

TRAVELS IN
HYPED REALITY ✓

Vrye Weekblad

5 - 11 FEBRUARIE 1993 R3,00 (BTW INGESLUIT)

BOESAK SE EERSTE LIEFDE
MATIE-MAFIA SE MAG GEBREEK
SUID-AFRIKA: DIE RARE FEITE
AIDS: HOE SEKER IS JY?

FOR THE VOYEURS:
HEARTS OF DARKNESS



ANC & SACP:
THE ALLIANCE CONTINUES



INHOUD N^o 208

5 - 11 FEBRUARIE 1993

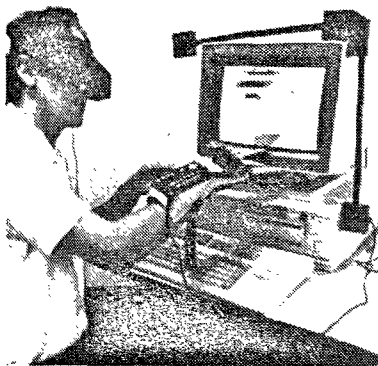
7 & 8 The ANC/SACP alliance: Chris Hani, in an interview with **WALLY MBHELE**, says the SACP won't part with the ANC



12 & 13 Going, going, gone... Are you staying for keeps, or are you packing for Perth

19 - 21 Suid-Afrika en haar mense in 'n oogwink... Het jy geweet 1 591 swart Suid-Afrikaners sê hulle behoort tot die Joodse of Hebreeuse godsdiens? Of dat amper tien duisend wit Suid-Afrikaners tot swart kerke behoort? Maar jy hoef nie te wonder hoeveel swart, bruin en Asiër lidmate die Afrikaanse Protestantse Kerk (APK) het nie, vertel **ESMA ANDERSON** so tussen 'n see van syfers deur

22 & 23 **Virtual Reality** is a process whereby the human senses are hooked to a computer system so that the user can interact with the computer in an otherworldly space. If you think that sounds like crazy talk, you're not the only one. **CHARL BLIGNAUT** dismisses the hype, but still ends up pretty damn excited about the latest revolution cooking on the information front



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so sê hulle

"Ek vind dit uiters irriterend om te vlieg van die lughawe DF Malan in Kaapstad tot by die lughawe PW Botha op George en dan na die lughawe HF Verwoerd in Port Elizabeth."

ALBIE SACHS, lid van die uitvoerende komitee van die ANC

"This is an awkward time for cartoonists. There's all this hope in the air. We thrive on despair."

Political cartoonist **DOUGH MARLETTE**, on Clinton's inauguration

"Ek wil bevestig dat niemand in die BSB enigiets gedoen het wat nie gemagtig was nie. Sommige kon dalk die werkprosedure verkeerd toegepas het, maar niks is ongemagtig gedoen nie."

JOE VERSTER, gewese besturende direkteur en inligtingskoördineerder van die ontbinde BSB, in reaksie op 'n uittaling van genl Magnus Malan dat 'n klein element in die BSB sonder magtiging opgetree het

"As jy sukses bereik het, is dit die aangewese tyd om te stap... soos nou. Maar as daar aanslae teen jou is en mense kwaadwillig besig is met 'n proses van aftakeling, en jy het geen skuld en aandagigheid daaraan nie, dan hardloop jy nie weg nie. Dan baklei jy, want jy baklei mos vir 'n goeie saak. Daarom het ek oor die BSB en die ander beskuldigings eerlik en opreg my standpunt gegee."

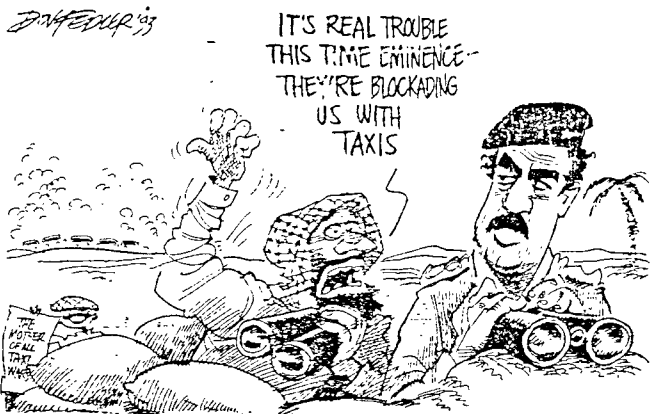
Genl **MAGNUS MALAN** op 'n vraag hoekom hy nou bedank en nie destyds toe daar sterk aandrang daarop was oor die BSB nie

"Die PAC kan nie en sal nie die koeël los totdat 'n verkiesing gewaarborg is nie."

BENNY ALEXANDER, sekretaris-generaal van die PAC, oor hul besluit om voort te gaan met die gewapende stryd

"Ons boere is vredeliewende mense, maar as dit waarvoor ons lief is van ons weggeneem word, het ons geen ander keuse as om tot geweld oor te gaan nie. Pres FW de Klerk en sy onwettige regering laat ons geen ander keuse as om tot geweld oor te gaan nie. Hy moet die gevolge daarvan dra as iemand in die stryd doodgaan."

ANDREW FORD, leier van die Boere-Weerstandsbeweging, oor dié organisasie se militêre veld, die Boere-Republikeinse Leër, se voorbereidings vir gewapende stryd



Caption: Dov Fedler in *The Star*

het jy geweet?

Sowat 54,8 miljoen mense (soldate sowel as burgerlikes) is in die Tweede Wêreldoorlog dood.

Sowat 75 miljoen mense is in Europa en Asië dood weens die plaag (die Swart Dood) in die jare 1347 tot 1351.

Sowat 141 000 mense is dood toe die atoombom op 6 Augustus 1945 op Hiroshima gewerp is. Die bom - Little Boy - was 3,04 m lank, het 4 080 kg geweeg en het 509 m bo grondvlak ontplof.

vrydagoggend

met max du preez



Wat sê die taxi-debakel vir ons?

HOE nader ons beweeg aan 'n regering wat alle landsburgers verteenwoordig, hoe meer neig mense om enige voorval in die gemeenskap aan te gryp en op die toekoms te projekteer.

Só was dit ook met die taxi-chaos in Johannesburg dié week.

"Die bliksems dink al klaar hulle is alleen baas - kan jy jou indink hoe dit volgende jaar dié tyd sal gaan?" vra 'n bankamptenaar my. (Ek het nog altyd gedink hy is 'n DP-rige soort.)

"Hoe is dit dat swartmense chaos veroorsaak net sodra jy hulle mag gee?" vra 'n sakeman-buuman van VWB. (Die taxi-konflik het by ons voordeur in Newtown gewoed.)

"Swartmense dink vryheid beteken hulle kan wild raak" sê 'n Indiër-sakeman teenoor my.

En Woensdagoggend toe ek in Kaapstad aankom, vra 'n bruin taxibestuurder my uit oor die gebeure in Johannesburg. Ek vertel so neutraal moontlik, maar sy kommentaar bly: "Front-end loaders. Julle moet front-end loaders instuur en al die taxi's platdruk wat die verkeer blok. Daai mense verstaan net geweld. As hulle nie voel nie, leer hulle nie. Dis nou Afrika vir jou."

Eintlik is die taxi-protos 'n normale, gesonde verskynsel wat in alle demokrasieë voorkom: 'n drukgroep uit die private sektor wat meen 'n plaaslike owerheid behandel hulle sleg, en nou protesteer hulle daarteen.

Soos die boere in Frankryk wat hul aartappels en kool op die hoofpaaie stort uit protes teen die landboubeleid. Ontwrigtend en irriterend vir ander, maar vreedsaam en doeltreffend.

ONGELUKKIG HET DIE taxi-protos nie so uitgewerk nie. Alles hier by ons het mos altyd met ras en nasionale magspolitië te doen. En protes en bloedvergieting gaan altyd hand aan hand.

Laat ek eerlik wees: dis moeilik om sonder ergemis aan die minibus-taxi's te dink. Synde iemand wat elke dag deur die hart van die Johannesburgse middestad werk toe ry, is taxi-bestuurders nie juis my gunsteling-mense nie. Ek het al meer op taxi-bestuurders gevloek as enige ander spesie ter wêreld. Hulle is gevaarlik, arrogant, brutaal en onbeskof wanneer hulle agter die stuurwiel sit.

Daarom was daar bittermin simpatie met hul buitensporige eise dié week. Gee toe aan al dié eise en hulle raak dalk net nog gevaarliker.

Vooroordele en ergemis ter syde; wat sê die taxi-debakel vir ons?

Ek was Maandag en Dinsdag op die toneel en het met 'n klompie taxi-bestuurders gesels, het die konflik gesien eskaleer.

Dit was gou vir my duidelik dat die taxi-manne se basiese beswaar was dat die verkeerspolisie hulle uitsonder en "harass". En as ek terugdink hoeveel keer ek al gesien het hoe verkeerspolisie taxi's een na die ander van die pad af trek en kaartjies uitskryf, dan is ek geneig om hulle te glo.

"Daar is baie kompetisie, en die wins is nie meer so groot soos aan die begin van die taxi's nie," sê een van 'n groep stakende taxi-bestuurders in Breestraat vir my. "Ons werk hard met groot risiko's, baie van ons vir taxibase en die verkeerspolisie maak ons lewens hel. Ek is meer in die hof as op die pad. Pleks van goeie klere en kos vir my kinders koop, betaal ek boetes vir die wit stadsraad."

Klink vir my na goeie rede vir protes, sê ek. En nee, ek dink nie dit sal help as jy alleen gaan kla nie. Gesamentlike optrede is duidelik die antwoord.

Die manne glimlag, verbaas dat iemand begrip toon.

MAAR HOEKOM, VRA ek, straf julle nou vir my en die ander gewone mense wat ook swaarkry, eerder as die mense vir wie julle kwaad is? Dis waar, sê hulle, maar ontwrigting is die enigste wapen wat ons kan gebruik sodat ons protes ernstig opgevat word.

Is seker so, sê ek, maar kon julle dit nie só gedoen het dat dit nie tot 'n skietery gelei het nie?

Ja, sê die manne effe verleë, ons moes beter georganiseer het en vooraf uitgespel het wat ons doen en hoekom. Maar, kom die ou verskoning skielik na vore, dit is die polisie wat sommer net begin skiet het. Swartmense se lewens is mos niks werd nie en die Boere ken mos net geweld, sê een met groot oortuiging.

Wel, dis nie hoe ek dit gesien het nie. Met al die strate geblokkeer met taxi's en vullisdromme en met honderde mense wat saamdrom, kon die polisie nie net weggebly het nie. Dit is immers die middestad.

En toe die polisie op die toneel aankom, het die skare se bloeddruk onmiddellik gestyg. Nie lank daarna nie het die eerste klippe begin vlieg, en toe die polisie antwoord met traanrook en rubberkoeëls, was die gort gaar. Ek het nogal gedink die polisiemanne was beheers in die aangesig van groot uittarting en selfs gevaar. Die taktieke was soms onbeholpe en kontra-produktief en niemand het juis probeer orde skep of met die skare onderhandel nie, maar die polisie was dié keer nie die aggressor nie. (Ook maar 'n seën dinge het nie meer hand-uit geruk nie, want baie polisiemanne was met skerppunt-ammunisie toegerus. Hoekom? In die middestad waar mense nie kan weghardloop nie, is dit mos 'n resep vir 'n bloedbad.)

KYK, DIE TAXI-MANNE was kliphardegat en onbuigsaam. Maar hulle was nie verantwoordelik vir die klipgooiery en brandbomme nie. Dit was die werk van omstanders - meestal jonk en, reken ek, werkloos.

So het dit toe gebeur dat 'n protes wat eintlik 'n normale verskynsel in 'n demokrasie moes wees, 'n voorval van politieke geweld geword het. Die taxi-bestuurders is almal swart en, buiten 'n paar uitsonderings, was al die polisiemanne wit, wat die hele ding toe 'n sterk rassekleur gegee het.

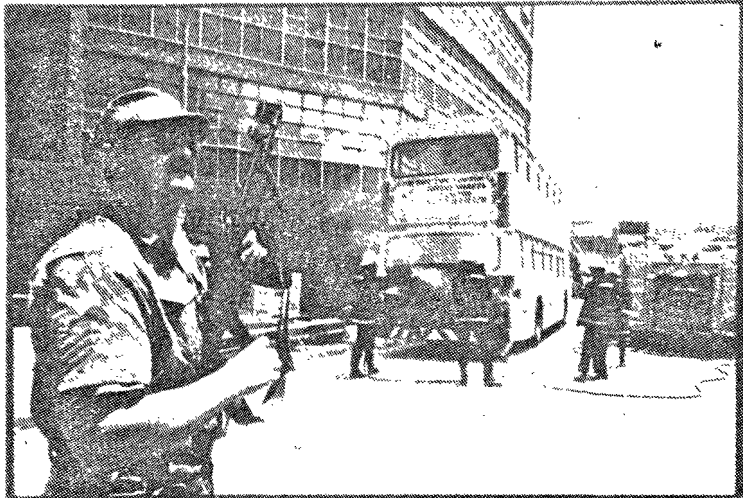
(En toe kom daardie arrogante Pruisiese veldheer, prokureur-generaal Klaus von Lieres und Wilkau, en lê sy dramatiese eier met sy gebruiklike politieke finesse en kompliseer alles net verder. Kan ons nie wragtag nou van dié vent ontslae raak nie?)

Cosatu, waarby wie die meeste taxi-bestuurders geaffilieer is, het die onderhandelinge vrot hanteer en geen dissipline toegepas nie. Die stad se verkeersmense en bestuurskomitee was ewe onbeholpe en verbeeldingloos.

As daar weer so 'n soort konflik dreig, glo ek, gaan die betrokke partye versigtiger en meer beheers en doeltreffend optree. Dis die voordeel van die oorgangperiode waarin ons nou is: ons kan nuwe situasies leer ken, onderdaan en owerheid kan mekaar uittoets, ons kan leer uit ons foute.

En die groot voordeel is dat ons die grootste deel van die ras- en kleur-element uit dié soort konflik gaan haal sodra ons nie-rassige regering op alle vlakke het - en die polisie nie meer as die private leer van Afrikaner-nasionalisme gesien word nie.

BRIEWE



PAS TERUG EN GATVOL

'n Brieffskrywer sê: Ons ouens wat nog middestad toe moet ry, kan alleen maar hoop vir 'n stay-away volgende week want al ooit gesien hoe lekker ry Johannesburg se strate as daar 'n stay-away is? (Foto: SALLY SHORKEND)

LETTIE ROSSOUW VAN MELVILLE SKRYF

Pas terug van Europa beland ek toe Maandagoggend in die chaos van swart taxi's in Johannesburg se middestad - 'n gepaste welkom terug in die "Nuwe Suid-Afrika."

Toe ek egter later hoor wat die taxibestuurders se eise is, sien ek toe sommer rooi. Wat my betref werk die Johannesburgse verkeersdepartement veels te sag met die taxibestuurders.

Baie strenger boetes behoort ingestel te word vir die "cowboy"-styl waarop hulle bestuur, hulle verontagsaming van padreëls en ander motoriste, wie se lewens hulle in gevaar stel. Neem sommer hulle lisensies vir ernstige oortredings weg, soos die meeste Westerselande doen. Niemand dáár kla daaroor nie.

So nou wil die taxibestuurders hulself bo die wet stel - stop waar hulle wil of dit nou gevaarlik is of nie; sonder lisensie ry (hoeveel het in elk geval wettige lisensies?); en die spoedbeperkings oortree. Ag nee a, hoe kan die klomp simpatie ver wag van enige ander padgebruiker in die stad, wat hul verkeersboetes moet betaal en uitkooppeld moet bestee aan karre waarop beslag gelê is.

Ek kan alleen maar hoop dat prok-gen Von Lieres hom sterk uitspreek en die blokeerders van dié week wel sal vervolg sodat hulle hul boetes moet betaal. In geen demokratiese land kan sulke aksies verdedig word nie en ons het alreeds veels te veel slagtings op ons paaie wat skreeu vir strenger in plaas van sagter toepassings van die verkeersreëls. Ons is mos op pad na 'n demokrasie en nie 'n anargie nie. Maar dié week se gebeure laat 'n mens wonder.

En wat is so progressief aan hul eise - hulle wil maar net alle reëls oortree sodat hulle nog meer geld kan maak. Dis tog kapitalisties en nie juis sosialisties nie? So wat skree Cosatu en die ANC nou saam met hulle?

Ons ouens wat nog middestad toe moet ry, kan alleen maar hoop vir 'n stay-away volgende week want al ooit gesien

hoe lekker ry Johannesburg se strate as daar 'n stay-away is?

