luister as Moeka hom van die geskiedenis sedert die "volksplanting" vertel (p 39). Boeke van onder andere Van Wyk Louw, Totius en Elsa Joubert tel onder sy belangrikste "lewensbagasie". Met verwysing na die boeke sê 'n Portugese ondervraer ironies vir hom: "Jy't gedink jou geheime taaltjie is veilig, né?" (p 38).

Met sy naam, sy taal en sy paar besittings vertrek Lukas op sy lang lydingsweg deur 'n oorloggeteisterde Angola en Mosambiek - steeds op soek na die paradysland. Die taal en sy paar saamgepiekelde kulturele simbole sou kon dien as moer in die sin

van saad waaruit iets nuuts in die moederland kan begin groei. Sy vermetele toe-eiening van dit wat aan reinblanke Afrikaners behoort, veroorsaak egter reaksies wat hom letterlik "moer toe" dryf, terug na die almoeder Moeka. Volgens die ironie van die Afrikaanse taal beteken dit terug na niks, en so is dit inderdaad, want Moeka het spoorloos in die groot Afrika in verdwyn.

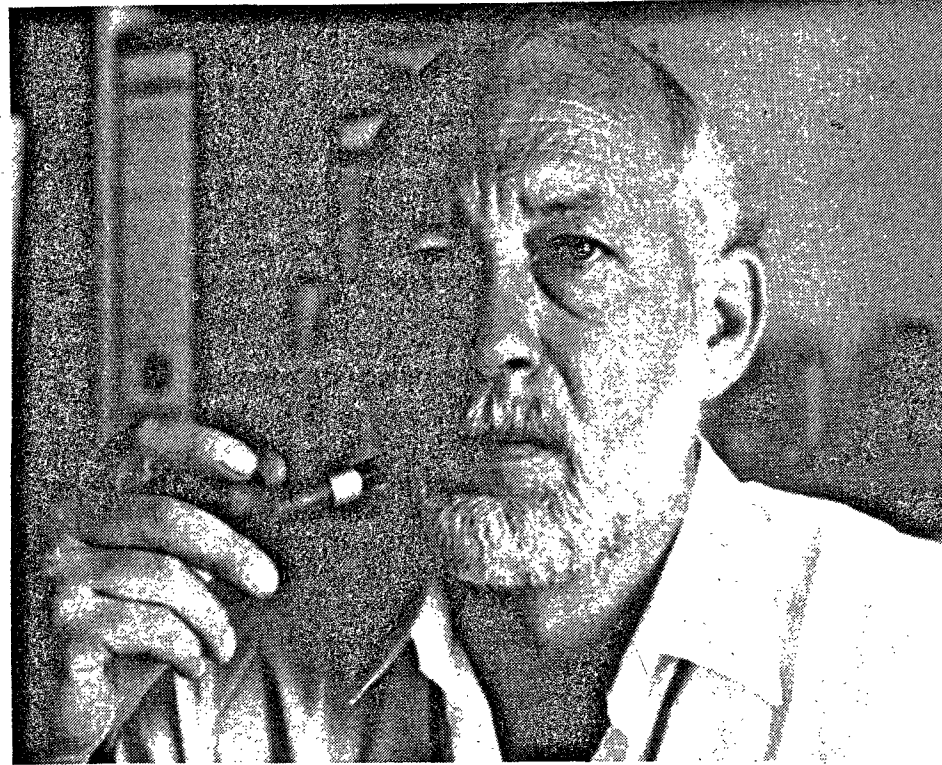
**AFRIKANERS SE NUWE** belangstellings in "die Afrikaans van swartes" bring Lukas ook in aanraking met sy teenhanger, 'n joernalis en onsuksesvolle skrywer, wat uiteindelik die verhaal opteken. Hierdie "rasegte" Afrikaner se regs-rebelse seun Deon het "soos Lukas vroeër, aan moedersknie sy hart vergeefs verpand ... aan 'n mitiese Afrikanerdom", soos die flapteks dit onomwonde stel. Deon veg saam met die regses vir "als wat ons opgebou het, ons identiteit, ons taal..." (p 28).

Met dié soort problematiek as verhaalbasis sal die skeptiese leser maar hart vashou, want soveel lyk aanvanklik na 'n bekende strategie: verhef Afrikaans tot 'n heilige identiteitsmerker in die oorlewingsstryd omdat ras en eksklusiwiteit nie meer die doel dien nie, maak dus nou groothartig minder wit siele "ere-Afrikaners" soos die Chinese destyds ereblankes gemaak is, en wis die verlede uit omdat apartheid "dood" is en almal soos Lukas en die joernalis tog maar saamstaan om te kan oorleef.

Daar gaan bepaald lesers wees wat vra of Barnard heeltemal aan hierdie verskuilde agenda ontsnap, veral omdat regses met hulle walglike ge-"kaffer" darem eens te maklik sondebokke gemaak word (en bowendien heeltemal te veel mag verkry). Maar een ding is seker: waar die fiktiewe joernalis/skrywer sy ontgogeling nog mild verwoord, stuur die skrywer en oud-joernalis Barnard saam met Lukas 'n hele paar heilige Afrikanerkoeie genadeloos "moer toe", klaarblyklik 'n rede waarom die joernalis/skrywer naamloos bly, want Barnard is eerlik genoeg om te sorg dat sy karakter as verteenwoordigend van homself gesien kan word, presies soos John Miles wat sy fiktiewe skrywer oor Tumelo John laat skryf. Lukas het min genade vir blanke skrywers: "Ek sien dis deesdae mode onder skrywers om heelyd oor die kaffers te wil aangaan" (p 30). Teen die einde sê die joernalis, met verwysing na sy skrywerskap: "Ek pas nêrens in nie. Ek is bloot 'n fasiliteerder" (p 128)

**BARNARD, GOEIE** skrywer wat hy is, maak uitsluitlik op die paradoksale werking van die ironie staat om die leser te laat besluit hoeveel van die Afrikaanse kultuur nog as moer kan dien na die verwoesting van apartheid en die bloedige nagevolge wat ons tans beleef en steeds gaan beleef. Sy toekomsblik is somber, want regses gaan "Boerekultuur" vir legitimisering eis en linkses gaan Afrikanerkultuur met apartheidshegemonie bly vereenselwig.

Ook die kerk is 'n heilige koei wat nie ontsnap nie. Hoewel die ontgogelde priester negatief na die "blanke" Portugese kerk verwys, word die ooreenkomste met



**Min romans sedert *Die swerfjare van Poppie Nongena* kon nog die wesenlike problematiek van die hele suidelike Afrika so oortuigend en aangrypend onder woord bring.**

die plaaslike situasie uitgelig. "Ons het gesien wat hier aan die gang is, en ons het ons blind gehou" (p 201), bely hy. Wanneer die priester self slagoffer van die sinlose geweld word, word dit aan Lukas van Niekerk - volgens sy naam 'n apostel wat "nie van die kerk is nie" - oorgelaat om te bid. Ten spyte van alles voel hy dat sy gebed "nie woorde in die wind" is nie (p 204).

Nie die kerk, Afrikanermag en -mites, of die gekontamineerde "veiligheid"-magne kan die uiteindelige katastrofe in die land afweer nie. Regses neem die wapen op omdat hulle land "afgevat" word; die eerste van twee staatsgrepe is juis op 16 Desember. Die voorgeslagte is passiewe waarnemers: "Onder die alwee en osgras en kosmos, in vergete grante, lê ooms met baarde en bandeliere begrawe, kinders in goiing, vet en tandelose tantes met bollas en gordelroos. Hulle lê met oop oë en asemloos alles en afluister wat buitekant gebeur" (p 192).

**DIE JOERNALIS KAN** maar net die onvermydelike opteken terwyl hysy illusies verloor. Hy word op sy persoonlike katastrofe voorberei deur Lukas, "wat die verlede van 'n volk in hom ingebore gehad het", en Deon wat van die begin af gewet het "sy wêreld gaan in duie stort" (p 102). Hier is dus drie verteenwoordigende tipes Afrikaanssprekendes: die ontredde gematigde wat mag en beheer verloor, die verdrukte aktivis wat sy land terugvat om daarvan te maak wat hy wil, en die regse wat die onomkeerbare proses met die Boereroer probeer stuit.

Hoewel die stroewe politieke gesprekke aan die begin van die roman tot die (stereo)tipering bydra, verhoed Barnard dat die drie hooffigure ideologiese

spreekbuis word deur die beligting van hulle worsteling met 'n persoonlike konteks van "moer toe gaan" en 'n geloofwaardige saamdwing van hulle lotgevalle. Hy illustreer nietemin dat voorspelbare politieke debatte selde goeie letterkunde maak.

Anders as in sy invloedryke roman, *Mabala*, wat 'n volle 21 jaar gelede verskyn het, verbeeld Barnard sy figure, ruimte en situasies streng realities. Moontlik te streng, want hoewel die lewensgetrouheid die roman besonder toeganklik maak, het die talle byna filmiese weergawes van geweld uiteindelik nie veel meer van 'n funksie nie as om te toon dat verdrukkers in verskillende uniforms hulle met dieselfde vernietigende magsuitoefening besig hou.

**STRUKTURELE AFWISSELING** word hoofsaaklik deur die noukeurig beplande perspektiewisselings en tydspronge bewerkstellig. ('n Uitsondering is die oorgang van Creswell na Lukas op p 23, sonder enige leidraad vir die leser.) Vanselfsprekend skryf Barnard onderhoudend, kompromisloos, oortuigend, gedetailleerd, skerp gefokus en meermale ontroerend, soos 'n mens van hom kan verwag. Hoewel sy toekomsvisie met die burgeroorlog beklemmend is, is dit jammer dat hy hom te veel besonderhede oor die regse aanslag veroorloof en onnodige vrae oor sy scenario's laat ontstaan.

'n Mens kan met stelligheid sê dat *Moerland* een van die belangrikste romans van die dekaade is, al is dit nog te vroeg om op meer vlakke te evalueer. Min romans sedert *Die swerfjare van Poppie Nongena* kon nog die wesenlike problematiek van die hele suidelike Afrika so oortuigend en aangrypend onder woord bring.

# ▶ 'sometimes I feel like an exploding planet'

ACTOR JEREMY CRUTCHLEY HAS TACKLED SOME OF THE MOST CHALLENGING ROLES ON THE SOUTH AFRICAN STAGE. HE WAS A GEISHA GIRL IN *M. BUTTERFLY*, A PSYCHOTIC BOY IN *EQUUS* AND A MUTANT IN *SARCOPHAGUS*. HE PLAYED FRANK 'N FURTER IN *THE ROCKY HORROR SHOW*. AND AT THE MOMENT HE'S THE AGED DUKE OF WINDSOR IN *I WAS KING*.  
**JEREMY CRUTCHLEY TALKS TO CHARL BLIGNAUT**

## Have some whisky?

Just a drop. I'm doing a full day's stuff now and I'm doing the show at night, so this is just a throat wetter. There's nothing else in here is there? It's bubbling.

*No, nothing. So you're doing I Was King. It's a great performance. Did you see it early on in the run?*

### I think it was the opening.

Oh, I think it's mellowed since then. It's been fine adjustments on the machinery, just fine tuning, like the lighting's a little more modulated and the make-up. The look of the thing and the feel of it is better. And I'm inside it now. The opening night I was so... I came out of it feeling, that's it, I've lost it, they're dead, they hate it, they hate me. It wasn't just paranoia. It was like trying to mould stone. In fact I'd misinterpreted it, you get those nights where you feel like they're giving you nothing, they're not generous, but they're maybe expressively responsive and giving you attention, which is another kind of thing. So I've learned to work with that.

### Are opening nights generally hell for you?

No, they're often pretty good in a way. You know, a unique thing happens on an opening night, but it may not be true of the general run of the play. You tend to have a very self-conscious night. The audience tends to be more self-conscious. It can work in your favour and against you.

### What is this place, a recording studio? Do you have a personal stake in it?

I'm one of the founder members. It's called Home. It's a gentle recording facility. We service the advertising industry. Our long time aspiration, really for all of us, is much more musical. We work on putting theme music to film, that kind of thing. I write stuff and I play the guitar.

### I heard you used to sing in a band.

Never a fixed band, ja, but I've played in a number of bands. At this very point I'm reconnecting myself to the music very strongly, it's sort of risen up in me, there's this thing saying, come on, fulfil me now, fuck with me.

What kind of music?  
Mostly rock, which kind of covers everything from classical to the future.

### HOW LONG HAVE YOU BEEN LIVING IN JO'BURG?

About

12

years.

### IS THERE LIFE BEFORE JO'BURG?

Before and after. I came out from Britain when I was sixteen. I lived in several places around Britain. Which is probably one of the reasons why I've stayed here for at least this while, I got tired of being the new boy in the new town, always being the one arriving. Everyone else seemed to live in one place, they had this kind of infrastructure. They knew people, they had friends, they'd grown up in a place, they had a feeling of familiarity. I always sort of seemed to be entering the unknown, which tends to be a good thing for me. I probably had to do this, coming into a new country, sort of puny little white English boy. I'm in the kind of situation that's I suppose conventionally called the immigrant dilemma. My connections are all highly European, which is something that is, how ever much people want to question it, it's needed here. I'm required to function in a very European way. I feel very strongly connected to being in this country.

### You studied in Natal?

I was in Pietermaritzburg to start off with. I studied drama and languages at the University of Natal. It had just split off from Durban, so it was newly

independent and in my second year we went into this new arts block that looked like an aircraft carrier. And no one really knew what was going on so we had a lot more chance to do interesting work, Dada stuff, surreal things, folk tales, music, it was all happening there, it was a really good year to be there and that was good for me, because not only did I connect with people with good minds and good hearts and energy, they were fairly fearless about taking on ideas and making something happen with them and enjoyed what they did. I began to get into the guitar, an acoustic steel string first. So that started to all evolve and I discovered that there was a sound studio tucked away in there and the only people that had access to it were the cleaners and I didn't think the cleaners were going to be recording any interesting theme songs, so I got in there and on two little halftrack machines I started to do complex 16 track mixing and I did music for dance dramas, I wrote and finished my first rock show there and a lot of this was outside the curriculum and I was told, you really don't want to do this, there are a lot of nice little one-act plays you can do for your honours year, but no, I wanna do that. It was a good testing ground for me.