KASRILS GETS FLIMSY MWEZI TWALA, CHAIRMAN OF THE RETURNED EXILE CO-ORDINATING COMMITTEE, OF JOHANNESBURG WRITES:

Ronnie Kasrils' rejection (VWB 29 Jan - 4 Feb 1993, "Kasrils het ons g'n gemartel nie") of the allegations made under oath to the Douglas Commission that he incarcerated 14 men in a dungeon where they were suffocated by diesel fumes, is so flimsy and unimportant in the whole indictment of the ANC's human rights record.

As victims of these atrocities, our argument is that Kasrils knew that atrocities were being committed in places such as Quatro, "Green House", "Sun City", etc. He visited Quatro and saw the conditions that we were subjected to. When I saw him there on one of his visits in Cell Number 5, accompanied by Steve Tshwete and Chris Hani, he was already in the policy making structures of the ANC. We have yet to hear evidence that he was in any way opposed to what Mbokodo, the ANC's security apparatus, was doing to us.

His plea of innocence in this saga is like General Keiter pleading innocence from Nazi terror over Germany. That was not good enough for him then: and it is not for Kasrils now. It is time for Ronnie Kasrils to face up to the joint accountability and responsibility he shares for the death and torture of innocent ANC cadres.

BAD NEWS

JCM HOOD OF PRETORIA WRITES: We have recently read articles in which a certain Mr Carel Steyn features (VWB 22 - 28 Januarie 1993).

This gentleman appears to be seeking pity and help from whoever will listen to his sad story. The following I hope will warn potential helpers.

In October 1990 we sold our business to Carel Steyn and his then partner. To cut a long story short, the signed contract was

not honoured or adhered to, requiring legal intervention at great expense to us. Eventually this culminated in being awarded summary judgement against Steyn in late 1992. When the sheriff was sent to the then home of Steyn, Steyn informed him that he possessed nothing. It transpired that he had sequestered himself on or around August 1992, and so to this day we sit with nothing.

Our lawyer is a Mr CB Shur of Fluxman and Rabinowitz attorneys in Johannesburg, who has been acting on our behalf and can confirm the afore mentioned.

We strongly advise you to be very wary of having dealings with Steyn, or involving your friends, business associates, etc, with this man, in our opinion he is very bad news.

SABC A PROPAGANDA MACHINE BILL REID OF VERWOERDBURG WRITES:

The attention now being accorded the question of control of the SABC is long overdue and quite possibly too late to save South Africa. The government/Broederbond has for years now been restructuring the corporation to ensure that Broederbond control is entrenched through difficult to break contracts, through privatisation of key functions and through placement of sympathetic (anti-ANC) staff in sensitive positions of power.

Had this question been vigorously pursued even before Codesa 1, the government/Broederbond, deprived of this powerful propaganda machine, would far more readily have entered into negotiations in good faith. This will not happen while their perception that they can destroy the opposition by propaganda goes unchallenged. As it is the propaganda has been only too successful amongst whites. Practically all whites, including many who should have known better, are now fearful, not of the ANC, but of the monster labeled ANC/SACP alliance, created by Military Intelligence and other security force organisations with the whole-hearted participation of the SABC, all financed by the taxpayer. The machine has succeeded in discrediting the ANC in the eyes of the whites, coloureds and Asians while managing to blind them to the fact that the present parlous state of the country can only be attributed to the greed and corruption of its present government carrying out the policies of the Afrikaner Broederbond.

This same government is then held up as a better choice than its rivals for a future government although the policies which have bankrupted us literally and figuratively (morally) are being pursued with undiminished vigour if with a little more subtlety. The new taxes promised by De Klerk will not be used to build the economy but merely to finance the propaganda machine and the apparatus of repression. All window-dressing changes made in recent times have changed the direction of SABC propaganda not one whit.

All negotiations and all initiatives towards a democratic future for South Africa

should be put on hold until control of the propaganda machine and the apparatus of repression is wrested from the government/Broederbond. Should this not be done there will be no hope of a transition to democracy, peaceful or otherwise. Nothing has changed in the thinking of this arrogant and greedy monster. No means however vile are considered too extreme in pursuit of their goal of hegemony at the expense of the country and all its other inhabitants.

Dishonesty, total absence of integrity, lies, corruption, distortion of facts, suppression of truth and discreditation of political opponents by character and actual assassinations, have all been harnessed to this end and the fulfillment of their ignoble cause. This will not change until the means to continue the pattern are removed from their grubby little hands. It may already be too late to save the country but if not done that "maybe" becomes a certainty.

SAUK TJOEPSTIL OOR KOORNHOF

**JPT VERMEULEN VAN
WESTVILLE SKRYF:**

Terwyl die beweerde verhouding tussen Nasionale Party politikus, dr Piet Koorhof, en sy sekretaresse voorbladnuus in die meeste Suid-Afrikaanse koerante was, is dit op 'n baie ooglopende wyse deur die SAUK in televisie- en radio-uitsendings geïgnoreer.

Bogenoemde optrede van die SAUK is in skrilte kontras met die deurlopende dekking wat daar destyds in radio- en televisieuitsendings aan die betrokkenheid van dr Allan Boesak, ANC-leier in die Wes-Kaap, by Elna Botha - nou sy vrou - gegee is.

Wat dit bewys (indien enige bewys nog nodig is), is dat die SAUK steeds die ewiggehoorsaam en dienende mondstuk van die Nasionale Party is, wat, soos altyd, die beskerming en bevoordeling van NP-belange as eerste prioriteit het. Die SAUK se stilswye oor die Koornhof-aangeleentheid maak dit weer eens baie duidelik dat Suid-Afrikaners nie 'n objektiewe, onbevooroordeelde en neutrale uitsaaidiens sal hê tot en met die huidige bestuurders in die nuusafdeling uit hulle poste verwyder is nie.

Ons kan net hoop en vertrou dat die regering wat ná die eerste demokratiese verkiesing die leisels gaan oorneem, hierdie situasie onmiddellik sal aanspreek.

Briewe korter as 300

woorde geniet voorkeur.

Rig briewe aan:

Die Brieweredakteur VWB

Posbus 177 Newtown 2113

Boesak bitter oor NGSK

Ná 'n dramatiese paar dae dié week het Allan Boesak op die laaste nippertjie sy bedanking as voorsitter van die Wes-Kaapse streek van die ANC teruggetrek. Daarmee het Boesak se hoop om terug te keer na sy eerste liefde, dominee van die NG Sendingkerk (NGSK), vir eers vervaag. **HENNIE SERFONTEIN** meen daar was selfs 'n kans dat hy die eerste moderator van die beplande Verenigende Gereformeerde Kerk van Suider-Afrika (VGKSA) kon word

NOUDAT Allan Boesak onder druk van Nelson Mandela, president van die ANC, besluit het om nie meer as voorsitter van die Wes-Kaapse streek te bedank nie en om sy aansoek tot hertoelating as predikant in die NGSK terug te trek, is dit nie langer moontlik nie.

Boesak was tydens sy bedanking as predikant weens huweliksprobleme in 1990 reeds ses jaar lank moderator van die NGSK en ook president van die Wêreldbond van Gereformeerde Kerke.

Sy besluit om as ANC-leier te bedank sodat hy weer predikant kan word, het die ANC en die algemene publiek totaal onkant gevang. Maar min mense weet dat hy reeds begin het met die lang uitgerekte prosedure om weer tot die predikantsamp toegelaat te word.

Mense na aan Boesak sê hy worstel al geruime tyd met die gedagte om terug te keer na die bediening. In 'n onderhoud 20 maande gelede met VWB het hy openlik gepraat oor sy hunkering om na die kerklike lewe terug te keer en oor hoe hy die bediening mis.

Die laaste paar jaar is hy en sy vrou, Elna, aktiewe lidmate van die Lavender Hill gemeente van Jan de Waal, waar hy as ouderling dien. In dié hoedanigheid preek hy reeds 'n geruime tyd en het hy nog laas Sondag 'n preek gelewer wat ook deur sy nuwe skoonpa bygewoon is.

Kragtens die bepalinge van die Kerkorde (kerkwet) het hy 'n ruk gelede amptelik voor die kerkraad van Lavender Hill verskyn om die redes vir sy aansoek vir die herstel van predikantstatus te bespreek. Die kerkraad het hom daarna 'n gloeiende getuigskrif gegee.

Die volgende stap was om voor die Ringkommissie van Wynberg te verskyn, wat ook 'n getuigskrif ter ondersteuning van sy aansoek gegee het. Die derde stap sou wees dat sy aansoek sou dien voor die Algemene Sinodale Kommissie, wat op 15 Februarie sy jaarvergadering hou. Sou die aansoek daar slaag, was die finale stap 'n verskyning voor die eksamenkommissie die einde van die jaar.

Dan was die weg gebaan om gekies te word as eerste moderator van die voorgestelde VGKSA in April volgende jaar ná die samesmelting tussen die NG Kerk in Afrika en die NGSK.

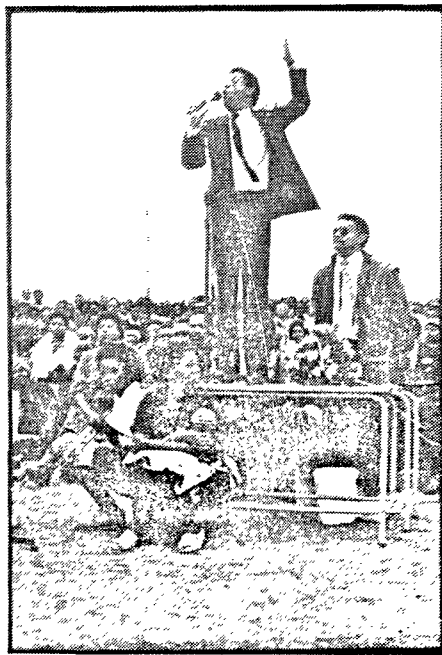


Foto: SALLY SHORKEND

MAAR DAAR IS aanduidings dat sy weg terug na die predikantsamp nie met rose besaai sou wees nie. Invloedryke konserwatiewe elemente in die NGSK is blykbaar vasbeslote om Boesak tot elke prys uit die predikantsamp te hou.

Trouens, die vermoede bestaan dat die nuus oor sy voorgename bedanking uit sy ANC-leiersposisie deur konserwatiewe kerklike kringe aan *Die Burger* gelek is met die doel om te keer dat so iets gebeur.

Die sleutelfiguur in die veldtog teen Boesak is Nick Appolis, die huidige moderator van die NGSK. Hy het dié week beklemtoon dat daar "geen eenvoudige pad terug" na die bediening vir Boesak is nie en gesê: "Wat die NGSK betref, is dr Allan Boesak bloot iemand wat opleiding as predikant ontvang het - niks meer nie" - 'n opmerking wat boekdele spreek.

Die Burgerse voorblad-opskrif het gelui: "Boesak wil na kansel terug: Kerk skop vas". In 'n berig langs die onderhoud met Appolis word na amlose bronne aangehaal wat beweer talle predikante is in opstand oor sy moontlike hertoetrede.

In latere berigte sê Appolis Boesak kan nie tot die bediening hertoegelaat word nie, alvorens hy vrede gemaak het met sy vorige Belville-Suid gemeente en verskoning gevra het omdat hy "hulle in die steek gelaat het" tydens sy egskeiding ná 'n

buite-egtelike verhouding en bedanking uit sy amp.

'n Bitter Boesak het reageer deur te sê dat Appolis se uitlatings 'n atmosfeer in die kerk se leierskap verraai wat nie tot eer van die Here strek nie. "Dis Appolis se eie mening. Hy kan nie namens die kerk, 'n komitee, of die leierskap praat nie."

Dit is jammer dat die Kerk "so aangaan met mense wat na die bediening wil terugkeer", sê Boesak.

De Waal, Boesak se leraar, verwerp Appolis se interpretasie van die Kerkorde as sou dit vir hom nodig wees om by sy vorige gemeente verskoning aan te teken. Hy sê Boesak voldoen aan die Kerkorde deur langer as twee jaar in die gemeente

te wees, en dat hy met hul ondersteuning hertoegelaat kan word. De Waal sê: "Of Appolis verstaan nie die kerk reg nie, of sommige van die sogenaamde kerkleiers voel duidelik bedreig deur iemand soos Boesak."

Boesak het dié week die NGSK gekritiseer omdat hulle daarop aandring dat hy uit sy politieke ampte moet bedank voor hy as predikant hertoegelaat wil word. Hy sê: "Ek glo opreg dat my kerk, deur die politieke en geestelike lewe te skei, besig is om 'n fout te maak.

"Ek is gereformeerd, en gereformeerde mense glo dat jy moet deelneem aan elke aspek van die lewe ten einde die Koninkryk van God te volbring."

Mandela moes mooipraat

Ernstige verskille tussen die ANC se Weskaapse-streekraad en die nasionale leierskap oor onderhandelingsstrategie, is een van die vernaamste redes waarom Allan Boesak die week as voorsitter wou bedank en na sy bediening as predikant wou terugkeer

NET die feit dat Nelson Mandela, ANC-president, persoonlik ingegryp het, het verhoed dat Boesak amptelik sy bedanking aankondig.

WVB vernem uit senior ANC-bronne in Kaapstad dat Boesak se frustrasies binne die ANC meer te doen het met verskille wat hy en die Wes-Kaapse streekraad met die nasionale leierskap het, as met die welbekende spanning en verskille binne die Wes-Kaap tussen hom en die sogenaamde "SAKP-kliëk" in die leierskap.

Eensyds is die Wes-Kaap - sowel Boesak as die SAKP - heeltemal gekant teen die jongste ANC-onderhandelingsstrategie wat in November deur die NEC ná samesprekings met die streke aanvaar is. Die strategie behels in wese die konsep dat 'n koalisieregering van nasionale eenheid vir 'n bepaalde tyd ná die oorgangsfase aan die roer van sake sal staan.

Daar word gesê die NEC-samesprekings met die streke was "oëverblyndery" en dat dit in praktyk "deurgestoomroller" is.

Andersyds is Boesak persoonlik gefrustreerd met die nasionale leierskap. Daar word gesê dat sy "leierskapstalente" totaal geïgnoreer word, dat 'n aanbod om in die onderhandelingsproses betrek te word, oor die hoof gesien is, en dat hy nie die spesiale posisie in die leierskapshierargie gegee is waarop hy gehoop het nie.

Maar op nasionale vlak is daar sterk kritiek omdat Boesak na bewering nie daarin kon slaag om betekenisvolle steun onder die bruin bevolking te wen nie. Kritiek uit dié oord versterk die posisie van die twee SAKP-lede in die leierskap - Tony Yengeni, die streeksekretaris, en Lerumo Kalako, die onder-voorsitter - van wie Boesak op ideologiese gronde verskil.

Ironies is dit die SAKP en die ANC wat nou 'n rassistiese benadering volg en daarop aandring dat die fokus meer op die swart townships moet val en die bruin bevolking afgeskryf kan word.

die stryd om die bruin stem

Met verkiesingspraatjies in die lug begin dit al hoe duideliker word dat mense op 'n etniese grondslag gaan stem. Maar by wie gaan die bruin kiesers hulle skaar? En gaan hul stemme 'n groot verskil maak? wonder

CHRISTELLE TERREBLANCHE

DIE stryd om bruin steun het al meer as twee jaar gelede afgeskop met die oorstappery na die NP van 'n groot deel van die Huis van Verteenwoordigers in die Driekamer-parlement. Dié week het die neiging na die Kamer van Afgevaardigdes verskuif met nog 'n oorloper na die NP.

Intussen wys die jongste aanduidings dat 'n ommekeer ofte wel "backslide" in die Huis van Verteenwoordigers aan die broei is. Maar die toutrekkery om bruin steun lê lankal nie meer net tussen die Arbeidersparty en die NP nie.

Gegewe die feit dat die Kleurlinge (3,2 miljoen) minder as tien persent van die totale bevolking uitmaak, kan mens tereg wonder of dit nie 'n storm in 'n teekoppie is nie. Watter verskil kan dit maak?

Maar in Wes-Kaapland maak die bruinmense minstens die helfte van alle stemgeregtigdes uit, en met die moontlike groter streekinspraak in die oorgangsbedeling, wat nou om die onderhandelingsstafel beding word, kan dit deurslaggewend wees vir dié streek. En 'n mens kan selfs redeneer dat tien persent 'n taamlike verskil kan maak aan die meerderheid wat die wenparty op nasionale grondslag behaal.

Die meeste meningspeilings toon dat twyfel en die gebrek aan politieke belangstelling onder Kleurlinge toegeneem het sedert Staatspresident FW de Klerk se toespraak op 2 Februarie 1990. Minstens 40 persent sê hulle is onseker of apolities. Daar word gesê De Klerk is aanvanklik in die bruin gemeenskappe as 'n held beskou en baie bruinmense het aangedui dat hulle hom in 'n toekomstige verkiesing sou steun. Dit het min met die NP self of sy geskiedenis uit te waai gehad.