*You seem to be one of the few seriously selective actors in town.*

*Is that how I'm perceived?*

### Ja, you are, I perceive you as such. You come up in hot roles time and again. I haven't actually seen you do shit yet.

Shit has been done. I've also had to make it try and look like if I'm doing shit it doesn't look like shit when it comes out the other end. That's part of the trade as well, hopefully. It's not as if I've only tasted marvellous things. I haven't - that's one of the reasons why I'm more certainly very determined myself that I don't squander the energy and resources and time and life that I have.

### Does that mean you don't take drugs and get pissed?

Occasionally I get a bit pissed, but it's not as much fun as getting intoxicated with what you do and with people that you're with and their kind of buzz. No, I like a drink. I've never been able to do drugs and stuff, I've never got into smoking. Smoking on stage is very hard for me. I get up sometimes from the chair and I'm smoking a menthol cigarette and against the lights I lose my balance. And the Duke is a heavy smoker. I've never got into the activity of smoking, partly because I didn't want to become physically dependent on a mannerism or the social pressure of the things. I've learnt to use it where I've needed to smoke, but I've had awful experiences on a couple of those dreadful American films that were done cheaply. Like I had to play a real fucked-out rock star. It was the Alice Cooper-look kind of thing in this room with burgers and tomato sauce all over everything, mascara all down my face. The scene had all these fat, pseudo joints made up. He was a complete



Pic: SALLY SHORKEND

trashcan. And I had to make it look like I was smoking one of these things at the end of the scene. So I said, look I don't smoke, just put mild stuff in it. And then the props guy took it away and it was at the end of the shoot so they were all starting to do little practical jokes on set. And they laced it with something, and they went for retake after retake, just to make sure. I had to stop eventually, my whole body was shaking, I had to go and pass out for like two hours. I was fucking scared. And they said afterwards, no these guys were just having fun and we were the stunt actors for their sense of humour. So I'm very wary about that kind of stuff because I could not perform and sustain the performance of what's required of me over months and endure that. The kind of concentration and responsibility needed - and that increases as you play leads and do solo stuff. I've discovered far greater, kind of... I know, it sounds pseudo spiritual...

**Like what, meditating, chanting...**

No, I'm thinking of something like the level you get to, not level... Say an experience, just to give one example, ok there's a lot of work involved on stage, you don't just go onto automatic pilot. You've got to have a technical reserve, but once you've learnt the full show, you can get to a state when you're now starting to touch the performance. You can even be weeks into it before you're even close to where you can go with it, and you're getting beyond the technical work of it and you're actually now trying to contact the finer experiences of what you do, maybe you sync perfectly with an audience, maybe once or twice, and you're able to now spring the locks and release it and like shoot the lid off the thing and now you're going and this isn't a falsely stimulated thing, it's not even a runner's high, you're sort of on a... I don't know, it's not something you can always put into words, but you can fly on that kind of thing. To access that is a satisfaction and the root is directly through yourself.

*Even something like Frank in the Rocky Horror Show?*

Ja.

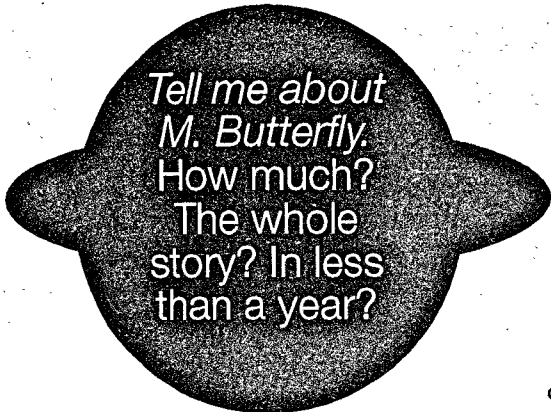
**Your approach to a character, do you sort of arrive word perfect, do you struggle, do you lie awake at night or get up and sit on the couch and stare into the darkness and talk yourself into it...**

I use every possible method that comes to me, some are completely accidental. I'll be interested by, say, a cat that I might watch, or a book seems to present itself and it's got something in it that says, ah, there's an idea. A lot of things will come to you accidentally if you allow them to. Now that's one

situation, say, with Frank. There was one speech and one night I was just getting quite desperate, so I

got a bit sloshed at home in the kitchen and I thought, I'm going to leave the tape recorder on and I'm just going to do some of these speeches and literally pull them apart and maybe stick with one word and bounce it around for a while until something odd happens. That's a situation where I couldn't just break through something by learning the thing formally. Eventually you've got to do that work too. Particularly in a solo show where you've only got yourself to bounce off. So, ja, I like to come knowing the ground and as much

of the context, but you can't know the whole thing to start with, you're going to get ideas. You've got to be able to contribute a lot of stuff yourself, but your director's probably going to come with many other things, and the kind of chemistry of the other people working with you. When you finally start committing it to movement and everything, suddenly a lot of things you thought might have worked, you know, in your own little world, now don't perhaps turn out quite the same way. You're always in a state of having to throw out an idea that you got quite attached to and it's now got to change and move into something else. I had to do a lot of that with Frank. The way I research is books, music, sometimes something completely different. If I'm hitting a wall with something then, ja, I'll go into the garden or I'll talk to someone until eventually something will... Usually the answer is there somewhere and your way to it is often as elusive as the answer seems to be. You may only get the answer once you're already performing, you get a solution only by playing it. And you think, aargh, if only I could go back to the first few weeks, you sometimes feel like you've cheated an audience, how did you get away with it? You have to have faith in the process that you're in as well as just the technical execution of it. You've got to sustain not just the ability to execute, but I wanna have fun as well. I'm not just there to be a Hamster in the wheel of the machine, I'm there for more purposes than that. And I hope an audience is there not just because they had nothing better to do and so you've gotta let what you do keep you alive as well and it's going to give you all kinds of little gifts, little insights, little differences, and I think, ah, that's how to tell a story - that's all I'm about doing.



**A condensed version of why you decided to accept a role that one would imagine to be a physical impossibility and very challenging, and then pulled it off.**

OK, first I was asked to audition for the role. They said this is a Chinese male who plays traditional female roles in the Peking Opera. The whole scene is that he had this 20 year affair with this French diplomat called Gallimard. This was based on a true story. So, I was very interested, here's a curious creature and I'm interested in this curious creature, let's see about this. But I said, you know, in South Africa, where are the people that are perhaps genetically more appropriate for this part, and are there not Asiatic actors? In other words I raised the question of racial perception of me. I thought, this is not an issue for me - I believe that Othello can be played by white and black and green people, um, the spirit must be right, maybe not green people, I don't know.

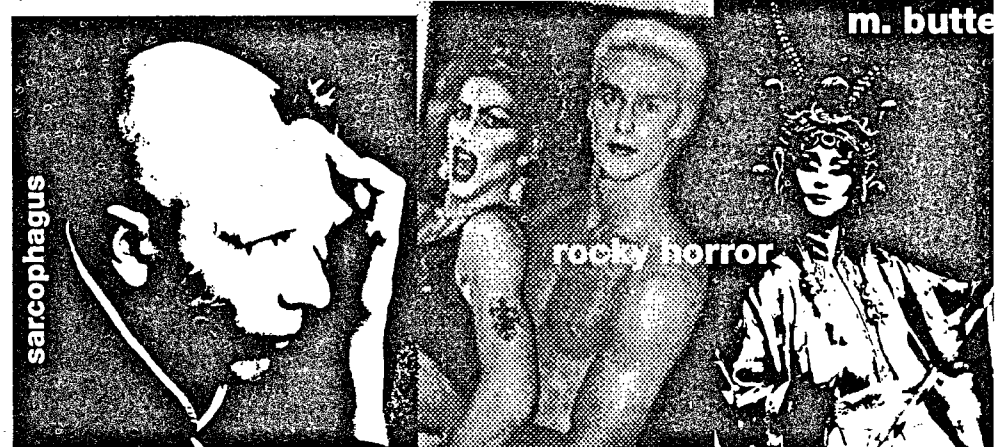
the part?', I raise that for myself and I try to trouble-shoot in advance what could be the perception problems of doing something. I raised it with Frank 'N Furter, I raised it with the Duke of Windsor. With Frank 'N Furter it was more a question of this country principally having seen the video of Tim Curry. Already I had to deal with that precept when I was thinking, now what am I going to do with it? With the Duke of Windsor my first reaction was I'm too young to play someone who's 70. Pieter Toerien said, no he believed I would do the research and make the transformation. So most of these are about an ability that I seem to have to make transformations.

**Sarcophagus.**

Yes, *Sarcophagus* is another one. And yet, it doesn't matter how far you try to transform, it still has to be, the thing that's going to move people is not so much that. That would be as hollow as a beautiful set presented alone on stage. So it's gotta be connected to the soul, there's gotta be some life inside.

**Equus another one.**

Ja, there's been some Shakespeare as well, some lesser seen comedy stuff, something like *Artichoke* which is a remote little thing we did, it was an absolute little jewel of comedy. Sometimes I feel a bit like an exploding planet, but the centre's still there, you know, you see those fireworks go off and you think sometimes you know the flames are going out at the end...



**Maybe not Othello.**

Or maybe just use a strong make-up, which is eventually what I had to do. I was assured that the field had been narrowed so much that they were hardly able to find anyone that could do it. I also said aren't I too tall for the part? A lot of critics seemed to raise this question as if I might never had raised the question myself. Or the feet gave you away, all this kind of stuff. Eventually Sean Taylor played Gallimard and we're both a similar height, in fact, I'm possibly a bit taller than Sean, so we had to try and trick that on stage a bit. Sean had his shoes raised, we tried to stage things so that my position was always slightly diminished. And we were playing on very intimate stages, but then in London Anthony Hopkins played it and he was shorter than the Chinese girl there. So, I first always raise the question, 'Am I appropriate for

*When you're playing a role, does it affect your dealing with yourself? Do you start crossing the line between yourself and the character? Do you become obsessive about your roles?* Yes, quite a bit, but not to the point where it rules my life totally, I try not to let it do that. You can't always avoid it, you know it's not just a thing where you've walked off stage and it's over. There are some roles you can do like that.

**Any roles in particular that you got seriously haxed with?**

Well, particularly *Sarcophagus*. There'd be some nights with that where the impact of it and the physical nature - it's actually very exhausting to night after night do heavy make-up and to perform with it. And also that was physically quite mutating, I suffered quite a lot of back stress from that.

STOP

# plant 'n boom



Die kruisbessie (*Grewia occidentalis*) Uit: *Transvaal Wild Flowers* deur Anita Fabian en Gerrit Germishuizen (MacMillan)

**AS** jy nie meer plek vir 'n boom in jou tuin het nie, het die tyd miskien aangebreek om jou tot die inheemse struik te wend. Nou is daar natuurlik al die mooi inheemse jasmyn, katjepierings, kanferfoelies en so aan, maar ons kan hulle anderdag bespreek. Dié week wil ek my by die wilde rosyntjies, ofte wel die *Grewias*, bepaal.

Die *Grewias* - vernoem na Nehemiah Grew (1641 - 1712), 'n Engelse fisikus en skrywer van plantboeke - behoort aan die familie *Tiliaceae*, die linde-familie, wat uit omtrent 50 genusse en 450 spesies bestaan. Altesame vier genusse en 38 spesies is inheems aan Suid-Afrika.

Die heel bekendste *Grewia* is natuurlik die kruisbessie (*G. occidentalis*). Dié wildgroeiende bladwisselende struik of klein boompie, soms 'n ranker, van so drie meter hoog, kom in al vier provinsies in immergroen woude, bosgroepe, op klipperige plekke en die droë bosveld voor. Hulle hou van klammerige plekke en groei dikwels in die skaduwee. Die liggroen blare is gesteeld en fyngetand. Die stervormige daisy-agtige blomme (September - Februarie) is pers, pienk en soms wit. Die vrug is 'n vierlobbige groen bessie - vandaar natuurlik die "kruis" - wat later rooierig en dan donkerbruin en heel eetbaar word.

Die Zoeloes gebruik die hout om assegaastele van te maak en gekneusde bas wat in warm water getrek het om wonde mee te behandel (die kruisbessies in Natal loop deesdae seker deur onder die assegaasteel- en basversamelaars). Die plant word ook as algemene middel gebruik om geboorte te vergemaklik en impotensie mee te behandel.

'n Ander, kleiner *Grewia* is die wilderosyntjie of rosyntjebos (*G. flava*). Dié bladwisselende struik van so 2 - 3 meter hoog met gryserig behaarde jong takkies en met 'n gladde grys tot swart bas groei in die droë bos- en doringveld van Transvaal, Vrystaat, die Noord-Kaap tot bo in Ovamboland. Die fyn getande blare is bleekgroen bo en grys-groen en fluweelagtig onder. Die geel blomme (flava = Latyns vir helder geel) word in oorvloed gedra tussen Oktober en Maart.

Die bas word gebruik om mandjies mee te vleg en die uitgerafelde takkies word as tandeborsels gebruik. Hoewel die wilderosyntjies nie veel kos aan het nie, word dit deur die Tswanas gedroog, gemaal en met sprinkane gemeng en as lekkerny opgedis.

Wilderosyntjies word as weerligafweerders in die grond ingeslaan en in die doodsrutueel van die Kgakgadi word 'n klein stukkie van die binnebas aan die regterarm van die doolie man, asook aan die arm van elke kind, vasgemaak. - RYK HATTINGH

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# fyn proe nettie pikeur

## ONS HET SEKER MANIERE maar hulle is nie baie mooi nie

**ONS** broer sê hy gaan eendag 'n tesis skryf oor mense wat dit geniet om instruksies te lees en vorms in te vul. Dit was ná ek erken het dat Emsie Schoeman se etiketrubriek my fassineer. Jy leer elke keer iets nuuts oor servette, wie waar sit by die onthaal en of jy vuil borde aan tafel opstapel of afskraap.

Etiket-instruksies laat my wonder oor watter arkaniese probleme ander mense mee worstel. Begin net rondvra, en jy kry 'n handvol menings van mense wat die moer in is oor hedendaagse maniere. Dit het baie keer te doen met kos en onthale en dis groot leedvermakerige pret om lyste op te stel van mense met unspeakable maniere.

Ons Pikeurs trap hier versigtig, want die mores van die tempora verander, maar ons trek nooit swart klere na troues aan nie, ons begin nie half-tien die aand kook as die gaste vir tienuur genooi is nie (hulle daag natuurlik tussen agt en halfnege op, nie halftien nie, oh lord, this can go on and on). En gasvroue maak nie die voordeur oop om jou in te laat, en hol terug telefoon toe om vir nog vyf minute te gaan klets nie.

By the way, mag ons hier een Emily Post-reël verduidelik wat die Nuwe Yups blykbaar nie verstaan nie: eight for eight-thirty beteken jy word genooi vir agtuur en julle gaan halfnege sit om te eet. Nie jy kan, as jy wil, tussen agt en halfnege aankom, of tienuur of halfelf nie.

Weird, dit klink soos agony-raad vir tieners. Maar ons praat hier van volwassenes, so-called grootmense met Rhodes scholar-kindere, society dokters en klerontwerpers, wat nooit dankie sê vir geskenke nie (hulle word mos eers later oopgemaak, nog new bad manners). Dis ook hulle wat goedjies soos Clarins-grimering, CD's en silwerlepels uit ander mense se huise steel.

**JY KAN SO KWAAD** word vir dié soort ding dat jy 'n ent moet gaan stap om af te koel, of iemand bel wat saam kan skinder oor die wêreld wat des moers gaan oor mense wat hulle nie kan gedra nie. Vriendin Sarah weet net hoe om 'n humeurige Pikeur te hanteer: Kom ons gaan eet uit, paai sy. By jou gunsteling-restaurant.

En net daar, in die mooi Rozenhof in Kloofstraat, gebeur iets wat die swart wolk laat lig en strale sonskyn op ons uitstort: die kelner bring my drankie in 'n lang sjampanjeglas. Dit was maar net designer water, maar die gawe man het aangevoel dis nie nou tyd vir koeldrankglase met strooitjies en 'n piering nie. Bless his heart, dis mos goeie maniere.

Hy het my op die plek vroliker gestem. En laat dink aan my oupa Chief, wat tot in sy tagtigerjare opgestaan het as 'n vrou in 'n vertrek inkom of uitgaan. Niemand het gesê hy moet nie, en as Chief vandag nog geleef het, het hy 'n toeval gekry van al die mans wat in restaurante sit, dadelik hul baadjies uittrek en sigarette opsteek. Never mind een duim verskuif wanneer hulle aan enigiemand, man of vrou, voorgestel word nie.

Maar ek sal my nie deur executive jopies laat ontstel nie. Ons kyk dwarsdeur hulle en fantaseer weer oor die perfekte spyskaart. Rozenhof s'n kom naby, maar Sarah en ek wonder weer hoekom daar nie meer interessante eiergeregte in goeie restaurante bedien word nie. Seker oor ons eiers vir ontbyt eet, sê sy.

Ons dink aan scrams met repies salm en grasui, Eiers Sardou (vernoem na die dramaturg Victorien Sardou) gemaak met artisjokke, spinasie en Hollandaise-sous; eiers in rooiwysous of met rémoulade; omelette met Kirsch, eiers met kaviaar, Skotse eiers, Spaanse omelette...

**IN MY SPYSKAARTWOORDEBOEK** het ek 57 resepte vir gebakte eiers met souse gelegs, en nog 60 vir omelette. Wie maak ooit nog geposjeerde eiers? En dink net hoe heerlik 'n *omelette de fruits de mer* moet wees.

Oeufs Jockey Club gaan ek ook nog eendag maak: Gebakte eiers op toast wat met pâté gesmeer is, en bedien met gebraaide niertjies en truffles.

Toe gaan soek ek na dié outydse eenvoudige eiergeregte wat 'n Franse onderwyseres in Pretoria vir haar leerlinge voorgesit het. Die Franse droom nie om eiers vir brekfis te eet nie, hulle bedien dit as 'n ligte middagete.

### OEUFS BONNE FEMME

Verhit 3 lepels botter en braai 8 klein snytjies goeie witbrood daarin tot bruin. Pak die croûtons in 'n gesmeerde oondbak. Verhit nog 3 lepels botter en braai 250g gekapte sampioene saggies daarin. Geur met 'n tutseltjie tiemie. Breek 'n eier bo-op elke croûton, geur met sout en peper en 'n strooisel kaas - Parmesan of sterk cheddar. Bak in 'n matige oond totdat die eiers gestol is.

Versier met gekapte pietersielie en bedien vir 4 dankbare mense met glase witwyn. Geen mens kan kwaai bly na so 'n sussende happie nie.

# ELMARI RAUTENBACH SKRYF OOR DIE WEEK SE TV

## Amerika se grootste sirkus

**GEWILDHEID** is nou een maal nie voorspelbaar nie. Te veel onbekende faktore - waaronder seker die belangrikste en mees onvoorspelbare, persoonlike smaak, val - speel 'n rol.

In sy geselsprogram wat Woensdagoggend op TV1 uitgesaai is, het die Amerikaanse talk show-gasheer Larry King 'n bespreking gelei rondom die vraag in watter mate die TV-dekking van die twee presidensiële kandidate se veldtogte hulle gewildheid by die publiek gemanipuleer het. Volgens King was dit die grootste aantal TV-ure wat nog ooit in die geskiedenis van Amerikaanse TV aan 'n presidentsverkiezing bestee is. Hy het 'n ander interessante opmerking gemaak: dat die afgelope presidentsverkiezing die eerste was waar die twee kandidate mekaar nie een keer op 'n nuusprogram gepak het nie, maar op talk shows, voor gehore wat vroeë gestel en gejuig het.

'n Ander bekende in Amerikaanse talk shows en een wat ook aan Suid-Afrikans bekend is danksy die uitsending van sy program op M-Net, Phil Donahue, het gesê dié verskynsel het veral vir pres George Bush gehelp. Bush, 'n meester van die "af"-opmerking, se half impulsiewe, taktlose styl het uitstekend gewerk in dié meer ontspanne atmosfeer. Hy kon homself wees en as 't ware sit en wag vir die applous vir sy "kwinkslae".

Dit het ongelukkig meegebring dat die Amerikaanse intelligensia later na die verkiesing begin verwys het as Amerika se grootste sirkus. Dit is ook algemeen bekend dat dit die eerste keer in die Amerikaanse geskiedenis was dat 'n presidentsverkiezing so openlik op persoonlike vlak geveg is.

Donahue het die opmerking gemaak dat hy wonder wat die uitslag sou gewees het as die twee kandidate in 'n leë TV-ateljee teenoor mekaar sit gemaak is, sonder gehore, sonder verslaggewers of vleiende ligte, en net gevra is om oor die een belangrike vraagstuk na die ander met mekaar te argumenteer terwyl die debat regstreeks uitgesaai word...

Later het King die bekende bestuurskonsultant Tom Peters as 'n ateljee-gasheer gehad en is bespiegel oor moontlike veranderinge wat die verkose kandidaat, Bill Clinton, as president aan veral Amerika se ekonomiese beleid sal aanbring. Peters het Amerika met 'n maatskappy vergelyk en gesê die verkiesing van Clinton is omtrent die mees dramatiese ommeswaai in "bestuur" wat Amerika die afgelope honderd jaar gehad het. Hy het die uitslag van die presidentsverkiezing vergelyk met die onlangse nuus dat die direksie van General Motors die moed gehad het om sy besturende direkteur ná onvervulde beloftes én 'n uiters swak finansiële vertoning in die pad te steek...

'n Ander aspek omtrent die Amerikaanse presidentsverkiezing en een wat deur dié bespreking opnuut onder die aandag gebring is, is in watter mate TV van die wêreld 'n global village gemaak het. Danksy CNN en programme soos *Larry King Live* kon Suid-Afrikans die verkiesing letterlik stap vir stap saam met die Amerikaners volg. Verkiesingsnag was 'n hoogtepunt in dié tegnologiese onmiddellikheid toe ons minute ná die Amerikaners die uitslae van elke staat in grafiekvorm kon sien.

## Egoli-koors se voor- en nadele

**OOK** Franz Marx kon sekerlik nie voorsien dat sy *Egoli* só gewild sou word dat behoorlik van 'n koors gepraat kan word nie - veral ná dié eerste plaaslike soap op

Suid-Afrikaanse TV-bodem se ietwat wankelrige begin.

By M-Net se Kersete nou die dag (niemand kan die betaalkanaal daarvan beskuldig dat hy tot op die laaste oomblik wag nie!), waar die Kersprogramme bekend gestel is (weer 'n pluimpie vir M-Net: ná verlede jaar se kritiek oor die SAUK en M-Net se on-Kersfeesrige Kersprogramme het M-Net spesiaal moeite gedoen om vanjaar 'n hele reeks besondere Kers-gerigte programme te koop en te maak, maar meer hieroor later) het die M-Net-base die ongelooflikste stories oor die gewildheid van die reeks vertel.

Almal weet van die debakel in die Kaap toe 'n paar van die *Egoli*-akteurs 'n winkelsentrum besoek het en letterlik pimpel en pers, met geskeurde klere en onder polisiebegeleiding inderhaas daar weg is. David Vlok het later vertel dat hy selfs gegryp is op plekke waar 'n man nie sommer gegryp wil word nie.

In Bloemfontein is daar glo 'n appèlregter wat 'n memo laat omstuur het dat hy smiddae ná kwart voor vyf nie meer beskikbaar is nie, nie op kantoor nie en nie by die huis nie. Bloemfonteinse spitstyd-verkeer het blykbaar ook verander. Waar dit voorheen tussen vyfuur en halfses was op 'n weksdag is dit nou glo merkbaar stiller ná tien voor vyf. En dan is al die lede van die SAUK-raad glo geswore *Egoli*-kykers.

Die beste storie is egter dié van Hennie Smit, wat eendag op pad terug was van Windhoek, waar hy ook in sy hoedanigheid as *Egoli*-ster moes optree. (Die akteurs het glo soveel versoeke vir persoonlike optredes dat hulle nooit in der ewigheid alles sou kon bybring nie - al wou hulle.) Die vliegtuig Johannesburg toe was vertraag en Hennie het ietwat op sy senuwees begin raak omdat hy 'n afspraak in Johannesburg gehad het. Op die vliegtuig sê hy toe, soos 'n mens nou maar doen, vir die kelner hy's so vies omdat die vlug vertraag is hy sal moet spring as hy in Johannesburg kom. Waarop die kelner na die loods gaan en die storie vir hom vertel. Die loods tree met Jan Smuts in verbinding, kry toestemming om vinniger te vlieg, sny twintig minute aan die vliegtuig en toe die vliegtuig land, laat hoor hy oor die luidsprekers dat al die passasiers moet bly sit dat mnr Smit eers kans kan kry om af te klim.

Toe "mnr Smit" onder op die landingsvlak kom, wag 'n hoflikheidsmotor vir hom - met komplimente van die SAL. Sy paspoort word net daar gestempel en met die inklingslag in die kar draai die bestuurder om en vra: "Waarheen nou, mnr. Smit?"

(Hoeveel hiervan waar is, weet ek nie. Maar dêm, watter goeie storie!)

Die ander insident het te doene met Deon Coetzee, kort nadat hy sy vrou (Chantelle Stander) vir die eerste keer geslaan het. Hy was op die snelweg in sy kar, toe 'n ander kar hom van agter verbygaan, terugval, sy ligte begin flits en skielik van die kant af gevaarlik naby hom begin ry terwyl die man obsene tekens vir Deon wys. Die arme Deon is amper - kar en al - die veld in.

Dié buitengewone gewildheid van *Egoli* en sy akteurs skryf Johann van Heerden, M-Net se bestuurder van plaaslike programme, toe aan twee dinge. Dit is die eerste keer dat Suid-Afrika werklike TV-sterre het soos al jare die geval is in 'n land soos Amerika. En dit is die direkte gevolg van die aard van *Egoli*.

*Egoli* is nie jou tradisionele dag-soapie nie, sê Johann. Dit het ook elemente by van die tradisionele aand-soap, reekse soos *Dallas* en *Dynasty*, wat meer dramaties is. Ook is *Egoli* uniek in dié sin dat dit 'n spektrum van sosiale agtergronde eie aan Suid-Afrika uitbeeld, twintig hoofkarakters het waar die meeste dag-soaps nie meer het nie as agt, en sewe verhaallyne wat in mekaar vleg.

*Egoli*-aanhangers kan ook maar gerus wees. Die reeks gaan sonder onderbreking deur Kersfees en Nuwe Jaar uitgesaai word; trouens, M-Net het spesiale Kers- en Nuwe Jaarsepisodes laat skiet én 'n spesiale vermaaklikheidsprogram waarin *Egoli*-sterre Gé Korsten, Ilse Roos en Philip Moolman onder andere saam met *Loving* se Pery Stephens optree.



Al op 'n Vrydag of Saterdag na  
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En as jy buite een van dié streke val, stuur ons VWB teen dieselfde koste per pos aan. So moenie elke Vrydag skarrel om jou gunsteling nuustydskrif in die hande te kry nie, stuur liever nou R150 en ontvang VWB vir 'n jaar of R80 vir ses maande (BTW en aflewering ingesluit).

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art

picturing the

# rape life

of everyday

In a recent series of workshops, township kids were asked to draw scenes from their everyday lives. They did. The results were scary, writes **IVOR POWELL**

**YOU** get a bunch of young boys together and get them to draw, and wherever you are you'll get images of cars and the chances are you'll also get images of guns. By the same token if you provide a group of girls with drawing implements, you will in all probability get houses and people involved in the mundane and domestic tasks of everyday life.