DRIE JAAR LATER, egter, begin die prentjie effens anders lyk. De Klerk is nog nie gesien as dat hy sy beloftes nagekom het nie, word gesê.

Piet Coetzer van die NP se Federale

Inligtingsdiens glo die party kan 'n reusagtige meerderheid onder die bruin bevolking behaal. "Ons eie opnames en kwalitatiewe navorsing dui op 'n potensieel oorweldigende steun."

Intussen sê die Demokratiese Party hy groei met by die 200 nuwe lede per dag onder die Kleurlinge.

"Ons kan enigiets van 40 persent of meer onder die sogenaamde bruinmense trek," sê Hennie Bester, DP-LP vir Groenpunt. Die tradisioneel Kleurlingparty, die Arbeiders, sal na verwagting ook 'n hele paar persent op hom verenig, veral in Oos-Kaapland waar hy gesetel is.

As rede vir die gebrek aan bruin steun vir die ANC word openlik gesê die beweging se vereenselwiging met die Suid-Afrikaanse Kommunisteparty (SAKP) is die doring in die vlees.

So gesê bly daar nie veel steun vir die ander partye oor nie. Wie jok?

Tog lyk hulle aansprake moontlik. Uit ANC-geledere word verneem dat dié beweging se eie opnames daarop dui dat sy steun onder bruinmense sowat 5 persent en die groei-potensiaal gering is. Die ANC het, in teenstelling met die DP en NP, ook nog nie met intensiewe werwing in die bruin townships begin nie.

As rede vir die gebrek aan bruin steun vir die ANC, word openlik gesê die beweging se vereenselwiging met die Suid-Afrikaanse Kommunisteparty (SAKP) is die doring in die vlees. Die Kleurlinggemeenskap, hoewel nog nooit 'n etnies homogene groep nie, deel 'n kultuur wat in 'n groot mate op godsdiens gegrond is, wat die SAKP vir hulle onaanvaarbaar maak. Veral die Wes-Kaapse Kleurlinge, wat die grootste persentasie van die bruinmense

uitmaak, is polities konserwatief. Deur die eeue, onderdrukking ten spyte, het hulle hul eerder met witmense as swartmense geassosieer. Of dit as rassisties of klassebewustheid geanaliseer word, die vrees vir swart oorheersing bestaan onder bruinmense.

DIE PERSEPSIE dat die SAKP die botoon voer in die Wes-Kaapse streek van die ANC asook die toenemende swart profiel van dié party in die streek, skrik bruinmense glo taamlik af. Die ANC erken dit self.

Bester van die DP sê die grootste

en ANC-lid. "Dis ook hier waar die NP mense die meeste afgeskeep het."

Voortgesette gerugte dat 'n groot getal Arbeiders uiters ongelukkig is oor die party se verklaarde beleid om in 'n verkiesing 'n alliansie met die ANC aan te gaan deur middel van die Patriotiese Front, is deur 'n AP-woordvoerder, Peter Hendrickse, ten sterkste ontken.

"DIE EUFORIE oor De Klerk het begin taan, en die communist boogy gaan ook binnekort kwyn," sê hy. "Jy sien, die bruinmense, veral dié in die Kaap, lees die Afrikaanse pers wat nog altyd anti-Arbeidersparty en veral anti-ANC is en was.

"Bruinmense is baie meer besorg oor die geweld-faktor en ons ondervind groeiende steun van die grassroots af. Dit begin nou vir mense duidelik word dat die regering nie sy beloftes van die afgelope drie jaar nakom nie.

"Die AP-partykongres in Desember het eenparig toegestem dat daar met die ANC gesprek gevoer word oor 'n alliansie, maar het teen dubbele lidmaatskap gestem."

Harold Appolus, voormalige voorsitter van die NP-tak in die Delft-woonbuurt naby Kaapstad, sê die hele NP-tak van meer as 500 lede het so pas oorgeloop na die AP, weens "teleurstelling oor die NP se leë beloftes". Hy sê die neiging is oor 'n breë front sigbaar en soortgelyke oorloper word in Belhar en Mitchell's Plain verwag.

"Dit is veral oor die NP se versuim om betrokke te raak by gemeenskapsake, veral dié van bruinmense," sê Appolus. "In ons samewerking nou met die ANC voel ons bemagtig en gemotiveer, waar ons onder die NP polities magteloos gevoel het om iets vir ons mense te doen."

Oor die Indiërsteun (3 persent van die totale bevolking) bestaan net soveel onsekerheid. In onlangse meningspeilings het tot 60 persent van Indiërvroue hulle as apolities of onseker oor hulle affiliasies verklaar.



Chris Hanani ... 'One day we would want to test our ideas' (Pic: SALLY SHORKEND)

ANC and SACP:

Is the honeymoon really over?

Is a divorce on the cards for the country's leading alliance - either before or after elections for a new government? **WALLY MBHELE** speaks to Chris Hanani, general secretary of the SACP and NEC member of the ANC about the perception that the two are at war with each other about their future alliance

WITH elections looming on the horizon, questions are once more being raised about the relationship between the African National Congress (ANC) and its South African Communist Party (SACP) alliance partner. This comes in the wake of reported allegations that the general secretary of the SACP, Chris Hanani, has said the two organisations will part ways after elections and Nelson Mandela's repeated assertion that the two organisations will have to separate after elections.

Criticism against the alliance includes charges that the party dictates major policy and direction to the ANC - even that a communist cabal is overtly leading the movement. It has also been said that the SACP could cost the ANC votes in certain communities. For example, the potential Coloured and Indian vote.

However most of the shots have been fired from specific quarters - particularly the business community and the government. Inside the alliance, it is regarded as a fact that the ANC and SACP's fates are historically and structurally so intertwined that separation is almost impossible.

About half of the ANC NEC leaders are communists, including some of the movement's top policy makers. And almost 50% of ANC regions are led by communists. Due to lack of funds, they share almost everything - from fax machines to mass campaigns.

In some regions like the Western Cape, ideological differences between the ANC and the SACP are causing deep and possibly lasting rifts.

But sources close to the movement say it would take at least about three years for both organisations to officially separate.

The perception that the two are at war with each other about their future alliance is not true, *Vrye Weekblad* found after speaking to a number of ANC and SACP officials. They stated categorically that their position remains unseparable and that their view on separation is the same.

In this interview, the general secretary of the SACP, Chris Hanani - also a top ANC NEC member, spells out the present and future scenario governing the alliance. While the two organisations may have to separate after elections, he says, they have much in common

So, you deny reports that you said the South African Communist Party will separate from the ANC after elections?

The first point I highlighted was that in this country there is a struggle against white domination, the struggle for national liberation and democracy. In that struggle many organisations and movements have come together with the main objective of destroying white domination and ushering in democracy in our country.

And therefore I characterised our analysis as the one which has brought the African National Congress and the Communist Party together in order to bring about social order and justice. And I even went further to say therefore we are going to be going into any elections for a Constituent Assembly as an alliance led by the ANC in which the party will play an important role, as well as other patriotic and democratic organisations in the country.

Then, what happens when you have a Constituent Assembly and a democratic government in place?

Naturally, as is the case with all fighting

alliances, with all progressive alliances, the two organisations will have to sit together and assess the situation. There will definitely be a new situation. There will be a democratic government elected by the people of South Africa which would be a realisation of one of the key objectives behind the alliance.

That review, in my thinking, will be necessary because the election of the ANC government will not necessarily empower our people. There would be a government elected by the people but the key areas of development in this country - both economic and political - will still be in the hands of the whites. The civil service will be predominantly white, so will the security forces, the economy and wealth of the country will still be concentrated in the hands of a few whites.

Our people, especially the black people, will still be poor, they will still be having serious problems with housing, with education, with electrification, water and health services.

So you would actually have a very big area in which you must fight for the empowerment of our people?

The struggle will still go on under a new South Africa. But it will be in a new climate

might not want to move towards socialism, it might feel: let us collaborate as two independent entities and define areas of co-operation. These are all sort of possibilities - it is difficult to say A will happen and B will not happen.

But Nelson Mandela has repeatedly said the two organisations must separate after elections.

I don't think the president of the ANC has been saying there will be a parting of ways. He says when we have achieved the objective of defeating apartheid, we might probably separate.

A successful outcome of any revolution presupposes that after victory, you have to consolidate. So you can't make an inference or conclusion that there is going to be a parting of the ways.

Everything will depend on those millions of members of the ANC and the party who have worked together. This issue cannot be decided by the leaders at the top only. Views of the leaders are important - but the grassroots views are important too because it is the grassroots that has been championing this alliance all these years.

What if the ANC does not want to move towards socialism?

What will happen will of course be to say,

you fight for elections. I don't think Swapo, Zanu and Zapu went through that path before they contested elections. The question of registration will come in the natural course of development of events. We shall be an alliance led by the ANC. There will be a program and rules governing the conduct and that alliance in the CA and in the interim legislature. It would be a program of joint debates and discussions. The ANC has always brought issues before us and we have always brought issues before them.

There have been allegations of the SACP dictating policy and direction to the ANC.

Our history shows that we have never dictated to anyone. We put forward ideas for consideration and debate. We have always been the initiators of fresh ideas and thinking. We have never gone out in secret to canvass for those ideas. We have put them to be considered in open debates.

We don't dictate. How can we dictate to such a big organisation? It has never been our policy to dictate to any organisation, whether big or small. We believe in equality and independence. We don't believe even the ANC, big as it is, should dictate to other organisations. We believe

You seem to be more of a watchdog and less of a political party vying for power.

No. I wouldn't narrow it in that way. The role I'm explaining here will be a role that consolidates us as a political party. A political party which places itself in the midst of the people, with the aim of leading the people towards what the party will consider the better life, a better government all the time.

We shall not be fighting an ANC dominated government all the time - but where we begin to detect that it is not delivering the goods, we will fight. We'll examine the budget of the ANC government critically in terms of expenditure. Those will be key questions for us in future. Yes, we'll play a role of watchdogs but again we shall be consolidating in order to capture the support of the people. We are not just there for the sake of being there. We want to be the support of the working class in our country.

You may become an official opposition then?

Yes, that is possible. It can't be ruled out. My reason for saying that is that we are articulating the interests and aspirations of the majority of the oppressed people in

'The struggle will still go on under a new South Africa'

because we'll be having democracy. Gone will be the trappings of a police state. There would be more freedom, I'm sure. It will be under these circumstances that the party and the ANC will define their relations.

What are the possibilities that are likely to come?

There would be many possibilities. There would be a possibility of the separation of ways. One of the reasons would be - if there is separation - that we are a Communist party committed to fighting for a socialist South Africa, where the main form of ownership will be public ownership in a socialist society. We'll be championing mainly the interests of the working class, the poor and the peasantry in the rural areas on the whole as a Communist Party.

The ANC will still have its sort of a broadly based character, bringing into its fold all the multi-class elements of our society. But there is also another possibility apart from separation. In the ANC we have thousands if not millions of people who have a socialist outlook. They are not members of our party but they have been fighting for the ANC, which has as its program the Freedom Charter, which speaks about socio-economic restructuring. The ANC in its own policy document says "the people must play a role in the socio-economic restructuring of our country".

It is possible the ANC might move towards the left, towards socialism. But if I have a pessimistic projection, the ANC

look, here is our program as the SACP. We are going to mobilise our people for the struggle towards socialism. We are going to mobilise our people for empowerment along the lines I have already briefly defined - a campaign we'll fight with the trade unions.

If there is a preponderance of views that we should separate, I don't think the party would refuse to separate.

In areas where we differ, we'll pursue our own program. We have always said we should be an independent party but we are trying to pursue this idea of an independent party within the framework of national liberation.

I don't think there'll be any acrimony if, on the basis of mutual discussion and debates, it is found that the two organisations should work separately. It would be foolish not to accept the reality of that decision.

Will the SACP register for elections?

We shall register. I don't know what will be the ground rule. There certainly will be some ground rules after all these negotiations. It might be said all those who'll be standing and contesting elections should register.

The ANC will register - I'm not sure whether as a movement or a political party. We all argue that this is still premature. The ANC is still a liberation movement because it is fighting for the liberation of the nation, which has been oppressed for a long time. And the ANC is arguing that you don't have to be a political party before

in relations of complete equality.

With last year's mass action, for instance, it was charged that it was a Communist Party initiative.

[Laughs] Well, the government thinks the Communist Party is capable of anything. I'm sure they would love to blame us for the drought, for the violence, they would even love to blame us for the corruption that exists within the government circles. They might think we have agents who are inciting some of their members towards corruption. It is a ridiculous position, it's an irresponsible allegation not borne out or supported by any facts. It's part of their so-called communist excitement.

You say you will not serve as a minister in a future government. Why?

The danger of everybody rushing into government and parliament leaves a vacuum in terms of continuing with the struggle for empowerment. There will be a democratically elected government and parliament - that is a little bit of empowerment, far less than a tip of the iceberg. Then the struggle for empowerment begins. How do you make sure that those who are outside parliament are able to exert a lot of pressure on the government to exercise the right priorities. Therefore, I see my role as being more important in terms of extraparlimentary struggles than with being in parliament. I can be in parliament not as a cabinet minister - because when you are one, you are in a sort of a strait-jacket.

this country, the workers and the rural people.

If we become consistent and we are seen to be at the forefront of struggles to bring about the improvement of the conditions of these people, I think we are going to have an appeal and it's going to be possible that most of these people will rally around the party and support it.

We do have aspirations, in the distant future, of ruling the country in the interests of our society and those who have been marginalised and ruthlessly suppressed and exploited for many years.

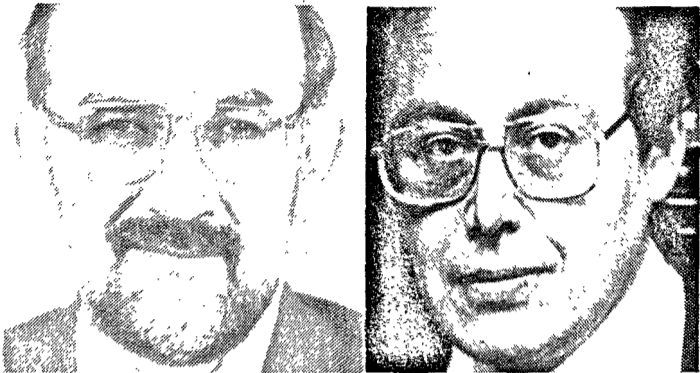
One day we would want to test our ideas, our views and our programme and put them before the people of South Africa and through democratic elections. I can't see the reason why we should not rule if the people say we should rule.

The idea of the Red Plot, die Rooi Gevaar, still exists. What do you think is the reason for this?

It is a product of the cold war, the indoctrination in this country, the National Party indoctrination at schools and universities. The NP has always tried to be anti-communism. Communism has affected almost the entire fabric of our society. But there is a turnaround. On the ground, especially among the blacks, workers and the poor, this party is very popular. The recent Markinor polls say we are actually the second most important group amongst the blacks after the ANC. We are contesting that position with the PAC, AZAPO and Inkatha but we are said to be the fastest growing party in South Africa.

Matie-~~mafia~~

SE MAG GEBREEK



Christo Viljoen

Andreas van Wyk

Die ystergreep wat die "Stellenbosch Mafia" jare lank op die kampus van die Universiteit van Stellenbosch uitgeoefen het, is finaal gebreek, skryf **HENNIE SERFONTEIN**, ná indringende gesprekke met lede van 'n "hervormingsgesinde binnekring"

DIE laaste stuiprekkings van die klein mafia-groep se beheer is verlede Saterdag stilweg gegee toe die Universiteitsraad van Stellenbosch, op 'n tweede agtereenvolgende spesiale vergadering, toegegee het aan die Senaat se keuse vir die pos van Viserektor: Bedryf. Hulle het prof Christo Viljoen aangestel.

Die Mafia-leiers op kampus se keuse was egter prof Wynand Dreyer, dekaan van die tandheelkunde-fakulteit. Hulle beskou Viljoen al geruime tyd as *persona non grata* weens die sterk standpunt wat hy as SAUK-voorsitter teen regeringskonsessies aan M-Net ingeneem het. Dit het die "mafia" se M-Net belange glo van miljoene ontsê.