In one sense this collection of images - drawn from art workshops among township children and youths, conducted by the newly formed Art Educators' Association of the Transvaal in a project funded by the Swedish anti-apartheid movement - fits neatly enough into expectation.

The boys, asked to illustrate their daily lives do, for the most part deliver images of motor vehicles and guns; the girls as often as not do depict houses and what could pass as domestic environments.

But in both cases with a difference. The motor vehicles the boys are drawn towards are the casspirs and hippos of the South African security forces, the guns are the ones shooting up their families and peers. This is not the heroic fantasy of cowboys and crooks or war games. It is something the horror of which can be understood by noting that the kids in all probability were in fact being faithful to the brief given by the artworkers conducting the township workshops: "to create images which reflect their personal experiences and communicate something of their daily lives..."

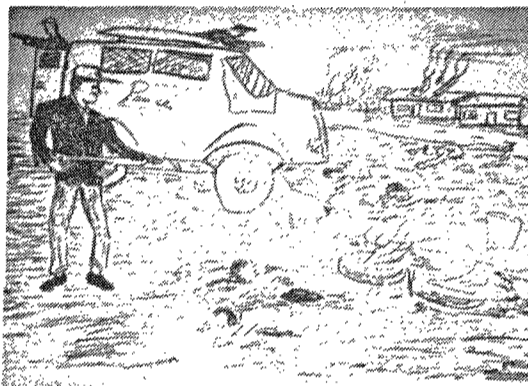
**THE HORRIFYING TRUTH**, and it is something that whites should ponder, is quite simply that, despite all the promises of the new South Africa, these images do reflect the everyday lives of the children participating in the workshops.

And they get worse: One image, by a 12-year-old Kagiso boy, has a police casspir parked with IFP impis clustered around it. Together the police and the impis look on as a necklace victim is consumed by flames.

Others show people being hurled off trains; others again, scaled to the psychology of the moment, have huge gunmen mowing down tiny township dweller victims. Even the images drawn of houses and township landscapes as often as not have corpses and/or scenes of terrific violence being played out in the background.

If such images are frightening in their implications, there are others, less dramatic though they may be, which are even more frightening. For instance, though there are numerous depictions of township houses, not one includes a scene of what the middle classes would term domesticity. Generally the houses are rickety frameworks divided up into modules of alienation.

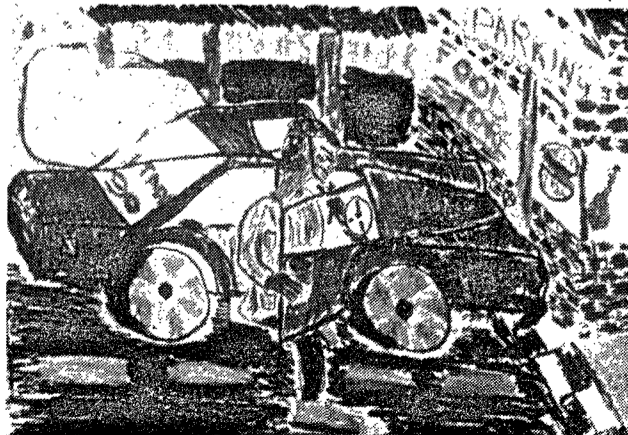
On a similar theme, there is across the entire collec-



Ishamail Ndzondo, 12 years old, Kagiso.



Joseph Malefetse, 17 years old, Kattlehong.



Kenale Monko, 22 years old, Dobsonville.

tion, only the interaction of death and violence represented, nothing like love or flirtation or game playing.

Perhaps the most frightening of all the images though is a group in which kids of early and mid-teenage levels, simply fail to make coherent drawings at all, merely and tentatively applying disconnected marks, scattered without seeming purpose around the page, patterning or dotting the surface, or producing disconnected fragmentary concatenations of what look like any old image at all.

It is perhaps not legitimate in the final analysis to treat art as merely a set of psychic indicators, to look at images in terms of what they reveal rather than what they express. To do this is to reduce the imaginative function of artmaking.

But then again it is moot that imagination is the point when your daily life is the news.

*\* The AEA project, conducted earlier this year, involved conducting five workshops in the Witwatersrand townships, working with children from Ratanda, Kagiso, Dobsonville, Mofolo and Dube in Soweto, Organge Farm, Sebokeng and Kattlehong. From the images produced, an exhibition was compiled. It is currently on show in Sweden.*

## Observations on the artworks by a psychologist:

"One gets the sense from these images that the kids have seen action, been in it, that's why they don't draw heroes; because there are none... there are no healthy alternatives to war and violence..."

"Criminals are heroes amongst the township kids. An estimate of research done in Alex shows that one in three families are involved in criminal activities."

On the use of the bird's eye view perspective: "What we are seeing increasingly in kids representing situations of violence is the use of a distance mechanism, which has been interpreted as a denial mechanism..."

On the absence of people in houses: "Families are broken up, the normal worries of childhood are overridden by poverty and particularly the violence. Apart from the terrible fear that this generates, it is also action-packed."

# ORGIES OM DIE FONTEIN

CHARL BLIGNAUT HET *TALES FROM THE THOUSAND & ONE NIGHTS* BY DIE WITS AMFITEATER GAAN KYK

**DAAR WORD VERTEL** van 'n koning wat so kwaad geword het toe hy uitvind sy vrou slaap rond dat hy elke dag 'n nuwe bruid gekies het, haar plesiere geniet het en daarna haar kop afgesny het. Toe kom Scheherazade eendag daar aan en sy vertel hom elke aand 'n storie en hy word so aangegryp dat hy van sy moordplanne vergeet.

Vleënde tapyte, skepe, pasjas, minarette, 'n eunuch wat leuens vertel, die reisvaardige Sinbad, gulsige vroue, maniese minnaars, randy bediendes en orgies om die fontein. *Tales From the Thousand & One Nights* is regisseur Roger Bennington se verwerking van die verhale wat deur Sir Richard Burton vertaal is. Dis 'n soort soft-core Canterbury Tales of 'n luscious Decameron en dit bied 'n ontspanne aand se teater.

Bennington toef met sy ensemble se vermoë om vorms en voorwerpe, karakters en atmosfeer te skep. Die bewegings is vars, uitdagend en die hele produksie is verskriklik charming.

Veral opwindend is 'n rolverdeling van ses jong akteurs waarvan ons gewis nog meer gaan hoor. Drie van hulle is voorgraadse studente by Wits se dramadepartement wat reeds ervaring op die professionele verhoog opgedoen het en merkwaardige veelsydigheid aan die dag lê: Brian Webber, Jason Kennett en Francois Venter. Die vroue is Patricia Boyer (met 'n goeie presence en komiese vermoë), Lisa Morris (goed berekende spel met 'n romantiese geurtjie) en Vanessa Pike (sprankelend, volwasse en altyd daar).

Die stuk, hoewel 'n vreemde keuse, is uniek en vermaaklik. Kry vir jou 'n pakkie wierook en gaan kyk.

# IEWERS TUSSEN 'N MUSE, 'N MA EN MADONNA

**PURE AS THE DRIVEN SLUSH (OF SO WARM SOOS SNEEU) IS HEIDI EDELING SE MUSIKALE DEBUUT. DIE KABARET, ONDER REGIE VAN SANDRA PRINSLOO, HET DIE NUWE JEUGTEATER BY DIE JOHANNESBURGSE STADSKOUBURG GEGEOPEN. CHARL BLIGNAUT HET GAAN KYK**

**SY'S** gatvol vir slim mans, sê Heidi Edeling in haar show, sy soek 'n domme, dom en sterk, nou nie die village idiot nie, hy moet darem kan lees want sy vertrou nie mans wat nie lees nie. En dis net die begin. Sy's ook gatvol om 'n man se muse te wees, "want hy wil nie 'n muse hê nie, hy wil 'n ma hê, iemand om die gate in sy onderbroeke toe te stop. En daar is 'n hemelsbreë verskil tussen 'n muse en 'n ma." En terwyl ons besig is, het sy ook genoeg gehad van die soetsappigheid van die 90's man - romanse is vir mense wat skuldig voel oor seks.

Dis die nuwe vrou, 'n soort Madonna-figuur met 'n Laurie Anderson gevoel, 'n vrou met balls. En Heidi Edeling het 'n heerlike presence, 'n tawwe houding en haar stem is dikwels presies waar dit moet wees. Maar sy's g'n Madonna nie, hoewel haar vokale register soms

teleurstel. Die standaard van die vertoning daal soms sonder rede. Maar dit bly 'n treffende debuut.

Die kabaret loop vlot en Sandra Prinsloo het daarin geslaag om 'n hardcore image te skep. Sy't ook 'n heerlike karakter geskep, iemand wat nie skaam is om te praat nie, iemand wat lyk of sy die toekomst sal kan hanteer.

*Pure as the Driven Slush* is nie eintlik 'n kabaret nie, die meer poppish, meer van 'n konsert. Die lirieke is deur 'n klomp verskillende mense geskryf - Mynie Grove, Engemi Ferreira, Marianne de Jong, Ryk Hattingh, Pieter van der Lugt, Richard van der Westhuizen, PJ Powers. Ongelukkig wissel die standaard van die negentien liedjies en van hulle kon net so wel uitgelaat wees.

Ryk Hattingh se "Chelsea Hotel" en "Loving", Engemi Ferreira se "Pan" en PJ Powers se "Paradise" is die hoogtepunte. Rocco de Villiers se toonsetting en die begeleiding deur Tommy Cronier, Marius Brouwer, André Abrahamse en Rod Clarke is so goed soos altyd.



Heidi Edeling

# BLITSIG BITSIG

**KOBIE LE GRANGE GENIET VERAL DIE EERSTE HELFTE VAN CASPER DE VRIES SE KABARET SMALL TALK BY AFTER DARK IN PRETORIA**

**ROOKAPPIE** en die vegetariese wolf. Jan wat die osoon beduiwel met sy klimmer teen die boontjierank. Hansie en Grietjie wat deur 'n pedofiel ontvoer word en Duimpie wat heeltemal te vinnig praat. Alles small talk?

Ja, dit is Casper de Vries se nuutste en mees persoonlike kabaret. *Small Talk* is 'n versameling bitsige en satiriese sketse en liedjies: Michael Jackson op 'n SAL-vlug, die Nelson-wals, die "wonderlike wêreld" waarin ons leef, 'n kitsresep vir SA se probleme, De Vries se geskiedenis as "oekhorning" in die Voortrekkers en sy macho skoolmaats wat houtwerk as eerste taal gehad het.

De Vries se sukses as satirikus lê in sy vermoë om blitsig te reageer en te improviseer op sy gehoor se reaksies, sy uitmuntende woordspellings (en aanpassings by bekende liedjies) en sy akkurate vertolkings van bekende figure soos Johan Stemmet, Danie Smuts, Buthelezi, die twee wesies van *Orkney Snork Nie*, Village People, die Bee Gees en die Briels.

Die musikale regisseur, Andrew Stephen Roos, bygestaan deur Theo Stoltz op tromme se "Intro ABBA" is vernuftig - soos ook De Vries se weergawe van die garagetreffers van Boney M, Pussycat, Amanda Lear en 4 Jacks and a Jill wat uit sy jeug dateer.

De Vries se grype na banaliteit in die tweede helfte met die "eerste lewende" verskyning van Greetje Appelmoes en dié se kat doen egter afbreek aan 'n heel verdienstelike stuk. 'n Satirikus/humorist van De Vries se statuër hoef nie tot dié vlak te daal om aanklank by sy gehoor te vind nie. Die tweede helfte toon 'n gebrek aan kontinuïteit en struktuur, maar die opvoering bly oorwegend vermaaklik. Gemeet aan die standaard van sy vorige stukke skiet *Small Talk* te kort, maar dit doen sy voorneme gestand om sketse en liedjies uit te voer "wat vir my lekker is".



Antoinette Kellerman het twee Dalro's verower

**DALRO HET DIÉ WEEK TYDENS 'N ETE DIE JOHANNESBURGSE TEATERTOEKENNINGS AANGEKONDIG. DIE BEOORDEELAARS WAS PLAASLIKE KRITICI. DIE WENNERS LYK SO:**

Beste optrede deur 'n balletdanser of -danseres in 'n ondersteunende rol:

**VLADIMIR BALYBINE** in *Sleeping Beauty*

Beste optrede deur 'n Balletdanseres in 'n hoofrol:

**LETICIA MÜLLER** in *Giselle*

Beste optrede deur 'n Balletdanser in 'n hoofrol:

**JOHNNY BOVANG** in *Giselle*

Spesiale toekenning vir 'n hoogstaande praktiese bydrae tot die uitvoerende kunste:

Wyle **GEOFFREY SUTHERLAND**

Skrywer van die beste nuwe Suid-Afrikaanse toneelstuk:

**ANDREW BUCKLAND** vir *Bloodstream*

Beste optrede deur 'n aktrise in 'n ondersteunende rol (Afrikaans):

**ANTOINETTE KELLERMANN** in *Raai Wie Kom vir Ete*

Beste optrede deur 'n akteur in 'n ondersteunende rol (Afrikaans):

**TJAART POTGIETER** in *Die Keiser*

Beste optrede deur 'n aktrise in 'n ondersteunende rol (English):

**NOMHLE NKONYENI** in *Romeo & Juliet*

Beste optrede deur 'n akteur in 'n ondersteunende rol (English):

**DALE CUTTS** in *Romeo & Juliet*

Beste optrede in 'n kabaret/revue:

*Die ensemble van* **NOT THE MIDNIGHT MASS**

Beste optrede in 'n musiekspel:

**DAVID DENNIS** in *The Rocky Horror Show*

Beste regisseur:

**DIETER REIBLE** vir *Waiting for Godot*

Beste optrede deur 'n aktrise in 'n hoofrol (Afrikaans):

**ANTOINETTE KELLERMANN** in *Die Keiser*

Beste optrede deur 'n akteur in 'n hoofrol (Afrikaans):

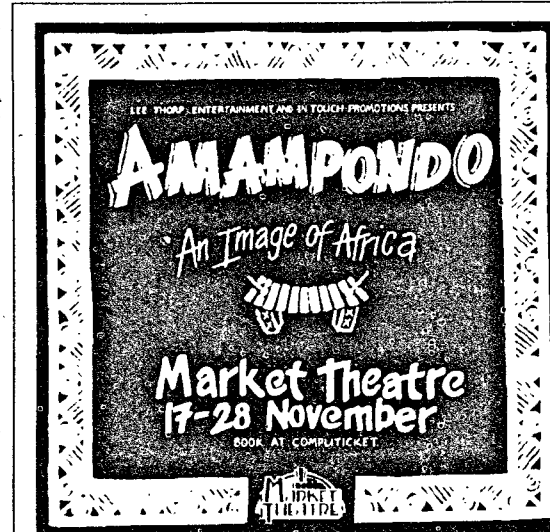
**LOUIS VAN NIEKERK** in *Die Keiser*

Beste optrede deur 'n aktrise in 'n hoofrol (English):

**KATE EDWARDS** in *Night Sky*

Beste optrede deur 'n akteur in 'n hoofrol (English)

**ANDREW BUCKLAND** in *Bloodstream*



# MARKET THEATRE

832-1641

AMAMPONDO  
17 - 28 NOVEMBER

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832 1641

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Tu Nokwe, Marilyn Nokwe.  
Directed by Barney Simon  
Mon - Fri 8.15pm  
Sat 6.15pm & 9.15pm

## UPSTAIRS THEATRE

832-1641

### PROPHETS ON THE BLACK SKY

Starring : Sello Maake, Thembi Mtshali, Owen Sejake  
Directed by John Matshikiza  
From 25 November  
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Sat 6.15pm & 9.15pm

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# Merciless collisions

Director Dieter Reible's on a roll. First he was awarded this year's Vita for best director (*Die Keiser*) and then this week he received the Dalro Award for best director (*Waiting For Godot*). At the luncheon he announced that he wouldn't, in fact, be leaving South Africa for the time being. On Wednesday night his latest project, *Battle of the Dogs and the Black* by French playwright Bernard-Marie Koltès, opened at the Windybrow.

## CHARL BLIGNAUT reviews

**UNDER** a half-constructed bridge somewhere in Africa, two engineers sit and drink copious amounts of whisky and beer. Occasionally they play poker, often they just sit, sometimes Cal (David Clatworthy) goes out with his gun to shoot a darkie or two. One day the chief engineer, Horn (Dale Cutts) returns from Paris with Leone (Mitzi Booyesen), a woman he intends to marry. She'd been working as a cleaning girl and jumped at the opportunity to see Africa. She's been in her caravan all evening getting ready, listening to reggae to make the African connection.

That same evening a local called Alboury (Patrick Ndlovu) arrives to collect the corpse of his brother who had died on site. He hangs around waiting. There are a lot of prolonged duologues as the characters shuffle their situation around and try to deal with the night, the drought, cultural and emotional divides, boredom. Crickets chirp. The black guards shout their communication at the outskirts of the site.

Things hot up when Leone and Alboury make contact and she's drawn by his foreign spirit. Later she goes off with him. Later she returns. The development begins to shift onto a plane of drunken insult and senseless missions into the night. Nameless contacts are broken and renewed. Nobody's able to bridge the divides. Eventually the rain comes down. The ending is violent and the conclusion is brutal.

**BATTLE of the Dogs and Black** is directed with pinpoint clarity. It's interesting to see Reible tackle a more realistic script and he affirms his skill in touching emotional depths without getting sentimental. His use of the stage and particularly the lighting and sound effects take on serious significance. He balances on the edge that Koltès writes with. There are pauses that almost piss you off and bursts of action that suck you dry. The casting's perfect and James Macnamara's set and lighting is the finest I've seen this year.

Mitzi Booyesen's Leone is the finest performance of her career. She gets the

ignorance, the romance, the brutality, the comedy. She becomes central to every issue in the play and her emotional range is perfectly tuned.

Dale Cutts, David Clatworthy and Patrick Ndlovu are at their best. They've got the characters under their skin and the conflicts embedded in their heads. Pick your superlatives.

Mitzi Booyesen started working on the translation as far back as 1983 and had to hold it off until racially mixed love scenes

Bernard-Marie Koltès



were deemed fit for viewing. Like all good translations, it doesn't draw attention to itself.

**THE** play's a comedy, says Koltès, and there are a lot of laugh lines. It's not political, says Koltès, it's about cultures and people. But a playwright isn't necessarily the most objective interpreter of his work. In an overly politicised country, *Battle of the Dogs and the Black* is a cutely accurate. Go and see it.

## on the dangerous road from one light to another light

**THERE'S** not a lot of personal information on Bernard-Marie Koltès. He was a happy desperado and playwright who was born on 4 April 1948 and who died on 15 April 1989 at the age of 41. He had written five major plays and was still regarded as a "young playwright". Leading French actors - the Piccolis and Lyotards - performed in his plays. The famous director Patrice Chéreau directed most of his work. Although Koltès disagreed with some of Chéreau's interpretations, he was too polite to complain, he felt that Chéreau made less mistakes than other directors.

Of the man Chéreau said: "He was a comet that flared across the sky in a large loneliness of his thought and the power of his plays". Of the work: "His work was a sharp blade that he often cut himself on."

Koltès travelled throughout the world and particularly in Africa. When asked in one of his last interviews why he wrote for the stage, Koltès replied: "Because I want to see blacks on stage, because I love them." He once took a director to court for painting a white actor's face black to play a role.

Merschmeier said of him that his experiences were not aimed at any goal - such as writing a play. Koltès himself said he wasn't really a theatre person, he liked movies.

**HE HATED** the fact that people found his plays dark and desperate or that they thought the characters were outcasts (the real lunatics, he said, are the common French provincials) and he disliked anyone who thought so. He found himself a parallel with Chekov, who wrote comedies that came to be seen as tragedies.

Chéreau believes that there is something much harder in the work, something much more horrifying than desperation.

Critics have said that his plays never quite work, but that each one leaves an audience yearning for more.

A common theme in Koltès' work is the fatal clash of cultures and the collision of races. Groups of people that are so innately different that Koltès believed they could only really recognise one another in death. There is no hope, there are no romantic exits. And for Koltès there are no political ideas in his plays, they are about people.

As for the violence in his work, Koltès said: "We're surrounded by it. Even the driver in the street is incredibly violent, coarse, evil and quite capable of wiping out everyone else on the road." Koltès said of himself that he knew how to love.

**HIS BREAKTHROUGH** came with the 1977 Paris première of *The Night in Front of the Forest*. His second play, *Battle of the Dogs and the Black*, was first performed in 1979, Quay West in 1985, in the Loneliness of the Cottonfields in 1987 and *Return From the Desert* in 1988. In 1989 he died of AIDS.

In his play *In The Loneliness of the Cottonfields*, a character says: "Love does not exist. Love does not exist." Koltès insisted that this line never be cut from the play. When giving the instruction he is said to have done so very charmingly, with a smile on his face. He believed that people should look this sentence in the eye without sentimentality. He once clarified the line by saying,

"No, you will not meet up with anything that hasn't already been met up with... Man searches for his death and then finally meets up with it on the dangerous road from one light to another light and I guess that's it."

## HIERDIE WEEK

**JENNIFER FERGUSON** se exquisite aanslag is terug in 'n nuwe vertoning by die restaurant Harlequins in Rosebank. *Jo'burg Quiet* (8.30nm) en *Undercover* (10.30nm) is op Sondag en Donderdag te sien. Kaartjies kos R35 en sluit 'n ete en die twee vertonings in. Nog 'n nuwe musiekteater-regisseur. Die vertoning het Donderdag geopen in die Arena van die Staatsteater. Daagliks om 8nm en om 6nm & 9nm op Saterdag. 'n Klomp nuwe gesigte is te sien in **THAT SCARLET WOMAN** - A Cabaret, waarvan die voorvertonings Donderdag in Wits se Downstairs-teater begin het. Dit feature Bridgid O' Mara en die choreograaf Pinto Ferreira. Regie deur Cecile Dürr. Dié Gothic-kabaret open amptelik dié Donderdag om 8nm.

**AMAMPONDO** is 'n Kaapstadse marimba-groep wat onlangs 'n hoogs suksesvolle buitelandse toer voltooi het. **AN IMAGE OF AFRICA** is 'n hoogs visuele, etniese ervaring wat Dinsdag by die Mark-teater open. Dis gebaseer op hul nuutste plaat. **JOOS TONTELDOOS EN DIE DWARSTREKKERS** se laaste gig van die jaar is by Alligators in Westdene. Vanaand om 9.00nm. Be there. 'n Nuwe stuk regie deur **MARTHINUS BASSON** is altyd 'n gebeurtenis. Plautus se komedie **DIE TOU** het Dinsdag in die Nico Arena geopen. Wanneer twee mooi, jong prostitute skipbreuk ly aan die kus van Noord-Afrika, is die hele gemeenskap van die vissersdorp in rep en roer. Alle vertonings begin om 8.30nm. **MISS CHRISTIANA'S WAY** is geskryf en opgevoer deur Michelle du Toit en het Woensdag by Wits se Nunnery begin speel. Die stuk speel hom in 'n malhuis af en die gehoor is die mede-kranksinniges. Du Toit het in 1985 'n Amstel-prys vir *Ladies/Dames* gewen en is na sewe jaar terug op die toneel. Die regie is behartig deur die bekende akteurs Frantz Dobrowsky en Ian Roberts. Vertonings begin om 8nm.

# brutal & tedious beasts

This week **ROGER YOUNG** had to deal with a sock salesman, male bonding and the rape of eden

**A BUSY WEEK** by no one's standards, the most exciting event being the headiness of missing the title sequence of *1492* due to an in-depth conversation with a sock salesman in Yeoville, a man who has truly found his station in life.

The thrill of the sales pitch, the honesty of it all, I mean how can you not be honest about socks. The daily contact with the human animal, the day to day making of new contacts, the down the line nature of the work - this boy has it made.

Imagine him strolling through the factory picking out new stock, breathing deeply, inhaling the intoxicating fragrance of newly woven footwear. He bends over, pulls up a fresh sock, holds it to the light, his eyes glowing. A shudder wracks his body, he looks around him, no one is watching, stuffs the sock in his pocket and then later that night in his bedroom...

The point being you can tell the whole direction of a film from its credit sequence and I walked into the cinema just in time to catch a slaving tongue and a heretic's neck being broken, and after the whole goddamned debate Colin or Craig or whatever the fuck Mr Sock's name was, still refused to give me credit. So I missed out on two important events, a title sequence and a good pair of socks.

## 1492

Some people are of the opinion that Columbus himself is responsible for the 500 years of slavery that resulted from his initial landing in the West Indies, but these people are just dickheads. The point, I think is not to lay blame but to attempt repair on that damage. It would be purely immature to attack Columbus or even Ridley Scott (Ridley, what kind of name is that anyway?) on this level, for ultimately if old Christopher hadn't done it, some one else would have. The only real way to deal with this film is, well, as a film - or, more precisely, as a biopic, an epic biopic.

Scott is a brave man for even attempting to cover the sheer width of the events. And as with every new film, he unwraps a new angle on his time honoured theme, the Alien.

Here, like Ripley in *Alien*, Columbus is the spaceman breaking new ground, entering uncharted lands by mistake, for Columbus never intended to discover new worlds, just to open up new trading routes to the East and, like *Thelma and Louise*, he discovers something inside him he was never aware of.

The film is a masterpiece just for its sheer visual recreations of the period and the scope it attempts to cover. It is unfortunate however that Scott attempts to deal with so many themes, so many stories, and never really drives home one particular point. But *1492*, unlike other biopics, is more than just a representation of the journey through life, it also deals with Columbus' reasons for choosing the paths he did.

Depardieu is excellent (as if he's ever not) in his portrayal of Columbus as not only an adventurer, but also a father, a husband and an apprentice humanitarian.

It's not really important whether Columbus was actually the man we see in Depardieu, for this is not a feature about laying blame or even about realism. The film has a broad moral message about mankind... well, more the white man, who has, in his greed, succeeded in laying waste not only vast territories of beautiful land, but has also never really attempted to come to terms with the rightful inhabitants of these lands. There is also a feeling that in our quest for progress, when we feel we are justified or doing the "right thing" we often overlook the most important issues.

After a mutiny on the island inspired by the disgruntled nobleman, Moxica (who looks suspiciously like a Bolivian coke dealer and has a personal henchman played by Arnold Vosloo), Columbus is stripped of his



DEPARDIEU PONDS THE PROXIMITY OF THE NEXT BAR

position as Governor of the islands. He returns home and is imprisoned. Eventually Queen Isabelle releases him.

"Columbus," she says, "The New World is a disaster."

"The old one is not much better."

Let me point out that Columbus is not portrayed as a complete victim of circumstance, as a two-dimensional saintly character, we also see him as out of touch with the natives and abusive in his attempt to please his Queen and after all we are quite aware that his initial motivation was to trade and make money.

Maybe I missed something in the title sequence, but apart from that I did see a brilliant film whose only fault is the attempt it makes to cover all the events, all the moral issues. It could have stood to have been longer in order to clarify certain points and I for one would have been able to handle at least half an hour extra of the visual sumptuousness. If at times the film seems aggravating, it is no fault of Scott's, it is merely because he portrays humanity as it is, a brutal and tedious beast.

# BOOMERANG

**THE TITLE SEQUENCE** of *Boomerang* is a slick affair, all powder blue with light shadows, letters flung around an empty space with a shallow background.

Which is very much a description of the film itself, I mean sweet Jesus, if you're going to make a film about sensitive males (get real) then at least include some decent rumpy-pumpy to keep the non-sensitive type interested. But no, not even one nipple in sight, just a lot of men hugging and getting in touch with their feminine sides and women talking about how good old Ed is in bed. He probably wrote the script, or at least conceptualised this doggie-do in order to enhance his bed cred.