Die "Stellenbosch Mafia" word beskryf as 'n uitgelese groepie wat die belange van die Afrikaner Broederbond (AB) op plaaslike vlak orkestreer en beheer. Die "Stellenbosch Mafia" se huidige "lede" sluit dié lede van die Universiteitsraad in:

- Dr "Dik" Dawid de Villiers, Voorsitter van die Universiteitsraad en lid van die Broederbond (AB) se Uitvoerende Raad (UR);

- Prof Mike de Vries, uitredende Rektor van US en direkteur van Nasionale Pers;

- Prof Andreas van Wyk, aangewese Rektor van US en gekoöpteerde lid van die UR van die AB;

- Ritzema de la Bat, Besturende Direkteur van die KWV, tot onlangs lid van die UR van die AB;

- Gys Steyn, Hoofbestuurder van Oude Meester en persoonlike vriend van Mike de Vries.

Hulle vorm deel van die groter uitgelese "Cape liberal establishment" wat 'n NP/AB/Naspers drukgroep uitmaak - 'n subgroep wat op streekvlak binne die AB opereer. Ander lede van dié drukgroep is min Dawie de Villiers (onder politici bekend as "Minister van M-Net"), Ton Vosloo (Uitvoerende Voorsitter van Naspers), en Mof Terreblanche (sakeman van Kaapstad). 'n Onlangse lid (sedert 1991) is prof Andreas van Wyk, aangewese Rektor van die US.

Hierdie drukgroep vergader ten minste een naweek per jaar saam met President

FW de Klerk. Verlede jaar het die groep die bekende opelug-eetplek Muisboskerm buite Lambertsbaai bespreek vir 'n enorme eetparty. Tydens dié naweke word strategie ten opsigte van die Kaaplandse Nasionale Party, die Nasionale Media-groep, die Universiteit van Stellenbosch en groot Afrikaanse firmas haarfyn uitgepluis.

Die groep roem hulle daarop dat hulle "kroonprins" uitken en voorstoot om later "oor te neem". Ton Vosloo se aanstelling as Voorsitter van Naspers en Andreas van Wyk se aanstelling as volgende Rektor van die US is die resultaat van onlangse beplanning deur die groep.

Ander suksesse is Dawie de Villiers se verkiesing as Leier van die NP in Kaapland ná intensiewe bou van sy beeld deur Die Burger (in ruil waarvoor hy Naspers moes help om 'n uitsaailisensie vir M-Net by die kabinet te verkry, en daamá gereelde toegewings vir M-Net by die Kabinet moes beding), en Ritzema de la Bat se aanstelling as bedryfshoof van die KWV.

Dit is ook die groep wat gereël het dat Dik Dawid de Villiers sou sorg dat Andreas van Wyk tot die UR van die AB gekoöpteer word. En dieselfde groep het gesorg dat De Villiers tot die US Raad verkies is en baie vinnig tot voorsitter gevorder het.

Ter ondersteuning van Andreas van Wyk as aangewese Rektor van die US, het die groep besluit om twee gediensigte uitgesoektes aan te stel as toekomstige Viserectore van die US.

Die "Stellenbosch Mafia" se eerste skuif was om die aanstellingsprosedure vir die Viserektorposte aan die US te wysig. Tradisioneel lê die US Senaat 'n maksimum van drie name as kandidate aan die Universiteitsraad voor, waaruit die Universiteitsraad een aanstel. Die laaste tyd het die Senaat egter telkens net een naam aan die Universiteitsraad voorgelê. By geeneen van dié geleenthede het die Universiteitsraad beswaar aangeteken omdat die Senaat net een benoemde se naam voorsien het nie.

Die poging om die Senaat uit te skakel in die benoemingsproses is formeel deur Mike de Vries gedoen. Hy moes egter in 'n Senaatsvergadering bieg dat hy die voor-

stel onderteken het, maar nie self die dokument opgestel het nie. (Dit was die werk van Andreas van Wyk). Dié deursigtige poging tot uitskakeling van sy rol is briesend deur die Senaat ontvang en afgestem. Dit was waarskynlik die keerpunt in die beheer van die "Stellenbosch Mafia", en hulle het hierdie ronde verloor. Die poging het ernstige spanning tussen die Senaat en die Universiteitsraad veroorsaak - veral vanweë die lompe wyse waarop dit hanteer is.

Die US Senaat het geweier om die "Mafia-kandidaat", prof Dreyer, goed te keur, en het Christo Viljoen aangewys as enigste kandidaat, nadat hy deur tien van die twaalf dekane van fakulteite benoem is. Toe die Mafia hierdie tweede ronde ook verloor, het hulle paniekbevinge geraak. Lede van die Mafia het openlik verkondig dat 'n "showdown" met die Senaat nodig geword het.

Die Mafia het toe glo probeer om eers die Universiteitsraad te oorreed om die Senaat vir nog kandidate te vra, maar die voorstel is na verneem word deur die Raad verwerp. Daarna is besluit om eers 'n "advieskomitee" aan te wys wat 'n onderhoud met Christo Viljoen moes voer. Dié komitee sou die Raad dan "adviseer" oor sy aanstelbaarheid, aldan nie. Hierdie voorstel is toe wel as kompromis deur die Raad aanvaar.

DIE US VIER VANJAAR sy 75ste verjaardag as universiteit te midde van 'n situasie waar die verhouding tussen die US Senaat en Raad ernstig geskaad is - onherstelbaar, glo sommige akademici, bepaald oor die aanstelling van die Viserektor: Bedryf. Dit is waarskynlik met die besef van dié ernstige situasie dat die Universiteitsraad op 'n spesiale vergadering op 30 Januarie wel besluit het om die Senaat se nominasie vir die Viserektorskap te aanvaar, en Christo Viljoen aan te stel.

Viljoen is vir kommentaar genader, maar hy wil niks sê oor die aangeleentheid nie.

Aan die spits van die Mafia-neerlaag staan glo 'n aantal hervormingsgesinde professore met wye steun onder die US

personeel. Onder hulle is drie regsprofessore, Gerhard Erasmus, Lourens du Plessis en James Fourie, die dekaan van die handelsfakulteit, Blackie Swart, en Sampie Terreblanche, hoogleraar in ekonomie.

Andreas van Wyk neem op 1 Julie amptelik oor as nuwe Rektor te midde van groot omstredenheid oor foute wat hy begaan het sedert hy deur die Universiteitsraad in die pos aangestel is. Onder sy flaters is die swak hantering van die taalklousule in die Universiteitswet wat verlede jaar ná haakplekke deur die parlement aanvaar is, sy lompe poging om die aanstellingsprosedure vir die viserektorposte te verander, en die "arrogante" hantering van sy omstredende lidmaatskap van die AB en van dié organisasie se Uitvoerende Raad. Gerugte van spanning tussen hom en De Vries (oor die hantering van universiteitsake tydens die "oorgangperiode") loop dik op die kampus.

NOU LÊ DIE VOLGENDE konfrontasie tussen die Senaat en die Raad voor. Die Senaat sal na verwagting voor einde vanjaar gevra word om die name van kandidate vir die pos van Viserektor: Akademies voor te lê. Die pos word tans bekleed deur prof Hennie Rossouw, wat binnekort 60 word en glo te kenne gegee het dat hy met penioen wil uitree. Almal op die "Akker" wag in spanning vir die volgende veldslag tussen die eikebome...

Aan VVB is gesê dié stryd tussen die "establishment" en "hervormers" is nie net 'n plaaslike aangeleentheid nie, maar 'n belangrike onderdeel van die stryd om blanke beheer in 'n toekomstige SA. Die "mafia-establishment" probeer glo om die US as 'n Harvard of Oxford vir hul kinders te behou. Die "hervormers", daarenteen, glo die universiteit kan nie 'n Oxbridge word nie, maar moet dringend funksioneel word vir die Nuwe SA.

Maar die Stellenbosse Mafia se knelgreep is ongetwyfeld uiteindelik gebreek. Stellenbosch sal nooit weer dieselfde wees nie.

1993

die jaar van besluite

(maar 'n mens mag darem seker ook plesier hê?)

Hoe nader Suid-Afrika kom aan die verwesenliking van 'n heftemal nuwe politieke en sosiale bestel, hoe meer deurmekaar en verwarrend word alles.

Vrye Weekblad gaan vanjaar jou gids wees met betroubare, vars inligting, eerlike en ingeligte ontledings en 'n wye verskeidenheid van prikkelende menings.

Oor die politiek, die nasionale lewe, films, die kunste, gesondheid, boeke.

Ons steek niks weg nie, en ons neem die wêreld (en onself) nooit te ernstig op nie.

Maak seker jy bly by - en die sekerste manier is om in te teken op **Vrye Weekblad** en dit elke Vrydag op jou voorstoep te hê.

Ons doen huisaflewings op die volgende plekke:

Die PWV-gebied, wat insluit Johannesburg, Pretoria, Verwoerdburg, Midrand, Sandton, Randburg, Rodepoort, Randfontein, Krugersdorp, Florida, Germiston, Alberton, Bedfordview, Kemptonpark, Benoni, Boksburg, Springs, Brakpan, Vereeniging en Vanderbijlpark.

In Transvaal is ons ook beskikbaar in die sentrale dele van Witbank en Nelspruit, en in die Vrystaat ook in sekere dele van Bloemfontein.

As jy buite een van die 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).

Vul dié vorm vandag nog in en stuur saam met jou tjek of poswissel aan:

WVB Verspreiding,
Posbus 177,
Newtown
2113.

Stuur VWB vir my per pos/tuisaflewering aan vir

- 1 jaar
 6 maande

Naam

Adres (aflewering)

Adres (korrespondensie)

..... Poskode

Telefoonnommer

brolloks

UTEINDELIK: NAG, GENERAAL (EN MOG DIE NAGMERRIES JOU RY)

VRYE WEEKBLAD het meer as 'n jaar gelede op 'n dag geskryf Magnus Malan se dae is getel. Nag, Generaal! was die pittige opskrif na aanleiding van die dramastuk met dié titel.

Maar Magnus het bly kleef soos 'n watsenaam aan 'n wolkombers. 'n Paar maande later het een van VWB se joernaliste (kom ons los maar die name en spaar verleentheid) weer 'n slag voorspel dat Malan in die pad gesteeek gaan word, en dié keer was die opskrif: Middemag, Generaal!

VWB was natuurlik reg - die tydsberekening was net 'n bietjie uit.

Maar kyk wat het die man oorleef: Blatante leuens oor Suid-Afrika se betrokkenheid by Angola; blatante leuens oor die Weemag se betrokkenheid by die mislukte Seychelle-staatsgreep; blatante leuens oor Suid-Afrika se betrokkenheid by Renamo in Mosambiek, selfs ná die Nkomati-verdrag; blatante leuens dat Anton Lubowski, wat deur Malan se eie ondergeskiktes doodgeskiet is, 'n militêre agent was; ernstige misleiding oor die bestaan, en toe die kastige afskaffing van die Burgerlike Samewerkingsburo. En as verantwoordelike generaal en minister moet al die sondes van die BSB en Spesiale Magte en Koverte Insameling en ander Militêre Intelligensie-eskapes én die opdragte oor Matthew Goniwe en Fort Galata se teregstelling ook nog op sy brood gesmeer word. En dan het die man nog die vermetelheid om hom dié week in 'n koerantonderhoud op 'n "Hoër Hand" te beroep! Good riddance. En: Nag, meneer. Mag die nagmerries jou ry, Neuremberg-verhore of nie.

TEKEN LAAT JULLE BLOU WORD

DIE Suid-Afrikaanse regering het pas ses intemasionale konvensies geteken. Of laat Brolloks dit andersom stel: dieselfde regering wat meestal bestaan uit Broederbondlede - 'n hoogs geheime organisasie wat geen vroue of anderstaliges toelaat nie; dieselfde regering wat duisende kinders saam met geharde kriminele in tronke aanhou; en dieselfde regering wie se polisiemag nogal berug is vir marteling; dié regering het pas konvensies onderteken oor: die uitskakeling van alle vorme van diskriminasie teen vroue; die politieke regte van vroue; die regte van die kind; en teen marteling en ander wreedhede, onmenslike of vernederende behandeling of straf.

Praat van 'n konvensie wat nie die papier werd is nie...

DIS NOG NIKS

AS jy ooit weer lus is om te kla oor die elektrisiën wat jou R150 vra om bedrading reg te maak of die loodgieter wat R200 wil hê om jou toilet reg te maak, dink tog aan die oues van dae in Parys, Frankryk. Elektrisiëns daar is dié week beboet omdat hulle oumense tot R7 500 gevra het om 'n gloeilamp te vervang...

O, DIS HOEKOM

AS jy 'n minister in die Nasionale Party-kabinet gefire wil kry, bly tjoeptil of prys hom. Val jy hom aan, kan jy seker wees hy is sterker as ooit in sy posisie.

Die Suid-Afrikaanse regering is al jare lank berug vir dié eienaardige kindersielkunde. En nou het Magnus Malan eindelijk 'n kykie gegee in die NP se logika wanneer dit kom by korrupsie of wangedrag. Gevra hoekom hy nie ná die BSB-debakel bedank het nie, antwoord hy: "Daar was 'n baie klein element wat foutiewelik, sonder enige magtiging opgetree het. Oor so iets bedank jy nie; jy hardloop nie daarvan weg nie. Nee, dan kyk jy die situasie vierkantig in die oë en los hom op."

"Los hom op" soos lieg vir die Harms-kommissie?

DIT RYM MET SOL

BROLLOKS het groot plesier gekry uit die betoging van casino-werknemers in Kaapstad dié week, soos gewys op TV-nuus.

Een van die plakkate het geles "Sol se Hol" - 'n opskrif in Brolloks se rubriek voorlaasweek.

En dit, glo Brolloks, is 'n argument waarop die hoogheilige Kobie Coetsee nog nie 'n woord gesê het nie: hoe is dit dat alle dobbelary verbied word, maar Sol, boesemvriend van die NP-regering én deesdae van sekere ANC-grootkoppe, maak biljoene uit dobbelary net anderkant die denkbeeldige grense? En dan is Sol nog die groot krag agter die anti-dobbelary-veldtog in SA? Lewer die bliksem aan Transkei uit sodat hy krimineel vervolgt kan word, sê Brolloks.

DOEN DIT SELF

GAAN die Afrikaner-regering van vandag regtig so slagpat wees om te wag dat 'n nuwe, demokratiese regering al die Boere- en apartheidsname van openbare geboue en lughawens afhaal?

Dit lyk so. En dan gaan ons seker plek-plek opgeskeep sit met die name van nuwe politieke "helde" op geboue en lughawens.

Vir Brolloks is dit nogal 'n saak van trots. Die Afrikaners het al dié name gegee, en nou dat die Afrikaner besef dit was verkeerd en dié mense was net Afrikaner-helde en dit gee aanstoot, behoort die Afrikaners self die name te verander.

Die Lughawe PW Botha op George behoort mos in elk geval as die Lughawe George bekend te staan. Die HF Verwoerd-hospitaal in Pretoria, waaroor die bohaai nou gaan, moet sy ou naam terugkry: Pretoriase Algemene Hospitaal. So ook Verwoerdburg, wat weer Lyttelton moet word.

Daar is 'n paar mense wat al dood is en wie se nagedagtenis niemand aanstoot behoort te gee nie wat wel plek-plek gebruik kan word. Soos Hoofman Albert Luthuli.

Boonop gaan 'n verandering van dié aanstootlike name ook nog 'n simboliese waarde hê vir die swart bevolking; gaan dit 'n boodskap stuur dat Afrikaners tóg aanvaar dat die ou bestel vir ewig verby is.

IS HY GERAADPLEEG?

BROLLOKS wonder wat God sou sê van dié sin in die Afrikaanse Protestantse Kerk se beleidstuk Skriflig op Kerk en Samelewing: "n Christelike Kerk wat meesing in die koor van mense oor 'menseregte', speel op die kantlyn van die veld waar sy roeping lê."