Interesting point: Eddie is the only male who gets laid, his friends are such wimpola deluxes that even when when the one dude gets a date with this chick he can't even decide what to have for dinner.

Eddie Murphy is turning into one huge wussy, kinda like Michael Jackson but he can't really afford the skin lightning because all his recent flicks have been huge turkeys.

**LET ME JUST** lay the "plot" on you so I can get this sucker out of my psyche.

This Dude (Eddie) has a bit of a rep for pulling the babes and he claims to be a romantic, but his problem is that once the moment of sticky sheets is history, so is the romance. So he hightails it out the door. Anyway this foxy number (Robin Givens) walks through the door and becomes his boss. He really wants to lay her but she apparently wants to maintain a business relationship blah blah blah... Anyway the plot is so predictable it freaked me and if you're really desperate and end up seeing this, well I wouldn't want to pre-empt what little surprise there is in store for you. The clothing is pretty sharp and there's a fine performance by some chick whose name I forget, but ultimately I say wait for the video when you can make coffee during all the male bonding bullshit.

So why the hell couldn't the sock man have come along before this one instead of *1492*.

**AND JUST BY** the way, just to poke a stick in the censor's eye, on Wednesday at the new independant, Focus, whose only failing is that everything is screened on big screen video, we all sat under the stars and watched *The Last Temptation of Christ*, and apart from from all the hullabaloo it really is a fine film. I'd have to say one of my all-time greats. So yes, it seems nothing is impossible, and all good things come to those who wait and too many cooks spoil the broth and a bird in the hand is worth two in the bush and the best way to do business is to be honest and down the line. And hell I wish I could find some deep way of ending this off but it's getting late and I gotta catch the kung-fu double at the Action cinema.

• Roger Young runs an underground cinema on the roof of a downtown building, is a freelance dogsbody in the film industry and has a passion for large-breasted waitresses. His column is a work of fiction and does not necessarily exist

# onafhanklike teaters

**JOHANNESBURG**  
**FOCUS Underground Cinema - 248 Jeppe Street**  
 Johannesburg's funkiest club, 4th World, will be screening two films every Wednesday night. Doors open at 7:30. Starting at 20:00. Entrance is R7.50. This week they're screening the original *Wizard of Oz* and its twisted offspring, *Wild at Heart*

Seven Arts - Grantlaan, Norwood. (011) 483-1680  
 Robert Altman se *The Player* met Tim Robbins en Greta Scacchi.  
 Tye: 12, 2, 6, 8; Vr-Sa: 12, 2, 6, 8, 10

**ITALIAN FILM FESTIVAL**  
 At Unisa's film auditorium. All showings at 7:30pm (012 - 4296249)  
 Tonight: Taviani's *Good Morning Babilonia*. Monday: Tornatore's *Stanno Tutti Bene*

**KAAPSTAD**  
 Noudat Johannesburg se Mini Cine toegemaak het, is die enigste onafhanklike rolprentteater waarop 'n mens kan staatmaak die Labia - Oranjestraat 68, Kaapstad. (021) 24-5927.  
 Hierdie week: *La Discrete*, *Watership Down*, *Rush*, *Mambo Kings*, *Meeting Venus*, *Toto the Hero*, *Noce Blanche*.



Nicholas Cage in Wild At Heart on at Focus

# nu metro - kaapstad

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| <b>VILLAGE WALK</b> 883-9558<br><b>POWER OF ONE</b><br>Morgan Freeman, Stephen Dorf (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00 | <b>BEDFORDVIEW</b> 616-6828<br><b>BOOMERANG</b><br>Eddie Murphy, Robin Givens (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00 |
| <b>HOUSESITTER</b><br>Steve Martin, Goldie Hawn (A)<br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUNDAY: 2.30, 5.30, 8.00  | <b>KNIGHT MOVES</b><br>Christopher Lambert, Diane Lane (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00                        |
| <b>YEAR OF THE COMET</b><br>Penelope Ann Miller, Tim Daly (A)<br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUNDAY: 2.30, 5.30, 8.00                              | <b>THE PLAYER</b><br>Tim Robbins, Greta Scacchi (2-16)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00                               |
| <b>UNFORGIVEN</b><br>Clint Eastwood, Gene Hackman (2-16)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00                                   | <b>UNFORGIVEN</b><br>Clint Eastwood, Gene Hackman (2-16)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00                             |
| <b>KNIGHT MOVES</b><br>Christopher Lambert, Diane Lane (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00                              | <b>HOUSESITTER</b><br>Steve Martin, Goldie Hawn (A)<br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUNDAY: 2.30, 5.30, 8.00                                  |
| <b>BOOMERANG</b><br>Eddie Murphy, Robin Givens (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00                                      | <b>PATRIOT GAMES</b><br>Harrison Ford, Anne Archer (2-13)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00                            |
| <b>THE PLAYER</b><br>Tim Robbins, Greta Scacchi (2-16)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00                                     | <b>OPENING AT BEDFORDVIEW 4 ADDITIONAL LUXURY CINEMAS ON DECEMBER 4TH</b>   |
| <b>THE CUTTING EDGE</b><br>D.B. Sweeney, Moira Kelly (A)<br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUNDAY: 2.30, 5.30, 8.00                                   |   |
| <b>PATRIOT GAMES</b><br>Harrison Ford, Anne Archer (2-13)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00                                  |   |
| <b>CATCHFIRE</b><br>Dennis Hopper, Jodie Foster (2-18)<br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUNDAY: 2.30, 5.30, 8.00                                     |   |

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| <b>NU METRO 1-6</b><br><b>HYDE PARK</b> 447-3091<br><b>POWER OF ONE</b><br>Morgan Freeman, Stephen Dorf (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00 | <b>NU METRO 1-10</b><br><b>HORIZON VIEW</b> 760-1732/3<br><b>YEAR OF THE COMET</b><br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUNDAY: 2.30, 5.30, 8.00 |
| <b>KNIGHT MOVES</b><br>Christopher Lambert, Diane Lane (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00  | <b>BOOMERANG</b><br>Eddie Murphy, Robin Givens (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00                              |
| <b>SINGLE WHITE FEMALE</b><br>Bridget Fonda, Jennifer Jason-Leigh (2-18)<br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUNDAY: 2.30, 5.30, 8.00                                       | <b>UNFORGIVEN</b><br>Clint Eastwood, Gene Hackman (2-16)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00                           |
| <b>BOOMERANG</b><br>Eddie Murphy, Robin Givens (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00  | <b>CATCHFIRE</b><br>Dennis Hopper, Jodie Foster (2-18)<br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUNDAY: 2.30, 5.30, 8.00                             |
| <b>UNFORGIVEN</b><br>Clint Eastwood, Gene Hackman (2-16)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00   | <b>THE CUTTING EDGE</b><br>D.B. Sweeney, Moira Kelly (A)<br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUNDAY: 2.30, 5.30, 8.00                           |
| <b>UNLAWFUL ENTRY</b><br>Kurt Russell, Madeleine Stowe (2-18)<br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUNDAY: 2.30, 5.30, 8.00  | <b>SHADOWCHASER</b><br>Meg Foster, Martin Kove (2-16)<br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUNDAY: 2.30, 5.30, 8.00                              |

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| <b>NU METRO</b><br><b>RANDBURG</b> 787-0340<br><b>YEAR OF THE COMET</b><br>Penelope Ann Miller, Tim Daly (A)<br>MON-THURS: 9.15, 7.45, 10.15, 12.45, 2.30, 5.15, 7.45 | <b>NU METRO 1-2</b><br><b>BALFOUR PARK</b> 887-8548<br><b>KNIGHT MOVES</b><br>Christopher Lambert, Diane Lane (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00 |
| <b>BOOMERANG</b><br>Eddie Murphy, Robin Givens (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00                                    | <b>LEBA KLERSDORP (018) 462-4564</b><br><b>YEAR OF THE COMET</b><br>Penelope Ann Miller, Tim Daly (A)<br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00  |
| <b>MIDRAND CONSTANTIA (011) 805-4266</b><br><b>FAR AND AWAY</b><br>Tom Cruise, Nicole Kidman (A)<br>MON-FRI: 6.30, 9.00, SAT: 4.30, 7.00, 9.30                        | <b>NU METRO 1-7</b><br><b>HILLBROW</b> 725-1095<br><b>POWER OF ONE</b><br>Morgan Freeman, Stephen Dorf (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00        |
| <b>7 ARTS NORWOOD 483-1680/1</b><br><b>THE PLAYER</b><br>Final Week (2-16)<br>MON-THUR: 12.00, 2.15, 5.30, 7.45<br>FRI-SAT: 12.00, 2.15, 5.30, 7.45, 10.00            | <b>BOOMERANG</b><br>Eddie Murphy, Robin Givens (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00  |
| <b>ALBERTON</b> 907-2362<br><b>BOOMERANG</b><br>Eddie Murphy, Robin Givens (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15                                    | <b>SARAFINA</b><br>Whoopie Goldberg, Lelaith Khumalo (2-14)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00  |
| <b>VAAL VEREENIGING (016) 21-1339</b><br><b>SARAFINA</b><br>Whoopie Goldberg, Lelaith Khumalo (2-14)<br>MON-SAT: 9.30, 12.15, 2.30, 5.15, 7.45, 10.15                 | <b>UNFORGIVEN</b><br>Clint Eastwood, Gene Hackman (2-16)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00   |
| <b>MEGACITY NU METRO</b><br><b>MIMABATHO (014) 2-3553</b><br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUN: 2.45, 5.15, 7.45                                   | <b>SHADOWCHASER</b><br>Meg Foster, Martin Kove (2-16)<br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUNDAY: 2.30, 5.30, 8.00  |
| <b>TIGER CLAWS</b><br>Cynthia Rothrock (A)  | <b>LAST BLOOD</b><br>Andy Lau (A)<br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUNDAY: 2.30, 5.30, 8.00  |
| <b>FAR AND AWAY</b><br>Tom Cruise, Nicole Kidman (A)  | <b>KNIGHT MOVES</b><br>Christopher Lambert, Diane Lane (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00  |
| <b>HOUSESITTER</b><br>Steve Martin, Goldie Hawn (A)   | <b>ACTION CINEMA</b><br>ADMISSIONS R2.20<br>COR. CLAIW/PLEIN ST. 337-3033   |
| <b>FOUR ASSASSINS</b><br>ARCHIE (4-12)  | <b>EAGLE FLY</b><br>PLUS<br><b>THE RETALIATOR</b><br>MON-SAT: 10.00, 2.00, 7.00, SUN: 12.00, 2.00, 8.00   |

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| <b>NU METRO 1-2</b><br><b>ALBERTON</b> 907-2362<br><b>BOOMERANG</b><br>Eddie Murphy, Robin Givens (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15 | <b>NU METRO 1-2</b><br><b>ALBERTON</b> 907-2362<br><b>BOOMERANG</b><br>Eddie Murphy, Robin Givens (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15 |
| <b>VAAL VEREENIGING (016) 21-1339</b><br><b>SARAFINA</b><br>Whoopie Goldberg, Lelaith Khumalo (2-14)<br>MON-SAT: 9.30, 12.15, 2.30, 5.15, 7.45, 10.15     | <b>UNFORGIVEN</b><br>Clint Eastwood, Gene Hackman (2-16)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00                     |
| <b>MEGACITY NU METRO</b><br><b>MIMABATHO (014) 2-3553</b><br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUN: 2.45, 5.15, 7.45                       | <b>SHADOWCHASER</b><br>Meg Foster, Martin Kove (2-16)<br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUNDAY: 2.30, 5.30, 8.00                        |
| <b>TIGER CLAWS</b><br>Cynthia Rothrock (A)  | <b>LAST BLOOD</b><br>Andy Lau (A)<br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUNDAY: 2.30, 5.30, 8.00  |
| <b>FAR AND AWAY</b><br>Tom Cruise, Nicole Kidman (A)  | <b>KNIGHT MOVES</b><br>Christopher Lambert, Diane Lane (2-18)<br>MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15<br>SUNDAY: 2.30, 5.30, 8.00                |
| <b>HOUSESITTER</b><br>Steve Martin, Goldie Hawn (A)   | <b>ACTION CINEMA</b><br>ADMISSIONS R2.20<br>COR. CLAIW/PLEIN ST. 337-3033   |
| <b>FOUR ASSASSINS</b><br>ARCHIE (4-12)  | <b>EAGLE FLY</b><br>PLUS<br><b>THE RETALIATOR</b><br>MON-SAT: 10.00, 2.00, 7.00, SUN: 12.00, 2.00, 8.00   |
| <b>STOP OR MY MOM WILL SHOOT</b><br>MON-SAT: 10.00, 2.00, 7.00, SUN: 12.00, 2.00, 8.00  | <b>SHADOWCHASER</b><br>Meg Foster, Martin Kove (2-16)<br>MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00<br>SUNDAY: 2.30, 5.30, 8.00                        |
| <b>LUCKY 7 PART 2</b><br>PLUS   | <b>BLACK RAIN</b><br>PLUS   |
| <b>WILD MERCENARIES</b><br>MON-SAT: 10.00, 2.00, 7.00, SUN: 12.00, 2.00, 8.00   | <b>KNIGHT MOVES</b><br>Christopher Lambert, Diane Lane (2-18)<br>MON-SAT: 12.00, 2.30, 5.15, 7.45   |

**Golden Acre I-3**  
Telephone: 25-2720  
Mon-Sat: 9.45, 12.15, 2.45, 5.15, 7.45, 10.15  
Sun: 2.00, 4.30, 7.30  
**Single White Female** 2-18  
Thriller starring Brigitte Fonda & Jennifer Jason-Leigh  
Mon-Sat: 9.45, 12.15, 2.45, 5.15, 7.45, 10.15  
Sun: 2.00, 4.30, 7.30  
**Sleepwalkers** 2-18  
A horror story by Stephen King  
Mon-Sat: 9.45, 12.15, 2.45, 5.15, 7.45, 10.15  
Sun: 2.00, 4.30  
**Sarafina** 2-14  
Mon-Sat: 9.45, 12.15, 2.45, 5.15, 7.45, 10.15  
Sun: 2.00, 4.30  
**Unlawful Entry** 2-18  
An explosive thriller starring Kurt Russell & Ray Liotta  
**EVENING PARKING FROM 5.00PM & SATURDAYS FROM 1PM ONLY R3.00**