THE SWEDISH APPEAL IN SUPPORT OF VOTER EDUCATION FOR A JUST DEMOCRACY IN SOUTH AFRICA

SWEDISH NATIONAL ORGANISATIONS AND POLITICAL PARTIES

• ABF, Workers Educational Association • Africagroups • Artists Against Apartheid • ATF, The National Union of Pharmacists • BIFO • BIS, Library in Society • Building Maintenance Workers' Union • Centre Party • Centre Party Youth League • Church of Sweden Aid • Church of Sweden Mission, SKM • Church of Sweden Youth • DHR, Ung Federation of Disabled Person Youth • HHT, Union of Commercial Salaried Employees • Institute for Contextual Theology • IOGI-NTO • ISAK, The Isolate South Africa Committee • Justitia et Pax, Catholic Church • KDS, The Christian Democratic Party • KDU, The Christian Democratic Youth • KPM(r), The Communist Party • KRIS, Student Christian Movement • Left Party • Left Party, members of parliament • Left Party, Young League • Methodist Youth Department • National Federation of Social Democratic Women • PRAKTISK SOLIDARITET • SFHL, Swedish Folk high-school Teachers' Union • SHSTF, Swedish Association of Health Officers • SKTF, Swedish Union of Local Government Officers • SMU, Mission Covenant Youth • SSU, Social Democratic Youth • SFL, Federation of Civil Servants • Swedish Teachers' Union • Swedish UN-Association • ICO, The Swedish Organization of Salaried Employees • The League of Christian Social Democrats • The Legal Bureau of the Swedish Trade Union Confederation • The Liberal Party • The Proletarian Football Association • The Swedish Baptist Youth Federation • The Swedish Ecumenical Council • The Swedish Federation of the visually handicapped • The Swedish Fellowship of Reconciliation • The Swedish Left Women Federation • The Swedish Nurses Association • The Swedish Social Democratic Party • The Swedish Youth Temperance Association • The Travelling Third World School • Unga Omar • WILPF, Women's International League for Peace and Freedom • YWCA-YMCA

LOCAL AND REGIONAL ORGANISATIONS

STOCKHOLM REGION

• ABF, Workers Educational Association in Södertälje • Bazaar Photo Agency Ltd • Cirkus, Photographer • Emmaus • Friends for supper in Täby • Left Party of Södertälje • Left Party of Arsta • Left Party Pensioners Club • Left Party Youth • Metalworkers' Union, Scania Trucks in Södertälje • Multi Kult • SHSTF, Swedish Association of Health Officers • SHSTF of Stockholm south • SHSTF of Stockholm south-east • Social Democratic Women League in Täby • State Employees Union section 1010 bus and railway employees • Swedish Kale Academy • ICO, The Swedish Organization for salaried employees • The Dalarnö Folk high-school • The Jakobsberg Folk high-school • The Lidingsö Folk high-school • The Lillsved Folk high-school of Sport • The Sigtuna Folk high-school • The Society for Solidarity in Täby • The Stockholm Folk high-school in Rinkeby • The Stockholm Folk high-school in Skarpnäck • Union of Civil Servants at National Police Headquarters • Union of Civil Servants, branch 444 • Union of Civil Servants, Branch chemistry 1 in Solna • Union of Civil Servants, section 449 at the Swedish Center for Working Life • Verandhi of Stockholm

SOUTH SWEDEN

• ABF, Workers Educational Association of Skane county • Emmaus Björka in Malmö • Emmaus Björka in Svalöv • Emmaus Björka in Aseda • ISAK, The Isolate South Africa Committee in Halmstad • ISAK in Värnamo • KPM(r), The Communist Party in Gislaved • KPM(r) in Halmstad • Left Party of Skane county • SHSTF, Swedish Association of Health Officers in Kristianstad • The Africagroup in Halmstad • The Friday-group in Halmstad • The St Sigfrids Folk high-school • The Social Democratic Party of Kalmar county • The UN-Association of Skane county • The UN-Association in Halmstad

MIDDLE SWEDEN

• ABF, Workers Educational Association of Värmland county • Academic Civil Servants Association in Uppsala University library • Bread and Fishes in Västeraås • Church of Sweden, Diocese of Västeraås • Youth council Global shop in Uppsala • ISAK, The Isolate South Africa Committee of Dalarna county • Left Party Youth of Östergötland county • SFHL, Swedish Folk high-school Teachers' Union in Kjesäter • SHSTF, Swedish Association of Health Officers of Dalarna county • SHSTF of Värmland county • SKAF, Swedish Municipal Workers union branch 34 section 5 in Uppsala • SMU, Mission Covenant Youth in Uppsala • The Africagroup in Uppsala • The Africagroup in Västeraås • The Brunnsvik Folk high school • The Cloth Sorting Unit in Värmland county • The Handicraft Folk high-school in Leksand • The Nyköpings Folk high-school • The Social Democratic Party in Ulleråker • The Särna Health Clinic • The UN-Association district of Södermanland county • The Wik Folk high-school • Union of Civil Servants at the immigrant department in Norrköping • Union of Civil Servants in Örebro • Union of Civil Servants, section 313 in Uppsala • Women for Peace in Uppsala

MIDDLE SOUTH SWEDEN

• A Banda Samba School of Gothenburg • ABF, Workers Educational Association in Motala • Emmaus Björka in Gothenburg • ISAK, The Isolate South Africa Committee in Gothenburg • ISAK in Oskarshamn • KPM(r), the Communist Party in Gothenburg • Left Party of Gothenburg • Metalworkers' Union, branch 72 in Oskarshamn • Mission Covenant Youth in Varberg • Municipal Tenants Association in Oskarshamn • Revolutionary Communist Youth of Gothenburg • Seminar for Social Democrats in Eksjö • SHSTF, Swedish Association of Health Officers in Gothenburg • SHSTF in Skövde • SHSTF of Jönköping county • SHSTF of Skaraborg county • SHSTF of Älvsborg county • SHSTF of Östergötland county • SKAF, Swedish Municipal Workers Union, branch 31, section 9 in Jönköping • Swedish Peace- and Arbitration Association of Nässjö • Swedish Peace- and Arbitration Association of Skaraborg county • Teachers' Union in Mellared • Teachers against Nuclear Weapons-Education for Peace of Kungälv • The Bona Folk high-school • The Choir Motvalls in Linköping • The congregation of Mission Covenant Church in Varberg • The Finnish Folk high-school • The Fristad Folk high-school • The Green Party of Motala • The Labour Movements Folk high-school in Gothenburg • The Ljungskile Folk high-school • The UN-Association of Gothenburg • The Wendelsberg Folk high-school • Union of Civil Servants, AMS-section in Linköping • The Women Folk high-school in Gothenburg

NORTH SWEDEN

• Church of Sweden Youth in Härjedalen • ISAK, The Isolate South Africa Committee in Gävle • Left Party of Örnsköldsvik • Left Party Youth of Kiruna • SHSTF, Swedish Association of Health Officers of Jämtland county • Teachers Union of Sandviken • The Africagroup in Gävle • The Development Cooperation in Gävleborg county • The Fårnebo Folk High-school • The Medlefors Folk high-school • The Social Democratic Party in Skellefteå • Union of Civil Servants of Västernorrland county

Individuals in Stockholm Region

Hans Andersson • Nina Andersson • Per Andersson • Gunilla Andrae Björn Andreasson • Gitlan Arwén • Björn Beckman • Lise Berg • Ulf Berkelöv • Kerstin Bjurman • Viva Bjurman • Christina Björk • Karl-Göran Björnsmark • Charlotte Branting • Maria Bylund • Peter Bylund • Maria Cederqvist • Erik Danhard • Ingrid Eckerman • Eva Blim Margareta Eliasson • Bo Ericson • Torbjörn Erikson • Roland Fläring • Annika Forsberg • Claes Fredelius • Christina Fuenter • Göran Gramert • Madi Gray • Strybörn Gustavsson • Stellan Gårde • Peter GÖransson • Per Hall • Britt Marie Hallén • Kenneth Jermale • Dan Holke • Calle Hult • Lars Hult • Kristina Hultman • Wictoria Insulan • Anita Jansson • Agnea Johansson • Helena Johansson • K-G Johansson • Lars Johansson • Maud Johansson • Göran Jonsson • Lily Jonsson • Birgit Jöklahl • Sören Karlsson • Ingrid Karsten • Pelle Knutsson • Mett Krikau • Marianne & Bo Käre • Hanna Larsson • Per Larsson • Pia Laskar • Per-Inge Lidén • Anders Lindahl • Wyss Linde • Sören B Lindh • Per Lindström • Katrin Linna • Eva Löfgren • Sten Löfgren • Pank Lönn • Johan Lönnroth • Åke Lövgren • Kerstin Marsson • Martin Misgeld • Mats Myrdal • Caroline Nese • Olga Nilsson • Karin Nordlander • Marie Nordström • Karl-Gunnar Noren • Le Noren • Jocke Nyberg • Bertil Oden • Lasse Ohly • Dag Olafsson • Annette Olofsson • Kenneth Olofsson • Karin Olsson • Ulla Örring • Ellen Anne Pedersen • Sophia Penzo • Elisabeth Persson • Karl-Erik Persson • Diana Pettersson • Margareta Pettersson • Åke Pettersson • Ralph Praming • Rune Premfors • Aili Ramström • Erik Ransemar • Ame Rickardsson • Bertil Rydén • Anders Sagered • Birgit Sandgren • Jonas Sandqvist • Jonas Sandqvist • Maria Sandqvist • Rolf Sandström • Waldemar Schefflin • Gudrun Schyman • Carl-Olof Selenius • Marcelle Shamoun • Björn Sigurdson • Mats Sjögren • Eva Stenäng • Hjalmar Strömberg • Övar Strömqvist • Livor Sundh • Tage Sundh • Bo Sundqvist • Jonas och Maria Sundqvist • Maud Sundqvist • Karl-Erik Svartberg • Anna Lena Söderström • Anita Theorell Wästberg • Sarra Tiréus • Dick Urban Vestbro • Nandi Vileika • Margaretha Wahlbäck • Rune och Siv Waldor • Anna Wennberg • Margareta Wennlund • Mats Widgren • Berit Wiklund • Per Wästberg • Eva Zetterberg • Johanna Ågren • IngBritt Östlund

Individuals in south Sweden

LUND: Charlone Albertson • Per-Åke Albertson • Ingrid Blidow • Anna-Karin Hammar • Cina Holm OXIE: Lena Anderholm • Bengt Löfman • Gillian & Lennart Nilsson • Teresa Soler • Kerstin Svensson • Owe Svansson • Birgit Örsmark MALMÖ: Johnny Andersson HALMSTAD: Eva Bengtsson • Lena Bengtsson • Arne Marie Brano • Agneta Eriksson • Nils Eriksson • Susan Halldin • Ulf Halldin • Margit Helge • Louise Hellquist • Henrik Högsch • Lars Karlsson • Anita Mellberg • Eva Parek • Linar Suarfors REFTELE: Lars Ingvar Björk ASEDA: Fant Duedrich • Malin Johansson • Lars Lundin GULLBRANDSTORP: Nils Gezelius LÖTTORP: Birgitta Persson • Lars Persson VALLÅKRA: Helen Persson VÄXJÖ: Peter Sjö BJÄRRED: Björn Tillman VÄRNAMO: Karin & Jan Wahlén GISLAVED: Mia Wissinger

Individuals in south middle Sweden

MOTALA: Irene Ahlm • Ingrid Ahlström • Kajsa Alben • Victoria Andersson • Ingrid Bok • Lennart Carlsson • Björn Grip • Lmoke Heim • Annika Hellström • Berndt Isaksson • Gunnar Johansson • Raimo Kontio • Karina Larsson • Kerstin Lundberg • Ralph I Öststedt • Patrik Molin • Gunilla & Roland Mowat • Kaj Persson • Sten Pettersson • Cristine Ringeband • Marianne Sarri • Klas Sonden • Lisa Strömfelt • Magnus Thelander • Borghild Thidlund EKSJÖ: Rolf Albertson • Mats & Elaine Carlsson • Maj-Britt & Arne Eliasson • Holger Hellström • Ulla Johansson • Maria Landholm • Sten-Åke & Inga-Britt Mollmyr • Bengt Nordfeldt • Paul Tall • Osten Öholm TVÄRRED: Boje Andersson GÖTEBORG: Inga-Lill Andersson • Sixten Andersson • Bruno Bran • Ola Båth • Susanne Tjellmark • Rune Hjärn • Bertil Johansson • Bertil Osborn Johansson • Susanne Kallebring • Maria Nyberg • Ulf Olafsson • Eva Olofsson • Rolf Olsson • Barbro Rolfart • Nils Rolfart JÖNKÖPING: Mats Årner • Stefan Johansson • Kenneth Rydell • Karin Selberg • Mats Svensson • Pia Svensson • Tor Westerståhl LINKÖPING: Margareta Björk • Göran Ejeran • Thomas Holmgren MELLERUD: Anita de Vre SKENE: Berndt Ekholm OSKARSHAMN: Karin Hansson • Tor Hansson • Tormod Nesset • Ulla Carr Ragnarsson-Jones • Sven Ström VADSTENA: Per Johansson LYSEKIL: Johnny Kristoffersen LJUNGSBO: Elge Stundin BORENSBERG: Anders Svensson ALINGSÅS: Hanne Södahl • Ulf Södahl NÄSSJÖ: Lena Tall SKARA: Erik Westlin • Gunilla Zomboresevic RIMFORSA: Gunnar Ölvingson

Individuals in middle Sweden

VISBY: Styles Mazibuko VÄSTERÅS: Therese Ahlström • Mats Brenner • Gina Kersent • Eva Strimling UPPSALA: Arna Andersmark • Birgitta Aulin • Ann-Margareta Björck • Assar Björck • Birgitta Fahländer • Ingvar Flink • Mats Josefsson • Susanne Linderos • Gun-Britt Nilsson • Jens Hugo Nyberg • Börge Pettersson • Lars Rudebeck • Hanna Stenström • Ninni Ullrus Timane • N & A Van Gylswyk • Magnus Wålan LUDVIKA: Margareta Andersson • Henry Blid VÄDDÖ: Bo Harald Blideman SÄRNA: Bo Dahlqvist • Gunilla Forsmark KNIVSTA: Kurt Eriksson KARLSTAD: Thomas och Annelie Gustafsson • Susanne Kylin • Maud Sandberg • Ann-Grethe Skretting • Lennart Wetmark TORSBY: Hanne Skretting • Morgan Stensson ENKÖPING: Emma Hansen • Fredrik Hansen • Max Hansen • Ulrika Hansen FINSPÅNG: Anna Hellerstedt FALUN: Margareta Ivarsson • Kjell Lindqvist • Lars Lindvall • Pernilla Nordlund • Christina Westman & Ulf Johansson • Monica Lindh BÖRLÅNGE: Irene Alvariza • Anita Larsson • Karin Vadfors NORRKÖPING: Gunnborg Nygren • Karin Persson RINGARUM: Erlend Olafsson DEGERFORS: Per Persson SUNDBORN: Ann-Katrine Svärd

We give our full support to the South African people to reject apartheid through the ballot box and we express the wish that the coming democratic election to a constituent assembly be as free, just and equal as possible. Among the obstacles in participation in the democratic process that many people face are extensive violence, a high rate of illiteracy and mistrust of authorities.

At the same time, the white electorate and its political parties have, with state support, equipped themselves with well-functioning electoral organisations, radio and television, the police and military, sections of the judiciary and other public authorities have always been tools of apartheid.

A neutral authority ought to have the task of educating people in how to vote. But in South Africa, the mass democratic movement is forced to shoulder this heavy responsibility, without access to government resources.

Thus we make our contributions to the ANC, so that, together with churches, trade unions, tenants organisations, civics, women- and youth organisations, they may educate the voters.

Many of the undersigned Swedish organisations support projects in South Africa. We urge South African society also to render assistance to people who have suffered under apartheid policies.

This Appeal has so far raised 225 000 Swedish Kronor in support for Voter Education. The fund raising campaign will continue.



Individuals in north Sweden

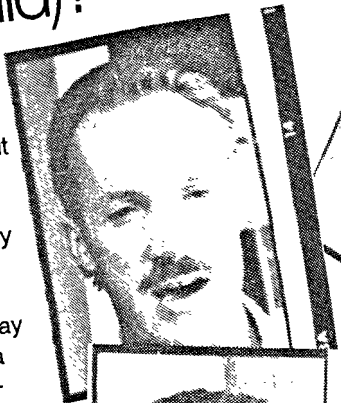
ÖSTERSUND: Gudrun Fahländer, ÖRNSKÖLDSVIK: Mirjam Berglund • Paul Eriksson • Elstiema Forsberg • Maria Aman GAVLE: Karin Furst • Andreas Heselius • Lena Heselius • Tommy Heselius • Ingrid Tham • Peter Tham UMEÅ: Pernilla Jostgård SKELLEFTEÅ: Christer Larsson • Tomas Marklund SKELLEFTEÅ: Birgitta Rådstöm SUNDSVALL: Brita Sundberg HAMMARSTRAND: Ivar Sundberg ÖSTERFARNEBO: Bertin & Lotta Wolgers

going,

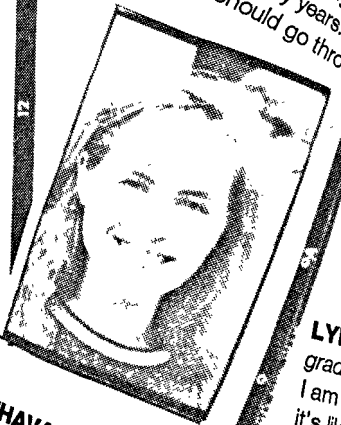
Many South Africans are once again contemplating emigration. They might even be standing in the shower singing "should I stay or should I go? If I go there will be trouble, but if I stay it might be double". But many also say wild horses couldn't drag them away - in spite of troubled times. **ESMA ANDERSON** and **VIRGINIA KEPPLER** asked some South Africans: Are you staying for keeps - or would you pack for Perth (if you could)?

MIKE NEEBE, a businessman from Parkhurst:

I'm now positive that we can work it out on our own. It's just a question of... certainly some of the whites, with old mentalities. They just have to get a very clear understanding that this is Africa. There's a very different way of doing things here and they've got to get away from their old "I need a maid, I need a gardener, I need this, I need that" because it's just not gonna be there anymore. People are gonna have to work harder. If the opportunity does arise for me to leave, I would consider it very strongly because of the down sides of living here: the violence, crime etc. You know, you actually look over your shoulder every now and then. But I think once a new government is installed things will improve. A lot of ordinary people are not frothing about the mouth about this standpoint or that standpoint. They know that there are certain wrongs that have to be righted and it's either that or go the Mozambican or Angolan or Lebanese way. At this stage there are more plusses to staying.



MURRY MACKINTOSH, an art director from Parkhurst:
I am definitely staying. I like the country, I have a lot of friends and relatives here. I don't see why I have to go overseas to struggle to make it work somewhere else. I'm very comfortable here. Having been born here, this is where I feel most comfortable - I'm a South African, or an African. I don't think I will feel as comfortable anywhere else. It's just something that kind of permeates your being, you just feel like this is where you belong, I don't think I will feel that I belong anywhere else. It would take a hell of a long time, I don't know, ten, twenty years. I don't see why one should go through that.



DEAN VASUTHAVAN, an accountant of Lenasia South:
Oh, I would definitely stay here. This is a beautiful country. Why should I leave? I think people would be stupid to leave. There's no need to. Where would you go? Definitely not India and look at Australia, their economy is stumped.

LYNSEY RICHARDSON, a recently graduated student of Bedfordview:
I am going overseas soon to see what it's like, but I don't think I will ever want to go and live somewhere else. But I'm also not sure that I want to live in a country as violent as ours is at the moment. You can't even walk next door without being mugged. But everything I love is here... and obviously I want to try and put something back into the country that I got out of it, like my education.

HEATHER NELSON, dancer from Sun City, Bophuthatswana:
No you know doll, we actually come from Bophuthatswana, so you shouldn't ask us. What about South Africa? Doll, it's posh and we're here to stay. Although the dancers are badly treated, we are here to stay. But it's a bit unfair for us to get involved in the political side because we know how to count to eight and dance in time to the music (laughs). And that's it. Ja (laughs). At Sun City we don't know anything, a Monday is a Saturday is a Sunday.



ROSE DLANGALALA, a marketing management student from Soweto:
I for one would like to stay in South Africa. I wouldn't like to go anywhere else, there are problems everywhere. I would like to do the best I can to help the change that is happening. I would like to maybe help raise funds and do everything I can to make the situation better. South Africa is my mother country, I like and love it and our culture.

COPIES



EVE RANTSELI, a marketing management student from Diepkloof:
Unemployment in the country is really increasing. If I do go away from South Africa I think I would run away from that. The economy is not very good. But I'll stay. We just have to make the best of what we've got. If I get a good job somewhere where there's more capital and the economy is better, I'd leave. But if we can work those things out, I would stay here. It's beautiful and nice, if only some of the people can change and be like the country...



GARETH VAN BLERK, a student from Cape Town:
I am leaving and it's as permanent as anything. I have no plans to settle in a specific place, but I've lived in this country long enough to realize that I don't have a place in it, that I don't have an identity that I've been given by it. As a white English speaking South African I feel I have nothing of relevance here, nothing to identify with or call culture. We've basically just been backriding the Afrikaner white people who have been running the country. As English speaking white South Africans, we basically just have the lifestyle, I don't see anything more coming from it. I'd like to get out and get back to the old world. There are layers of aristocracy in South Africa, but they're very thin. You can pretend to have a lifestyle or an European-ism about it. But it's very thin. There isn't a place for us and the lie is going to wear out, whereas the lie is much thicker in Europe and I can live in a thicker lie. South Africa is part of Africa, I don't feel part of it, especially because of the way I was brought up and the people that I bounce off. I have not been engendered with a particular South African culture and I think it is a very white liberal notion that you can absorb other cultures, although there is also this very arrogant thing that you want them to come into your own. And I cannot go into other people's culture.



SUSIE JOHNSON, a student from Kyalami:
No I wouldn't leave. I think South Africa has far more opportunities. It's a country that's far more alive and real than overseas. It's an exciting place to live in, it's a place of change and I'd like to be part of that change.



PHEDRA MORFOU, "executive housewife" from Kibler Park:
I love South Africa and will never leave. As a Greek South African we can go and stay in Cyprus, but I won't leave. My roots are here. A lot of people I know have left. In the end they all came back. What better place is there any-where? The States also have their problems. Their economy is terrible and their education isn't as good as ours. Why not stay here? At least you know where you are. I have faith in our country. We've got everything going for us here, good education, our luxuries... our maids in our houses, our cars, our beautiful houses. Overseas they don't have everything we have. It's really wonderful.



PETER LOMBARD, a marketing manager from Parktown:
I think I'll stay in South Africa because I am a South African by birth. Each country has its own problems. I don't think ours are really different from anywhere else. That's an issue that has to be dealt with. We're quite fortunate to lead the lives we do here as white South Africans.



DARYLL EVANS, dancer from Sun City, Bophuthatswana:
Well, it's want to, or have to, or no other option. (Laughs) It all depends, you know. It's all very well, you want to, but can you? No, you can't! At Sun City, we're living in a first world country, it can only get better in a... country. (Laughs.) It can only get better.



NTULI QOBOZA, a public relations student from Soweto:
At this moment I don't feel anything for this country. There's so much chaos and instability. If my mother gets well, I might leave. I've never felt anything for the country. You know, everyone talks about the new South Africa, but I don't know what's new about it. Nothing has really changed for me. I'll stick around if it really comes, but there are other things than just apartheid. There aren't a lot of opportunities here and as a black person it's worse. If there are opportunities abroad, I'd go. I'm interested in fashion designing. The economy and the violence just makes it worse and most of our leaders are hypocrites.



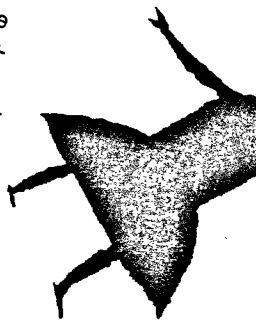
SEYMORE SMITH, estate manager from Rosebank:
I've lived here all my life. I've just come from the States, I was there for a month to see my son. But there's no ways you can leave here, really. Where else can you live as good as we live here? Even with the political strife at the moment. My son is in California and they also have political problems there with the Mexicans. And it's a headache, everybody is out of work. If you ask me it's worse there than here. I counted 40 vacant shops in the Boulevard. People have already closed up and ducked. You don't find that so bad here. Serious. This is home. I know we've got problems but it will go on for years and years because we're so many different peoples. It's gonna take time to settle down, but I'm a great believer that it will - and that this will be home and it will be a golden city for all. Trust me. Am I speaking from my heart or what?



CECILE SANTANA VALE, waitress from Yeoville:
I would like to emigrate. I have been overseas and I would like to live in Spain for a while. I want to go and see Pink Floyd, David Bowie - I know it's coming here, but I'm getting old, I can't wait around. My parents keep me here, I worry about them. But my father left his parents to come to South Africa so I can maybe do the same in return. Whenever I've been overseas I never missed this place. I live in Yeoville and I like to sit in my lounge with the door open, but I worry. My neighbour was actually attacked the other day. And I worry about my parents because they stay out in Walkerville and have been burgled four times. But you know what? I can walk across the road and be hit by a car. If it's your time to go, it's your time to go. The violence is disturbing. What is the world coming to?



YVETTE PILLEMER, a South African emigrant now living in Sydney, Australia:
I emigrated because my children wanted to go. They did not really see a future in the country, so when they left in 1986 we all decided to go to be together as a family. I was very happy in South Africa, but I'm very happy there as well and there are very good opportunities.



gone?

AIDS

Hoe seker is jy?

Sowat 12 miljoen mense wêreldwyd is na beraming met die HI-virus besmet, maar Suid-Afrika het nog nie eintlik die Aids-krisis begin beleef nie. **CHARL BLIGNAUT** praat met dokters, vind uit oor HIV-toetse en verskaf die nuutste syfers

DAAR is kommer in die mediese wêreld dat Aids-inligting veral nie tot jong mense deurgedring het nie. Die inligtingsera het ook 'n tyd van weggooibare inligting geword. Die dokters se raad is: al dink jy nie jy het rede om jou oor Aids te bekommer nie, laat toets jouself lievers gereeld om te weet waar jy staan.

Die meeste Suid-Afrikaanse stede het klinieke waar gratis HIV-toetse gedoen word. 'n Mens kan ook jou familiedokter om 'n toets vra.

By die Kliniek vir Seksueel Oordraagbare Siektes in Hillbrow kan jy - soos by die meeste soortgelyke klinieke - sonder afspraak instap en 'n gratis HIV-toets vra. Hoewel dit verkieslik is, hoef jy nie jou regte naam te verstrek nie.

Nadat jy met 'n raadgever gepraat het oor HIV, gaan jy deur na 'n kamer waar bloed getrek word. Dis 'n basiese toets - 'n 5ml buisie bloed word getrek en weggestuur na 'n laboratorium. Twee toetse word op die bloedmonster gedoen. As HIV-teenliggaampies in die bloed gevind word, is die uitslag positief - en dan word nog 'n bykomende toets (die Western Block toets) op die monster gedoen.

As die toets deur 'n private dokter gedoen word, kan dit van R45 tot R100 kos vir 'n negatiewe uitslag en van R120 tot R300 vir 'n positiewe uitslag.

AS JY HIV-positief getoets het, is daar 'n ondersteuningstelsel om jou dop te hou. Daar is ook talle ondersteuningsgroepe en voorligtingdienste. Veral die Heilsleër en die ATIC (Aids Training and Information Centres) is aktief op dié gebied.

Jy kan jou aansluit by 'n gratis HIV-kliniek waar medikasie en inligting oor hoe jou immuunstelsel vorder gereeld verskaf word. Vroeë siektes wat ontwikkel, sal daar behandel word. As die virus jou brein begin affekteer, sal die kliniek gereelde neuro-psigologiese toetse doen. Die kliniek beskik egter nie oor die duurder medikasie wat benodig kan word nie en 'n privaat spesialis sal naderhand geraadpleeg moet word.

AIDS KAN 'n duur siekte wees want die behandeling vereis die voortgesette toediening van voorkomende medisyne. Die staat se ongeskiktheidstoelae stel niemer as R300 per pasiënt per maand beskikbaar nie. Die meeste siekefondse diskrimineer teen Aids-behandeling en stel dikwels 'n betaling van slegs R100 per jaar beskikbaar daarvoor - hoewel sommige tot R2 000 sal betaal.

Buiten Transmed het die meeste siekefondse 'n negatiewe houding jeens Aids, sê dokters. Maar daar is hoop. Dokters het onlangs met verteenwoordigers van al die siekefondse gesels - en die fondse het in beginsel besluit om hul benadering te verander.

FREE CLINICS FOR AIDS TESTS:

JOHANNESBURG

1. *Sexually Transmitted Disease Clinic*
17 Esselen Street
Hillbrow
Monday - Wednesday 8am to 4pm
Friday - 8am to 1pm
Thursday - 8am to 4pm / 5pm to 8pm
Telephone: 725-6710
2. *City Health Clinic*
18 Hook Street
City Centre
Monday - Thursday 8am to 4pm
Friday - 8am to 1pm
Telephone: 295-241

BLOEMFONTEIN

Tel 405-8544 / 405-8528

CAPE TOWN

Tel 210-2682 / 400-2628

DURBAN - Tel 300-3104 / 300-3020

EAST LONDON - Tel 342-382 / 439-743

KIMBERLEY - Tel 806-911

NELSPRUIT - Tel 592-159

PRETORIA - Tel 317-988 / 313-7988

PIETERMARITZBURG - Tel 942-111

PIETERSBURG - Tel 914-962

PORT ELIZABETH

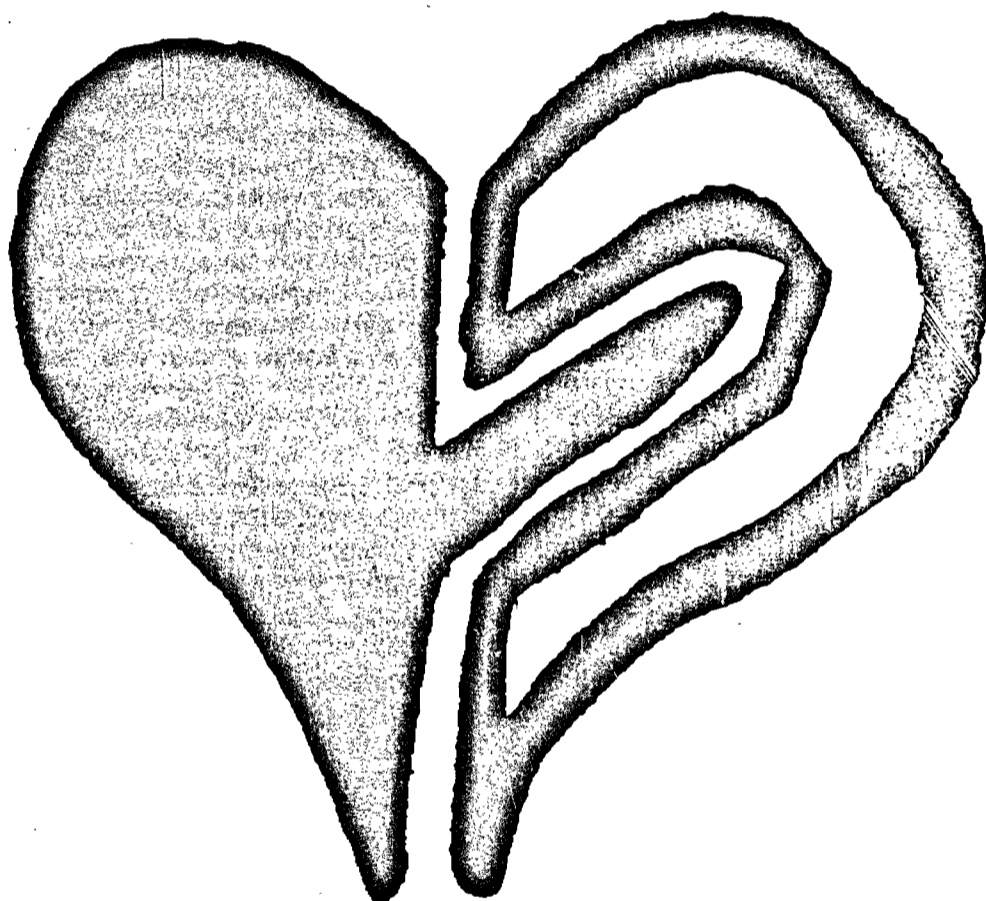
Tel 506-1415 / 506-911 / 506-402

RICHARDSBAY - Tel 311-11/17

SOWETO - Tel 948-4159

VAN DER BIJLPARK - Tel 312-820

WITBANK - Tel 906-911 / 906-204



What if...

Even "Aids educated" people are unclear on certain issues concerning the disease. **CHARL BLIGNAUT** spoke to Dr Mervin Tyrer, a GP with a strong interest in HIV medicine

Is it true that you can be affected by the HIV virus and still not test positive for some time?

The majority of patients - in fact more than 99 percent of them - seroconvert (develop detectable HIV antibodies in the blood) within a period of 3 weeks to 3 months after being infected. There is a very, very small chance that there are people who are infected without showing

detectable antibodies after 3 months. **But you can be infected and be HIV positive and not know it? And not show symptoms, but be spreading the virus?**

Absolutely. Some people can be positive and not show any signs for many years. Other people can develop Aids much sooner. On the whole it can take 7 to 8 years before you start becoming sympto-

matic. The point here is that all those people who think they're not affected because they show no symptoms are very wrong. For an extended period they can be well and lead normal lives. But even if you're asymptomatic, it doesn't mean you're not spreading the disease. The best thing to do is to have safer sex so as not to spread the virus. Frequent testing is advisable.

Why do some people stave off full blown Aids longer than others?

Nobody really knows what the factors are. It all depends on the individual. The healthier you are, the less likely it is the virus will progress rapidly.

If two people are HIV positive, need they still practice safe sex?

Yes. If not, they are prone to repeated exposure and they don't do as well. They're constantly re-exposing one another with more active forms of the virus.

Say I'm HIV positive and my partner isn't. Can we have an active sex life?