**Tygervalley I-4**  
\*\*\*\*\*  
NOW 4 CINEMAS  
SUN 10 CINEMAS  
\*\*\*\*\*  
Telephone: 948-6710  
Mon-Sat: 9.45, 12.15, 2.45, 5.15, 7.45, 10.15  
Sun: 2.00, 4.30, 7.30  
**Sleepwalkers** 2-18  
A horror story by Stephen King  
19 NOV 7.45PM SHOW SOLD OUT  
Mon-Sat: 9.45, 12.15, 2.45, 5.15, 7.45, 10.15  
Sun: 2.00, 4.30, 7.30  
**Single White Female** 2-18  
Thriller starring Brigitte Fonda & Jennifer Jason-Leigh  
Mon-Sat: 9.45, 12.15, 2.45, 5.15, 7.45, 10.15  
Sun: 2.00, 4.30, 7.30  
**Boomerang** 0-18  
18 NOV 7.45PM SHOW SOLD OUT  
Mon-Sat: 9.45, 12.15, 2.45, 5.15, 7.45, 10.15  
Sun: 2.00  
**Dogs in Heaven** All  
Mon-Sat: 2.00, 5.15, 8.30  
Sun: 5.00, 8.00  
**1492 - Conquest of Paradise** 0-16  
The story of Christopher Columbus  
Mon-Sat: 9.30, 2.45, 7.45  
Sun: 2.00

**Stellenbosch I-4**  
Telephone: (023) 4464  
Mon-Fri: 2.00, 4.15, 6.45, 9.15  
Sat: 10.45, 2.00, 4.15, 6.45, 9.15  
**Single White Female** 2-18  
Thriller starring Brigitte Fonda & Jennifer Jason-Leigh  
Mon-Fri: 2.00, 4.15, 6.30, 8.45  
Sat: 10.45, 2.00, 4.15, 6.30, 8.45  
**Sleepwalkers** 2-18  
A horror story by Stephen King  
FRI 13: SPECIAL MIDNITE SCREENING AT 12.00PM  
Mon-Fri: 2.00, 4.30, 7.00, 9.30  
Sat: 10.45, 2.00, 4.30, 7.00, 9.30  
**Unforgiven** 2-16  
Action drama with Clint Eastwood, Gene Hackman & Morgan Freeman  
Mon-Sat: 4.15, 9.00  
**City of Joy** All  
Patrick Swayze & Pauline Collins star in this drama  
Mon-Sat: 2.00, 6.45pm  
**My Father's Glory** All  
Sat: 10.45  
**Snow White & the Seven Dwarfs** All  
**Monte Carlo I-2**  
Telephone: 25-3052  
Mon-Sat: 10.00, 2.00, 5.15, 8.30  
Sun: 2.00  
**1492 - Conquest of Paradise** 0-16  
The story of Christopher Columbus  
Mon-Sat: 9.30, 12.15, 3.00, 6.00, 9.00  
Sun: 2.00  
**Howards End** 2-10  
Drama starring Anthony Hopkins & Vanessa Redgrave

**ALL CINEMAS OPEN ON SUNDAYS EXCEPT WHERE INDICATED BY AN**

**Cavendish Square I-8**  
Telephone: 683-4063  
Mon-Sat: 9.45, 12.00, 2.30, 5.15, 7.45, 10.15  
Sun: 2.00, 4.30, 7.30  
**Sarafina** 2-14  
Mon-Sat: 9.45, 12.00, 2.30, 5.15, 7.45, 10.15  
Sun: 2.00, 4.30, 7.30  
**Forever** 2-19  
Mon-Sat: 10.00, 2.00, 5.15, 8.00  
Sun: 2.00, 5.00, 8.00  
**1492 - Conquest of Paradise** 0-16  
The story of Christopher Columbus  
Mon-Sat: 9.45, 12.00, 2.30, 5.15, 7.45, 10.15  
Sun: 2.00, 4.30  
**Dogs in Heaven** All  
Mon-Sat: 7.45, 10.30  
Sun: 7.30  
**Fried Green Tomatoes** All  
Mon-Sat: 9.30, 12.30, 3.00, 6.00, 9.00pm  
Sun: 2.00, 5.00, 8.00pm  
**City of Joy** All  
Patrick Swayze & Pauline Collins star  
Mon-Fri: 10.00, 2.00, 5.15, 9.00pm  
Sat: 5.15, 9.00pm  
Sun: 7.00pm  
**At Play in the Fields of the Lord** 2-16  
Sat: 9.45, 12.00, 2.30pm  
Sun: 2.00, 4.30pm  
**Watership Down** All  
Mon-Sat: 9.30, 12.30, 3.00, 6.00, 9.00  
Sun: 2.00, 5.00, 8.00  
**Howards End**  
Drama starring Anthony Hopkins & Vanessa Redgrave  
Mon-Sat: 9.45, 12.00, 2.30, 5.15, 7.45, 10.15  
Sun: 2.00, 4.30, 7.30  
**Single White Female** 2-18  
Thriller starring Brigitte Fonda & Jennifer Jason-Leigh

**Maynard Mall Wynberg I-4**  
Telephone: 761-0131  
Mon-Sat: 9.45, 12.15, 2.45, 5.15, 7.45, 10.15  
Sun: 2.00, 4.30, 8.00  
**Sleepwalkers** 2-18  
A horror story by Stephen King  
Mon-Sat: 9.45, 12.15, 2.45, 5.15, 7.45, 10.15  
Sun: 2.00, 4.30, 7.30  
**Single White Female** 2-18  
Thriller starring Brigitte Fonda & Jennifer Jason-Leigh  
Mon-Sat: 10.00, 2.00, 5.15, 8.30  
Sun: 2.00, 5.00  
**1492 - Conquest of Paradise** 0-16  
The story of Christopher Columbus  
Mon-Sat: 9.30, 2.45, 7.45  
Sun: 2.00  
**Sister Act** All  
Comedy starring Whoopi Goldberg  
Mon-Sat: 12.00, 5.00, 10.00  
Sun: 4.30  
**City of Joy** All  
Patrick Swayze & Pauline Collins star  
Mon-Sat: 2.30, 5.30, 8.30  
Sun: 2.00, 5.00, 8.00  
**Far & Away** All  
Starring Tom Cruise & Nicole Kidman  
Mon-Sat: 2.30, 5.15, 7.45, 10.00  
Sun: 2.00, 4.30, 7.00  
**White Men Can't Jump** 2-18  
Comedy starring Woody Harrelson & Wesley Snipes  
Mon-Sat: 2.30, 7.45  
Sun: 2.00, 4.30  
**Alan & Naomi** All  
Mon-Sat: 5.15, 10.00  
Sun: 7.00  
**Europa Europa** 2-18  
German dialogue - English subtitles

**FORTHCOMING ATTRACTIONS AT SELECTED CINEMAS:**  
 MO' MONEY  
 ORKNEY SNORK NIE  
 HOME ALONE 2  
 BOOKINGS FOR BEAUTY & THE BEAST NOW OPEN AT COMPUTICKET FOR SELECTED STER-KINEKOR CINEMAS SEASON COMMENCES 20 NOVEMBER 1992

**SKYVUE DRIVE-IN**  
 NIGHTLY AT 8.00PM  
 Telephone: Kuils River 903-5130  
 SPECIAL NEW BUDGET RATES MONDAY - THURSDAY R7.00 FRIDAY - SATURDAY R10.00  
**Unlawful Entry** 2-18  
 19 NOV 6.15 & 8.30PM SHOW SOLD OUT  
 Mon-Sat: 2.00  
 Sun: 5.00  
**My Mother's Castle** All  
 Sat: 10.30  
**Peter Pan** All

**Westgate Mall I-4**  
**Mitchells Plain**  
Telephone: 31-3130  
Mon-Sat: 9.45, 12.15, 2.45, 5.15, 7.45, 10.15  
Sun: 3.00, 5.30, 7.30  
**Mission of Justice**  
Action adventure starring Jeff Wincott & Brigitte Nielsen  
Mon-Sat: 9.45, 12.15, 2.45, 5.15, 7.45, 10.15  
Sun: 3.00, 5.30, 7.30  
**Sleepwalkers** 2-18  
A horror story by Stephen King  
Mon-Sat: 10.00, 2.00, 8.00  
Sun: 3.00, 7.30  
**Single White Female** 2-18  
Plus  
**Under Suspicion** 2-18  
Mon-Fri: 10.00, 2.00, 8.00  
Sat: 8.00  
Sun: 7.30  
**Unlawful Entry** 2-18  
Plus  
**City of Joy** All  
Sat: 10.00, 2.00  
Sun: 3.00  
**Unlawful Entry** 2-18  
Plus  
**Universal Soldier** 2-18

**Constantia Rosebank Budget Cinema**  
**TICKETS - R5.00**  
 Telephone: 686-6649  
 Mon-Sat: 2.30, 5.30, 8.30  
 Sun: 2.00, 5.00, 8.00  
**Far & Away** All  
 Starring Tom Cruise & Nicole Kidman  
 Mon-Sat: 2.30, 5.15, 7.45, 10.00  
 Sun: 2.00, 4.30, 7.00  
**White Men Can't Jump** 2-18  
 Comedy starring Woody Harrelson & Wesley Snipes  
 Mon-Sat: 2.30, 7.45  
 Sun: 2.00, 4.30  
**Alan & Naomi** All  
 Mon-Sat: 5.15, 10.00  
 Sun: 7.00  
**Europa Europa** 2-18  
 German dialogue - English subtitles

**NU METRO CLAREMONT I-6**  
**THE ATRIUM** 683-1123  
**POWER OF ONE**  
 Morgan Freeman, Stephen Dorf (2-18)  
 MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15  
 SUNDAY: 2.30, 5.30, 8.00  
**KNIGHT MOVES**  
 Christopher Lambert, Diane Lane (2-18)  
 MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15  
 SUNDAY: 2.30, 5.30, 8.00  
**THE PLAYER**  
 Tim Robbins, Greta Scacchi (2-16)  
 MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15  
 SUNDAY: 2.30, 5.30, 8.00  
**HOUSESITTER**  
 Steve Martin, Goldie Hawn (A)  
 MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.00  
 SUNDAY: 2.30, 5.30, 8.00  
**BOOMERANG**  
 Eddie Murphy, Robin Givens (2-18)  
 MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15  
 SUNDAY: 2.30, 5.30, 8.00  
**UNFORGIVEN**  
 Clint Eastwood, Gene Hackman (2-16)  
 MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15  
 SUNDAY: 2.30, 5.30, 8.00  
**NU METRO STUTTAFORDS TOWN SQUARE** 26-1818  
**KNIGHT MOVES**  
 Christopher Lambert, Diane Lane (2-18)  
 MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15  
 SUNDAY: 2.30, 5.30, 8.00  
**BOOMERANG**  
 Eddie Murphy, Robin Givens (2-18)  
 MON-SAT:

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**NU METRO THEATRES**

13-19 Nov (BOOK AT COMPUTICKET)

**ALL SHOWS R8,00**  
EXCEPT MAIN EVENING PERFORMANCE R11,50 (Between 7.30 and 8.30 p.m.)

**NU METRO OSCAR**  
Jeppe Street, Sunnyside 341-7682

**BOOMERANG**  
Eddie Murphy, Robin Givens (2-18)  
MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15

**NU METRO SUNNYSIDE**  
Esselen Street 44-9867

**CLOSED**  
(Until Further Notice)

**NU METRO VILLAGE 1-2**  
Sunnyside 44-6096

**KNIGHT MOVES**  
Christopher Lambert, Diane Lane (2-18)  
MON-THURS: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15  
FRI-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.15

**POWER OF ONE**  
Morgan Freeman, Stephen Dorf (2-18)  
MON-THURS: 9.45, 12.15, 2.30, 5.15, 7.45, 10.15  
FRI-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.15

**NU METRO 1-7**  
Menlyn Park 348-8611

**KNIGHT MOVES**  
Christopher Lambert, Diane Lane (2-18)  
MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15  
SUNDAY: 2.30, 5.30, 8.00

**BOOMERANG**  
Eddie Murphy, Robin Givens (2-18)  
MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15  
SUNDAY: 2.30, 5.30, 8.00

**HOUSESITTER**  
Steve Martin, Goldie Hawn (A)  
MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.15  
SUNDAY: 2.30, 5.30, 8.00

**1492 CONQUEST OF PARADISE**  
Gerard Depardieu, Sigourney Weaver (0-16)  
MON-SAT: 10.00, 2.15, 5.30, 9.00  
SUNDAY: 2.15, 5.30, 9.00

**SARAFINA**  
Whopie Goldberg, Leteti Khumalo (2-14)  
MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15  
SUNDAY: 2.30, 5.30, 8.00

**FAR AND AWAY**  
Tom Cruise, Nicole Kidman (A)  
MON-SAT: 9.15, 12.15, 2.45, 5.45, 8.45  
SUNDAY: 2.30, 5.30, 8.30

**UNFORGIVEN**  
Clint Eastwood, Gene Hackman (2-16)  
MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15  
SUNDAY: 2.30, 5.30, 8.00

**NU METRO 1-6**  
Hatfield Plaza 342-2932

**POWER OF ONE**  
Morgan Freeman, Stephen Dorf (2-18)  
MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15  
SUNDAY: 2.30, 5.30, 8.00

**HOUSESITTER**  
Steve Martin, Goldie Hawn (A)  
MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.15  
SUNDAY: 2.30, 5.30, 8.00

**BOOMERANG**  
Eddie Murphy, Robin Givens (2-18)  
MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15  
SUNDAY: 2.30, 5.30, 8.00