You can have a completely normal and active sex life within the constraints of what is considered safe. That is by not allowing the spread of sexual fluids through the use of a condom. [The safest way is to use only latex condoms and, if necessary, use only "water-based" lubricants such as KY jelly. "Oil-based" lubricants such as hand cream, baby oil, vaseline can damage the condom.]

Essentially there is no such thing as "safe sex", no sex is safe. There is only safer sex. Condoms should even be used for oral sex. There are also many alternatives that are much safer - rubbing, massaging, thigh sex, masturbation etcetera. Kissing is completely safe.

What about sharing sex toys? Ear-piercing, tattooing, acupuncture?

Sex toys are not safe. As for the others, you should be sure that acupuncturists, tattooists and ear-piercers are using disposable needles. Most do, but it's best to check.

Say a woman has Aids and is pregnant. Is her child naturally going to be born infected?

No. The chance of spreading infection to the child is about 30 percent and can range to about 50 percent. The thing is, the baby will carry the maternal antibodies for a period of 9 to 15 months. The child can test positive, but may not necessarily be infected.

Is it true that women contract HIV more easily than men? Statistically, black women are the highest group infected in South Africa.

That's difficult to answer. In my opinion they do. And it's true they have the highest prevalence, but that may be because black women are the most commonly tested group in South Africa. We may be getting falsely low results from other groups who are not tested as commonly.

How safe are "sex workers" - prostitutes, massage services, rentboys?

As a group they're very safe. They're very HIV-conscious. Sex workers are part of our lives and no one should judge them for what they do. They want to stay HIV

die jongste syfers

Aids en HIV-statistieke, veral in Suid-Afrika, kan nie as voldoende beskou word nie. Die nuutste statistieke wat uitgereik is, behels bloot die gevalle wat aangemeld is:

HIV-POSITIEF IN SUID-AFRIKA

(6 Januarie 1993):

Swartmense - 33 339

Witmense - 1 702

Bruinmense - 767

Asiërs - 154

Ander - 1 264

TOTAAL: 37 226 HIV-positiewe gevalle

AIDS-GEVALLE IN SUID-AFRIKA

(29 Oktober 1992):

Aantal gevalle - 1 517

Mense dood weens Aids - 475

Manlike gevalle - 971

Vroulike gevalle - 525

Homo-/biseksuele gevalle - 398

Heteroseksuele gevalle - 821

Gevalle volgens ouderdom

0 tot 9 jaar - 259

10 tot 19 - 43

20 tot 29 - 382

30 tot 39 - 408

40 tot 49 - 158

50 tot 59 - 57

60 tot 69 - 18

Bo 70 jaar - 3

Stede met die meeste gevalle:

Johannesburg - 322 gevalle

Durban - 289

Soweto - 199

Kaapstad - 157

Pietermaritzburg - 86

Port Elizabeth - 56

Bloemfontein - 44

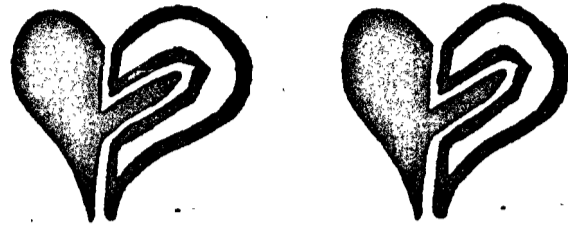
Pretoria - 31

AIDS-GEVALLE WÊRELDWYD (Julie 1992)

501 272 gevalle in 191 lande is by die WHO (World Health Organisation) aangemeld. Die WHO skat daar is in werklikheid sowat TWEE MILJOEN gevalle wêreldwyd. Hulle beraam sowat 10 tot 12 miljoen mense wêreldwyd is HIV-positief.

Die ergste aangetaste lande ter wêreld is in volgorde:

Amerika (218 301 gevalle), Uganda, Tanzanië, Brasilië, Frankryk, Zaire, Zimbabwe, Malawi, Spanje, Ivoorkus, Mexiko (9 562 gevalle).



Moenie wag vir simptome nie

Jy kan HIV-positief wees en vir 'n lang tyd - agt tot tien jaar - geen simptome toon nie. Die boodskap: Moenie vir simptome wag nie, gaan eerder elke jaar vir 'n toets.

VROEË SIMPTOME

- Vel-irritasie - enige uitslag, sere, pitswre. Die vel word baie maklik, vinnig en ernstig aangetas deur die virus en sal begin jeuk en brand.
- Geswelde kliere - veral in die nek, in die armoltes en in die lies.
- Diarree - wat drie weke of langer duur.
- Nagsweet - baie intense sweet (jy kan die lakens uitdraai) en koors.
- Gewigsverlies - ongeveer 10 persent van jou gewone liggaamsgewig.
- Herpes en sproei (thrush) - Herpes word gekenmerk deur klein sere op enige plek aan die liggaam, maar veral aan die penis en binne die vagina. Sproei (thrush) is 'n swamagtige infeksie wat meestal in die mond, op die tong en in die keelholte voorkom. Dit is 'n wit laag wat nie maklik afgeskraap kan word nie en lei tot 'n baie seer keel. Dit kom ook binne die vagina voor.

negative otherwise they can't work.

Say you test HIV positive. Is that the end, a prolonged death?

It's important to know that even if you're found to be HIV positive it doesn't have to be the end of the world. There's been a lot

of research and development of new medicines. We can't cure the disease, but we're trying to control it by making HIV infection a chronic manageable one - we're trying to prevent the progress of HIV infected individuals to full blown Aids.

You aren't going to die tomorrow, but you need to have an informed doctor monitoring your progress and intervening with medicines. You can be HIV-well as opposed to HIV-sick and live for a long time as a healthy and productive person.

Albert se kiekies

Wyle dr Albert Hertzog was onder meer die man wat nie wou hê Suid-Afrika moet 'n televisiediens kry nie, want hy't gemeen dit sou die "volksmoraal" afbreek. Sy weduwee, Martie, kyk darem TV in haar sitkamer. **INA VAN DER LINDE** gesels met haar oor die ou dae - maar nie die ou skeuringe nie

"PLEASE use the frontdoor. This is the servants' entrance," sê die gesig in die netjies gestyfte groen kopdoek van agter die diefwering van die kombuisvenster.

Martie Hertzog maak self die voordeur oop. Sy glimlag, jaag die hond van die voordeur weg en wikkel behendig 'n swart ysterpaal onder die veiligheidshek voor die voordeur in. Sy lig die swaar staalhek van die grendels wat dit op die vloer vashou. Die voorportaal is koel en donker in die bloedige Pretoriase hitte.

"Ja, die Engelse bediende," lag sy. Wel bewus van die feit dat oorlede dr Albert Hertzog, ten spyte van sy eerste vrou wat Engels was, nie Engelssprekendes as lede van sy Herstigte Nasionale Party wou toelaat nie.

Sy's 'n lang vrou, regop vir haar 83 jaar. Effens onvas op die voete ná 'n onlangse knieervanging. Haar hare is byna-blond, en haar blou oë vonkel deur die bril. Dis die warm glimlag wat van die mond tot diep in die oë weerkaats wat haar so aantreklik maak. Sy lyk op die oog af soos 'n praktiese boervrou wat konfyt kook en koekbak, maar wat ook die voorsitter van vergaderings kan wees en in die bestuur van sakebedrywighede kan dien. Wat sy inderdaad ook doen as lid van die direksie van die Hertzog-trustfonds en verskeie ander sakebelange - haar eie en dié van haar oorlede man.

Iemand wie se hande vir niks verkeerd staan nie, soos my ouma sou sê.

Verlede jaar was dit tien jaar van die dag dat Albert Hertzog - toe 82 - op die dak geklim het om te kyk of daar haelskade aan die dakteëls was ná 'n tipesie Pretoriase donderstorm. Kort daarna het hy inmeekaargesak en is hy dood.

Érens in volgende jaar verval die moratorium wat sy op al sy dokumente laat plaas het. Dan sal al die noukeurige aantekeninge wat hy - net soos sy pa, genl JBM Hertzog - regdeur sy hele politieke loopbaan gehou het, beskikbaar gestel word vir engeen om te lees.

Die koel donker huisruik na ou dokumente, meubelpolitoer, en geskiedenis. In dieselfde huis in Waterkloof, net in die kamer hierbo is die Generaal in 1942 dood.

MARTIE HERTZOG is 'n diplomatieuse mens. Oor die politiek en politieke figure rondom die stigting van die HNP en die latere verwydering tussen hom en sy opvolger, Jaap Marais, bly sy taktvol stil. "Ek weet nie veel van die tydperk rondom die stigting van die HNP nie. Ons was toe nog nie getroud nie."

Ná soveel jaar, blyk dit, is die onderlinge verskille van destyds ook nie meer so belangrik nie. Jaap Marais kom besoek haar soms, en prof Adriaan Pont, ook 'n stigterslid van die HNP, is 'n goeie huisvriend.

Die naaste wat sy aan politiek kom, is



'n Jong Albert Hertzog

om te vertel van die gesprek wat sy met Carel Boshoff van die Orania-groep gehad het. "Albert sou die tuisland-gedagte gesteun het. Ek glo ook elke volk moet sy eie land hê. Daar is 'n verskriklike haat opgewek vandat Mandela losgelaat is. Kyk net na al die moorde en die goed. Dis omdat verwagtinge geskep is waaraan die regering nooit sal kan voldoen nie."

Sy sien nie 'n toekoms vir witmense in die land nie, sê sy.

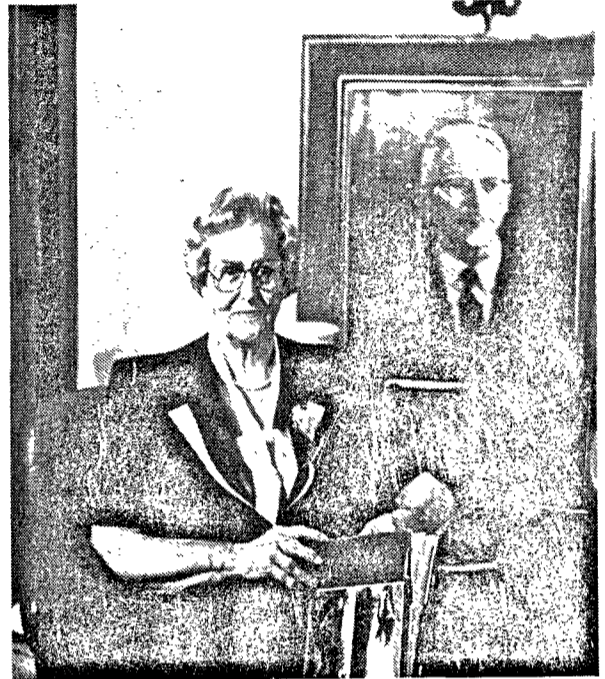
Wat van 'n wit tuisland? "Ek sal dit oorweeg, maar dan moet dit 'n lewensvatbare gebied wees," sê Martie die sakevrou. "Ek het vir Carel gesê ek sal nie na sy tuisland toe trek nie want ek weet nie hoe gaan ons daar leef nie. Hy het 'n Orania geskep met baie oumense wat op pensioen is. As Azania die dag tot stand kom, kry hulle dalk nie eens meer pensioen nie en wat dan met sy tuisland gaan gebeur, weet ek nie."

HOE HET SY vir dr Hertzog ontmoet? Dit was in 1973 by vriende - "nou nie juis 'n spectacular ontmoeting nie". Later het sy hom behandel vir 'n velkwaal. Sy was 'n homeopaat - en 'n weduwee met twee volgroeide kinders - en hy 'n wewenaar. Sy het hom gesond gedokter en 'n paar jaar later is hulle getroud.

Sy vertel wel met geesdrif van sy antieke meubelversameling, waarvan sommige stukke van voor die 16e eeu dateer. En van die silwer, porselein en glasware wat geskenk is aan die Kaapstadse Kultuur-historiese museum. Van die porselein en glasware kom uit die skip Haarlem wat in 1648 in die Kaapse hawe gestrand het.

Buite kyk ons na die versameling van 28 soorte broodbome, en die 65 soorte aalwyne. Dr Hertzog was 'n geesdriftige versamelaar van inheemse plante en bome. Net inheems, het hy geglo - nes genl Hertzog wat op sy plaas Waterval nie uitheemse bome kon duld nie. Hy het vir jare intens belang gestel in broodbome in die dae voordat dit 'n statussimbool geword het om een in jou tuin te hê.

"Kyk net hierdie een," sê sy. Langs die paadjie in die digbegroeide tuin staan 'n



Martie Hertzog
Foto: Carla Hartman

meter-hoë, dik broodboom met 'n paar kroeserige blare om die kroon. Dis die skaars arenarius, by die 1 000 jaar oud. Die helfte van die stam is ondergronds.

"Ons het gedink die boom is dood. Dit het tien jaar so gestaan sonder 'n enkele blaar. Een oggend kom Albert opgewonde die huis ingestorm en geroep: 'Kom kyk, Oupa het 'n blaar gemaak!'"

ONS STAP NADIE studeerkamer met sy boekrak en ou kiekies. Daar's 'n kiekie wat dateer uit die jare toe dr Hertzog, pas terug van sy regstudie aan Oxford, begin het om 'n mynwerkersvakbond (natuurlik vir wittes) op die been te bring. En uit die stormagtige jare rondom 1948 toe hy as kandidaat vir die Nasionale Party in Ermelo die setel vir die NP gewen het en in die kiesafdeling Standerton, net langsaan, dr Jannie Smuts sy setel aan die NP moes afstaan. En van die 1958-kabinet toe Hertzog minister van Gesondheid en later ook van Poswese was.

"Albert was 'n baie teleurgestelde eensame man aan die einde van sy lewe. Hy het gevoel sy politieke vriende het hom verlaat en hy het die openbare lewe gemis. Ek sien nogal 'n parallel tussen hom en genl Hertzog omdat albei op hul ou dag ontnugter en eensaam was."

Genl Hertzog was ontnugter met die politieke rigting wat die voorstanders van eksklusiewe Afrikaner-nasionaliste soos JG Strijdom, HF Verwoerd en Blackie Swart ingeslaan het. Hulle wou 'n republiek hê wat heeltemal onafhanklik van Brittanje sou staan terwyl JBM Hertzog 'n onafhanklike land met behoud van bande met die Britse Ryk wou hê.

Voorts het genl Hertzog (volgens die boek van Piet Meiring) onder die term Afrikaners alle volkswaste Engelssprekende en Afrikaanssprekende landgenote bedoel,

"almal wat Suid-Afrika as 'n tuiste geskies het". Sy geveg was eerder teen "uitlanders en vreemde fortuinsoekers" soos 'n sekere sir Thomas Smartt (die destydse leier van die opposisie) wat homself eerstens as 'n imperialis, en dan as 'n "Afrikaner" beskou het.