**KNIGHT MOVES**  
Christopher Lambert, Diane Lane (2-18)  
MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15  
SUNDAY: 2.30, 5.30, 8.00

**UNFORGIVEN**  
Clint Eastwood, Gene Hackman (2-16)  
MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15  
SUNDAY: 2.30, 5.30, 8.00

**NAKED TANGO**  
Vincent D Onofrio, Essi Morales (2-19)  
MON-SAT: 9.30, 12.00, 2.30, 5.15, 7.45, 10.15  
SUNDAY: 2.30, 5.30, 8.00

**MIDRAND CONSTANTIA (011) 805-4266**

**FAR AND AWAY**  
Tom Cruise, Nicole Kidman (A)  
MON-FRI: 6.30, 9.00, SAT: 4.30, 7.00, 9.30

**YEAR OF THE COMET**  
Penelope Ann Miller, Tim Daly (A)  
MON-FRI: 7.00, 9.00, SAT: 5.00, 7.00, 9.00

**NU METRO NELSPOORT 13**  
The Promenade (01311) 25767

**SISTER ACT**  
Whoopie Goldberg, Maggie Smith (A)  
MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.15

**YEAR OF THE COMET**  
Penelope Ann Miller, Tim Daly (A)  
MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.15

**COMPANY BUSINESS**  
Gene Hackman, Mikhail Baryshnikov (2-13)  
MON-SAT: 9.45, 12.15, 2.30, 5.15, 7.45, 10.15

**STER-KINEKOR**

13 NOVEMBER - 19 NOVEMBER

ADMISSION PRICES  
R7,50 ALL SHOWS EXCEPT R11,00 FOR MAIN EVENING SHOW (BETWEEN 19H30 & 21H00)

R2,50 FOR PENSIONERS (4 DAY SHOWS MON-THURS AND 2 DAY SHOWS SUNDAYS)

**BIG SCREEN MOVIE GUIDE**

PLEASE NOTE: FILMS CHANGE ON A FRIDAY  
CONTACT INFO. FOR DETAILS OF WHAT'S ON THE BIG SCREEN

**NU METRO THEATRES**

**NU METRO OSCAR**  
Jeppe Street, Sunnyside 341-7682

**NU METRO SUNNYSIDE**  
Esselen Street 44-9867

**NU METRO VILLAGE 1-2**  
Sunnyside 44-6096

**NU METRO 1-7**  
Menlyn Park 348-8611

**NU METRO 1-6**  
Hatfield Plaza 342-2932

**NU METRO NELSPOORT 13**  
The Promenade (01311) 25767

**NU METRO 1-3**  
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# film vryekeuse films

## Soweto van binne

**MAPANTSULA** was in 1988 die eerste Suid-Afrikaanse rolprent wat meegeding het om die Palm D'Or, die Cannes Rolprentfees se mees gesogte prys. Die prent het nie meegeding in die hoofwedstryd nie, maar het die afdeling Un Certain Regard gehaal. In 1989 het Mapantsula die AA Life/M-Net Vita rolprentpryse gewen vir die beste rolprent, die beste draaiboek, die beste vroulike byspeler, die beste musiek (deur The Ouens), die beste akteur en die beste klank. Dit is terselfdertyd gekies om Suid-Afrika in die 1989/1990 Oscars te verteenwoordig.

Mapantsula, wat met 'n klein begroting en in semi-geheimhouding verfilm is, was ook die eerste prent wat 'n inwoner se gesigspunt op die lewe in Soweto uitgebeeld het. Die prent, wat tydens die derde noodtoestand in 1987 gemaak is, bied 'n lewenskragtige verslag van 'n donker tyd in ons geskiedenis.

Dis 'n rampokkerprent met 'n verskil en handel oor die aktiwiteite van 'n "pantula", 'n misdadiger op parool om as polisie-informant te dien. Omstandighede lei daartoe dat hy betrokke raak by teenstanders van die regering.

Die prent is gemaak op 'n tydstip toe dit gelyk het of daar geen uitweg uit 'n respressiewe situasie was nie, en dis daarom begryplik dat Mapantsula af en toe in 'n propagandistiese aanslag verval.

Op allegoriese vlak probeer die prent om politieke en persoonlike ervaring met mekaar te versoen. Mapantsula stel die talente bekend van die akteur-skrywer Thomas Mogotlane, wat die draaiboek saam met die regisseur, Oliver Schmitz, geskryf het. Mogotlane speel die stylvolle, genadelose, ondeurgrondelike en nors hoofkarakter, Panic - 'n man wat corleef sonder respek vir die werketiek.

Mapantsula beeld aspekte van die rampokker-subkultuur uit en veral die taalgebruik boei. Marcel van Heerden lewer 'n onvergelyklike en vreesaanjaende vertolking as Panic se ondervraer. Panic se minnares, Pat (Thembi Mtshali), is 'n huishulp wat aan die een kant deur haar werkgewer misbruik word en aan die ander kant deur Panic. Die legendariese sangeres Dolly Rathebe is die vrou by wie Panic loseer. - ANDREA VINASSA

### \*\*\*\*\* VOORTREFLIK

### \*\*\*\*\* STERK AANBEVEEL

### \*\*\* SIEN GERUS

### \*\* SO-SO

### \* VERMY AS JY NUGTER IS

HIERDIE IS NIE 'N VERGELYKENDE SKAAL NIE; DIT IS ONMOONTLIK OM ROLPRENTE IN VERSKILLENDE GENRES MET MEKAAR TE VERGELYK

### SLEEPWALKERS

Stephen King se eerste horror wat direk vir film geskryf is. Charles Brady (Brian Krause) en sy ma, Mary (Alice Krige), is die Sleepwalkers en hulle gaan jou kry.

### FOREVER

Die polisie ondersoek die liefdeslewe van 'n sakeman wat dood in sy bed gevind is. Hy't baie lovers gehad, maar Berenice staan uit. Hoë Italiaanse kuns. Dit begin draai by die Rosebank Mall.

### MISSION OF JUSTICE

Two elite cops against the entire forces of lawlessness, urban decay and hopelessness. Martial arts, a mayoral election and baddies called the Peacemakers.

### KNIGHT MOVES

Nog 'n serial killer in 'n klein dorp. Hierdie keer is skaak die passie. Met Christopher Lambert en Diane Lane. Regie deur Carl Schenkel.

### THE POWER OF ONE

John G Avildson (Rocky and The Karate Kid) directs the likes of John Gielgud and Morgan Freeman in a film about PK, a young boy in Africa. He's tortured by Afrikaners, taught how to box and submitted to music by Johnny Clegg. Love across the colour barrier, evil Afrikaners, pompous colonialists - the usual overseas depiction.

### \*\*\*\* 1492

Resensie deur Roger Young op bladsy 37

### \* BOOMERANG

Resensie deur Roger Young op bladsy 37

### \*\* ROMEO AND JULIA

'n Man en 'n vrou, neurose oor die groot siekte met die kort naam, 'n siek sin vir humor, groot ewige liefde - op

die outydse manier behalwe dat dié 'n moderne liefdesverhaal New York-styl is. Shakespeare het dit beter gedoen. - CHRISTI VAN DER WESTHUIZEN

### \*\*\* SINGLE WHITE FEMALE

'n Uitmuntende Jennifer Jason Leigh is in dié spannende roller te sien. Leigh speel 'n vrou wat 'n obsessie ontwikkel oor haar woonstelmaat (Bridget Fonda). Wat Single White Female uitsonderlik maak, is dat geen Great White Male die heldin op die ou einde red nie. Ook is die gay man nie jou stereotipiese slaggewrig Nellie - soos in Frankie & Johnny gesien is - nie. Die storie boei enduit - dis goeie ligte vermaak as jy nie kans sien vir Sarafinal nie. - C vd W

### \*\*\*\* UNFORGIVEN

The plot of Unforgiven is simple: Whore is cut up by Cowboy, Whore offers reward for death of Cowboy, Sheriff outlaws guns in town to prevent bloodshed, Rookie assassin finds old Clint with a dead wife and kids and makes him an offer he can't refuse. Eastwood was at the forefront of mythologising the West and now is at the forefront of demythologising it. Feverish in a cabin he tells how he saw right into a dead man's skull, he describes it with disgust, with hatred for what he is and yet he accepts it. Shortly after they kill a man, the rookie assassin says to him: "Guess he had it coming". Clint turns, looks at him. Clouds scoot by in the cold distance. "We all have it coming, kid." - ROGER YOUNG

### \*\*\*\* HOWARD'S END

The Merchant Ivory team and crew have again been doing what they're best at - taking the charmed modernists, Forster or James, and transposing them, filtered yellows, period details, vast English landscapes and all, to the big screen. If only as an exercise in reading EM Forster's 1910 novel, Howard's End makes excellent viewing. It gaan's aan a bit, but it gaan's aan beautifully. Forget the novel, go see the movie. - CHARL BLIGNAUT



Alice Krige, Mädchen Amick en Brian Krause in *Sleepwalker* wat vandag begin draai.

### \*\*\*\* A RAGE IN HARLEM

Pitch black and stylistically out of whack. When last did you see a comedy with people's throats getting slit, brutal murders and lurid sex scenes across the flab barrier? CB

### \*\*\* CATCHFIRE

Dié film bewys dat 'n 45-jarige ongeletterde maar saxofoonspelende Mafia-hitman en 'n 25-jarige vrou wat hoge kuns pleeg (veelkleurige "truisms" wat oor elektroniese borde flits) baie meer gemeen het as wat mens ooit kon raai. En dis wonderlik wat fetisjisme vir monogamie kan doen. - C vd W

### \*\* MIDNIGHT CLEAR

Just another film about war. It is slightly more delicately handled with a touch more pathos than your average war film. But the same stock themes - the loss of innocence, alienation and the expendability of human life - are all examined with only marginally more interest. Obviously intended for more sensitive viewers, Midnight Clear lacks the disturbingly violent and therefore effective scenes that give films like Platoon their punch. - KENDELL GEERS

### \*\* LATE FOR DINNER

1962. Twee dodelik siek mans word bevries en word in 1992 per ongeluk wakker. 'n Soetsappige kyk na die 90s. - RANDY LE ROUX

### \*\* FOLKS

'n Flou sit-com. Tom Selleck lyk belaglik met of sonder sy snor. - RleR

### \* YEAR OF THE COMET

Romanse kan wel lewensgevaarlik en avontuurlik wees - maar nie in dié Mills en Boon-jaagtog agter 'n bottel wyn aan nie. Jy lag nie, jy raak ook nie gespanne nie. Waarom ek nie halfpad uitgeloop het nie, weet nugter alleen. - CHRISTELLE TERREBLANCHE

### \*\*\* THE LAWNMOWER MAN

Newcomer Brett Leonard's cybertech thriller The Lawnmower Man dabbles in and projects popular notions of a future arrived (cybernetics, virtual reality, smart drugs, hacking, cyberpunking) and claims to be "the first comprehensive virtual reality movie to be released". While it may have a seriously retarded plot development and may offer some of the most contrived dialogue on circuit, it's more than saved by its techno-friendly status, some of the most astounding computer graphics ever seen on film and a devious range of all digital 3-D sound effects. - CB

### \*\*\*\* THE PLAYER

Robert Altman is back with an incisive satire about the Hollywood insider politics. He is the subtle avenger as he gives Hollywood its just desserts in a brilliantly controlled attack. Altman has proved that the best revenge is to make a brilliant movie with a happy ending which garners prizes and does well at the box-office. - ANDREA VINASSA

### \*\*\*\* EL NORTE (THE NORTH)

Ná die glossy beteweterigheid van Roland Joffé se City of Joy is Gregory Nava se El Norte soos 'n lentebries. Dis 'n betowerende sage oor twee Suid-Amerikaanse Indiane se soeke na die Amerikaanse Droom. Hul vlug van hul dorpie na 'n twyfelagtige vryheid en veiligheid in Noord-Amerika word eenvoudig en met breë hale verfilm. Die "magiese realisme" van skrywers soos Gabriel Garcia Marquez en Carlos Fuentes ontvou in liriese landskappe. Dit bring 'n werklikheid en 'n menslikheid aan die kwessie van onwettige immigrasie in Amerika. - AV

### \*\*\* SARAFINAL

Uitstekend choreografeerde danse, oortuigende spel deur Leleti Khumalo en aangrypende geweldtonele maak Sarafinal sekerlik dié beste Suid-Afrikaanse film nóg. Wat gewoonlik irriter in struggle-films (soos Cry Freedom en A Dry White Season) is die stereotipiese uitbeelding van die polisie. Darrell James Roodt beland genadig nie in dié slaggat nie. Waar die film wel faal, is in die idilliese en mitiese uitbeelding van Mandela en die Dag van Bevryding. Die storie verval aan die einde in pie-in-the-sky-retoriek wat gewoon naief is - veral nou dat ons reeds die Groot Dag gesien het en die toekoms ongelukkig selfs meer troebel lyk as tevore. - C vd W

### \*\*\* CITY OF JOY

Roland Joffé is back in the missionary position. In his attempts to save the world, he undermines a great idea for a film. His chief failing is the incorporation of an American played by an over-emotive Patrick Swayze - he has some of the corniest dialogue ever written. Much more interesting is the story of the people who have to put up with this cigarillo-smoking Yank, the people of Calcutta. - AV

### \*\* FAR AND AWAY

If Far and Away were not so funny, it would be offensive. This is the history of the colonisation of North America couched in the terminology of pulp romance. It's a mawkish Potato Western full of the triumph of the human spirit and the triumph of sheer avarice... and Tom Cruise's shapely buttocks. - AV

### \*\* A LEAGUE OF THEIR OWN

Penny Marshall se nostalgiese komedie haal nie die paal nie. Die aktrises sukkel met dialoog en aksie wat hulle tussen karikature en karakters plaas. Duidelik het Marshall 'n eksperiment aangepak wat nie heeltemal geslaag het nie: sy wou 'n periode-komedie maak wat die macho-movies van daai tydperk parodieer. Sy wou 'n feministiese statement maak en ook die draak steek met feminisme. - AV