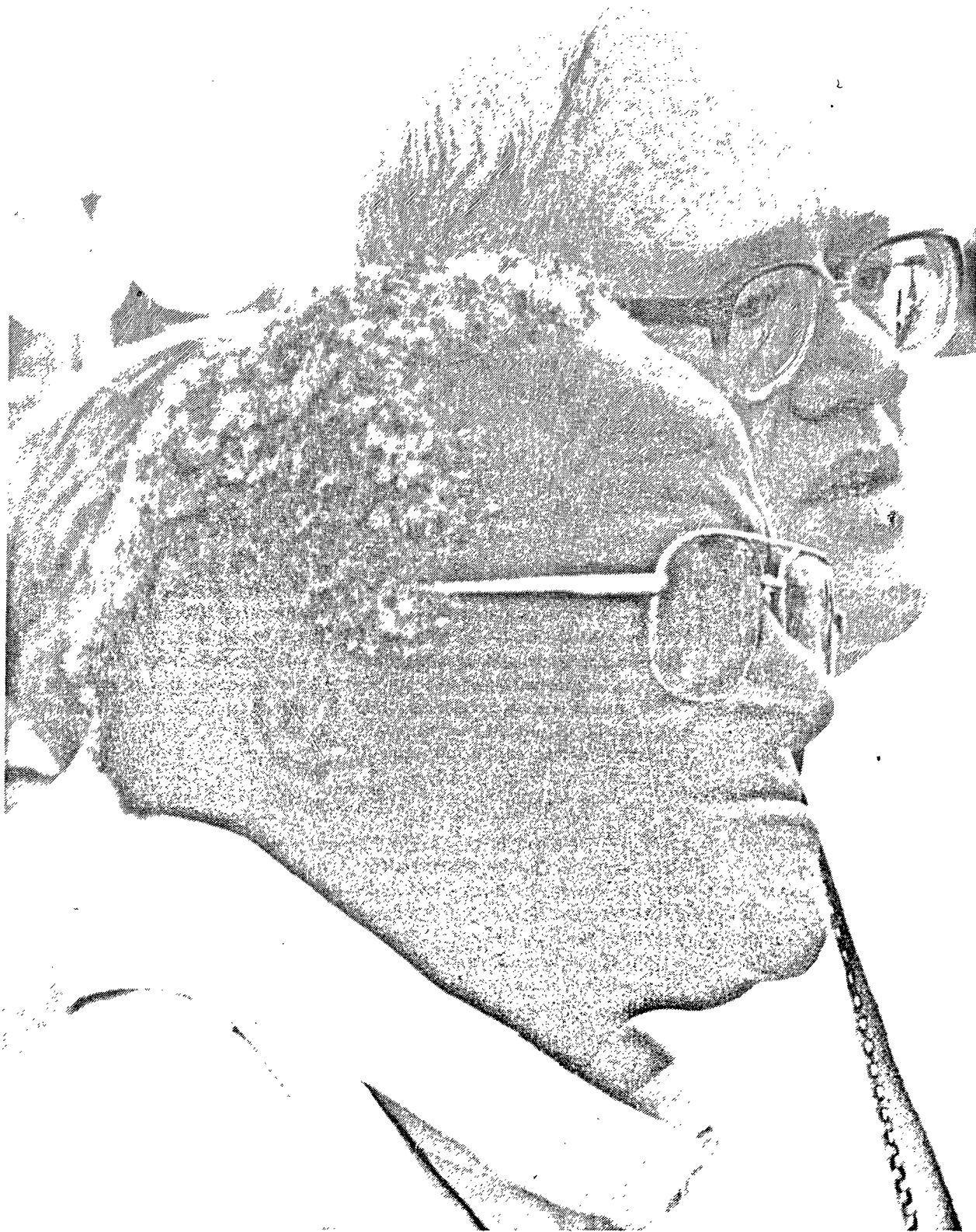
ALBERT HERTZOG SE ontugtering het gekom nadat hy in 1977 deur Jaap Marais as leier van die HNP uitgestoot is. Dit sê Martie Hertzog nie, maar 'n voormalige HNP-lid wat an oniem wil bly. "Ek dink hy was teleurgesteld omdat sy belowende politieke loopbaan nie op 'n hoogtepunt uitgeloopt het nie. Hy het gemeen dat hy nooit die rol gespeel het wat 'n seun van genl Hertzog behoort te gespeel het nie".

Hy verduidelik die finale breuk tussen Hertzog en Marais só: "Dit was meer 'n kwessie van persoonlike styl as 'n verskil in politieke siening. Dr Hertzog kon nie die emosies roer nie omdat hy 'n intellektueel was - mens kan maar sê 'n koel, afsydige mens. 'n Baie fyn gentleman, eintlik te fyn vir die robuuste Afrikaner-politiek."

Moontlik ook te fyn vir die robuuste literatuur van ons tyd. Soos die baklei wat hy gehad het met die Akademie vir Wetenskap en Kuns ná die toekoming van die Hertzogprys aan Etienne Leroux vir *Mag-ersfontein, O Magersfontein*. Hy het ernstig beswaar gemaak daarteen dat sy pa se naam gekoppel word aan so 'n "onsmaaklike belletristiese werk".

In die sitkamer van Martie Hertzog se huis staan 'n televisiestel. Albert Hertzog was bekend daarvoor dat hy 'n sterk teenstander van televisie was omdat dit die volksmoraal sou afbreek.

"Hy het my toegelaat om televisie te kyk, maar het nooit self gekyk nie," sê sy en lag haar innemende lag.



Archbishop Desmond Tutu and the Archbishop of Canterbury, the Most Reverend George L. Carey

CAREY visited Cape Town to attend the first ever meeting in South Africa of the Anglican Consultative Council and the Primates (archbishops from the nearly 80 countries of affiliated churches). Coming from a working-class background, he seems to be the very kind of man, one would like to think common man, people would like to see in such a powerful position. After all, the Church of England is about the only State Church left in this world. Here are a few questions posed to him on this and other matters.

How would you describe the Anglican Church to a non-Anglican?

The Anglican Church has always claimed to be both Catholic and Reformed. We feel that at the Reformation we did not lose anything of significance. There is a continuation of creeds and tradition and that kind of thing, an awareness of mystery and all that. At the same time a return to the Bible, to fundamentals, to credal faith.

That's why I say we believe essentially in three things: in dispersed authority, Bible tradition and reason. We are rather untidy shirts because of this. That's why both ends like some tough rigid Roman Catholics would find us very difficult to live with and so would some fundamentalists. They would think we're rather woolly. But actually I'm quite happy with woolliness. [He gets some eyeball from a member of the Communications Department sitting in on the conversation.] Right [a small laugh], let me correct myself. I'm content with untidiness, it's not woolliness. The untidiness of saying that the richness of the mystery of theology is to be found in blurred edges and God leads us on and I know where I am in terms of a Christian

The comforting untidiness of faith

The Archbishop of Canterbury, *the Most Reverend George L. Carey*, has the kind of face you would not notice in a crowd. But in an interview with this pale Englishman, **INA VAN DER LINDE** discovers that the word "plainness" can also mean unpretentious, approachable, self-critical, down-to-earth. She also finds him an excellent communicator, compassionate and, lo and behold, authoritative - that very awe-inspiring word theologians like to use

who definitely believes fundamentally in the reality of God, in the primacy of Jesus Christ, in the resurrection and all that, quite unwavering in all those things. But I'm prepared for the questions. Questions are important for us. And all the time the Christian Church is in the business of taking what is old and putting it over in fresh forms and in relevant terms.

You have been in conversation with the Roman Catholic Church about unity for quite some time now. Recently ARCIC [the joint Anglican/Roman Catholic International Commission] came out with a report that was rejected by the Vatican, saying that there is now less doctrinal agreement between the Catholic Church and the Anglican Church than before. What was your response to it?

I was very disappointed because I did see it as a serious blow to our ecumenical relationship. In my letter to the Holy Father I said I thought the Vatican's response showed a misunderstanding of the methodology of ecumenism.

The whole point I am trying to make is that when two groups of theologians get together you find a new way to work together and if the assumption is unity on our terms, then no unity is possible. There's got to be a sense in which two groups can move to a central position, trying to move in a fresh way.

Ecumenical methodology works from the premise that neither has the whole truth [a laugh] and we are seeking for God's truth. I felt that the response actually was quite a return to a pre-Vatican II theology, or methodology. It was a blow but both churches are thoroughly committed to unity one day in the future. I would love to see it in my lifetime - I don't think I will - but every year that passes we see a deeper increasing unity among all the churches and we can take comfort in that.

What would you view as the main stumbling block towards progress to unity with Rome? Are there certain issues that are more important than others?

There are a number actually. Where we've got to is an amazing unity on ministry and the Eucharist. That is amazing - to get unity on the Eucharist, which for the Roman Catholic Church is very central, it's an astounding thing. Another thing is under ARCIC II [the more recent international commission] we found the most astounding agreement on justification by faith. Now that started the Reformation, you see.

Now the important sticking points first of all is authority, because the Anglican thinking on authority is quite close to the Dutch Reformed way of authority - it's dispersed, as I've said before, between Scripture, tradition and reason. I'm not a papal figure and we don't have a pope. Roman Catholic authority is hierarchical, papal, vested in the petrine office and comes down from that sort of authority.

Another problem has to do with the infallibility of the Pope. We don't acknowledge the idea of infallibility. Very few of us believe in the infallibility of the church or the infallibility of the Bible. We believe in trustworthiness - but in infallibility? It's difficult.

Another is the Virgin dogmas, the Virgin Mary. I believe we can work through this.

Do you think it's a case that there is no way to unity with Rome without recognition by all of the Pope's infallibility? What is your position on the role of the Pope in a unified church?

I believe actually the Pope must have a position of great honour in a unified church. In the early church the Bishop of Rome was the significant leader and I see no difficulty, no quarrel with that. So that ought to be a recognised position. But it's got to be on the basis of sharing of authority, of benign leadership, on the basis of common agreement, on the faith.

On the question of the Anglican Church as a State Church. It is now being said that Anglicans in England are actually in the minority, with the majority being secularised, or belonging to other religions like Islam. Is it not outdated for the Anglicans to remain a state church?

There is a big controversy going on at home. I think one's got to understand the historical background. At the Reformation the Church of England under Henry the VIII and the Reformists, removed Catholicism as the straight faith. There was only one faith left and that was the Church of England, no other. It was the broad church who tried to encompass the Catholic and the Reformed. Within a hundred years other Protestant groups came into existence, like the Presbyterian Church.

So we reach a point today where the Church of England is still, in terms of what it represents, a majority - 40 percent of all children baptised in England are Anglicans. There are 20 to 25 million baptised Anglicans. That indicates even today a substantial investment by the Church of England in the people. I've gone on record as saying that the Church of England is not in a defensive position over the question of establishment. We are quite happy to take part in that debate. I don't think disestablishment is in the interest of the nation. The whole process would be a very complicated one and has got to go through Parliament, which takes quite a few years to do - and who would actually benefit after this whole complex exercise?

Well, I can tell you who would not benefit: the people of England. What would happen is the parish church to which they belong, to which all people of England have a right to go to, to be married in, to be baptised in, to have the sacramental administrations of the priest, that would no longer be the case. They would have no fundamental right. I see establishment not in terms of privilege but in terms of service to the community. That's why Anglicanism is still very rich in terms of education, a quarter of all primary education is Church-controlled, we have a lot of secondary education as well. We also train teachers, we are there in hospitals, in prisons, and in the military services as well. Huge investment. That investment will still carry on if we disestablish, but I wonder if we would benefit at the end of this long, protracted, legal and constitutional argument.

Can you explain the term establishment more clearly?

It means the intricate link between church, state and monarchy and has to do with the way in which the state recognises religion as institutionalised and that religion in the form of Anglicanism has the right to participate at the highest levels of government. So I can actually have access to the Royal Family, I can have access to the Prime Minister. This is very interesting because it means that other faiths regard me and the Bishops in the House of Lords as their representatives.

Despite the fact that they might not even be religious?

Oh absolutely. In fact I might say many will come to me and say will you speak for us on these things? On many, many issues we are the voice of the voiceless. We are able to represent other people and it is a privilege to do so. Now, if disestablishment came, I can tell you one thing that will not happen. It will not mean that we will have a reformed disestablishment and other religious leaders will be there. Disestablishment will mean that we have no one there. And people have to realise this.

During your sermon at Malmesbury you said many of the social issues can be attributed to sin and you pointed out that great scientific and technological advances in the modern world have benefitted the privileged rather than the poor. I think we also see this in this country to a large extent. Can you expand on this?

I think it is a natural response of Protestants to think of sin as an individual response. That's only half right. It is a Catholic and Protestant response to say it is individual and corporate. It's individual and social, individual and structural. Through Liberation Theology in the 70s, the concept of structural sin has come into the Christian theology and vocabulary. Of course if one looks at social evils, one can see there are various reasons for this, like unemployment as mentioned. But endemic is the fact that we are fallen, selfish creatures protecting our corner. It is very difficult for those who have to surrender. That is actually where the Christian Gospel comes in to say: the analysis of social collapse at the very heart of that is moral evil. It's our inability to care for one another and it's the opposite of love. The Christian contribution to that debate is a very healthy one. There was a period when people denied the notion of sin. I think we have enough evidence to say not many people are going to argue against it these days.

There is a real fear all over Africa that the Western world is getting disillusioned with Africa and will channel their energy and wealth into Eastern Europe. One of your countrymen, Thomas Pakenham in his book *Scramble for Africa*, expounded specifically the part England, Belgium, France, etc. played in the legacy in Africa and how they contributed to the poverty. You are absolutely right. While here I have been reading a book on the first Anglican

Bishop of Cape Town, Robert Gray, and his wife Sophie. They came in, quite innocently, with European trappings and formations in their minds and transferred a lot of ideas over here. Your point is well made that there is a legacy we have transferred and it is part and parcel of the guilt of South Africa. And when yesterday... the ejaculation from my lips when I saw Kayelitsha, that I am almost ashamed to be white, it was actually a European saying I feel involved in this as well, you know.

The first part of the question: I do not think we had reneged on Africa, but it could be that it is a church leader speaking and we are well aware of the needs of Africa. It's true that there are danger signs that we are so immersed in European politics and our desire for a common market, that a number of people are only looking in that direction. But there is actually an awareness amongst the leaders in our country that we will not allow this to happen. We have huge investments in Africa and one is acutely aware of the poverty and I am going away with a deeper understanding, a greater awareness and commitment to pray and to take an interest.

A last question: Recently the English bishops worked out a compromise for a continued place in the church for those opposed to women priests. Can you expand on that? And at the same time could you explain the decision taken on the same question here at the meeting in Cape Town.

During the joint ACC and Primates meeting, we decided to say no to a push for a separate ecclesiastical jurisdiction to serve parishes opposed to the ordination of women. There can be no possibility of "parallel" or "non-geographical" dioceses to jurisdiction over those that are in opposition to ordination.

The decision taken by the Church of England at Manchester in January stated clearly that we absolutely believe in the integrity of both those who disagree with the ordination of women and those who disagree. It is possible to live together in one church. Those opposed must accept that the majority of the Church welcome the decision taken by the General Synod and must accept that there might be people ordained in their diocese with which they might not agree. But we must see to it that they disagree honourably. Those in opposition must not be victimised, discriminated against when it comes to positions in the Church, and must not be sidelined.

On the other hand, each diocesan bishop will continue to accept full responsibility for the episcopal oversight and pastoral care of all in his charge, whatever their view on this issue. Appropriate arrangements may entail that a diocesan bishop not himself ordaining women, can permit his suffragans or assistants to do so, or he can make arrangements with a bishop from a neighbouring diocese. To facilitate such arrangements we envisage the appointment of not more than three bishops to act as Provincial Visitors with specific responsibility to assist the diocesan bishop in the provision of appropriate ministry.

Het jy al ooit gewonder hoeveel Confuciane daar in Suid-Afrika is? Of hoeveel Indiër-Jode? En of Suid-Afrikaners nog trou en skei - of sommer net saambly? Of hoeveel Europese lande in ons land sou inpas? Of hoeveel Suid-Afrikaners kan lees en skryf? Wel, hier gee ESMAANDERSON jou die antwoorde, bondig saamgevat uit dikwels ontoeganklike bronne. Al wat jy natuurlik nie oor hoef te gewonder het nie, is hoeveel swart, bruin en Asiër lidmate die Afrikaanse Protestantse Kerk het...

Suid-Afrika **en** Suid-Afrikaners in 'n



OOGWINK

GROOTTE:

Die totale oppervlakte van Suid-Afrika is 1 228 376 vierkante kilometer (die onafhanklike en selfregerende tuislande inkluis).

BEVOLKING:

Die bevolking was 38,9 miljoen mense in 1991 (tuislande inkluis) en sal na skatting vanjaar meer as 40 miljoen wees. Dié beraming van die bevolking op 38,9 miljoen in 1991 maak voorsiening vir die ondertelling van die 1991-sensus en sluit ook die tuislande in, bereken met statistieke van die Sentrale Statistiekdiens (SSD) en die Ontwikkelingsbank, soos aangehaal deur die Suid-Afrika Stigting. Die jongste statistiek van die 1991-sensus dui egter op 'n kleiner bevolkingsgetal van 30 986 920 en waar statistiek van die SSD gebruik is, geld dié getal en nie die Suid-Afrika Stigting nie.

BEVOLKINGSDIGTHEID:

In die hele Suid-Afrika is daar 31 mense per vierkante kilometer, hoewel sommige van die tuislande 'n veel hoër bevolkingsdigtheid het. Die tuislande huisves gemiddeld 45 mense per vierkante kilometer, terwyl KwaZulu seker die digste bevolkte tuisland is - 70 mense per vierkante kilometer. Die oppervlakte van Suid-Afrika maak dit groter as Nederland, België, Italië, Frankryk en Duitsland saam - maar in dié lande woon daar omtrent 215 mense per vierkante kilometer, vergeleke met Suid-Afrika se skrale 31.

BEVOLKINGSGROEI:

Sedert die vorige sensus in 1985 groei die algehele bevolking volgens die SSD met 2,15 persent per jaar. Die swart bevolking groei die vinnigste teen 2,39 persent per jaar, gevolg deur Asiërs teen 1,89 persent, bruinmense teen 1,84 persent en witmense teen 1,45 persent per jaar.

VERSTEDELIKING EN BEVOLKINGSVERSPREIDING:

Volgens die 1991-sensus woon die volgende persentasies van die verskillende bevolkingsgroepe in stede:

	1980	1991
Totaal	52,6%	60%
Wit	87,9%	91%
Bruin	75,2%	83%
Asiërs	89,8%	96%
Swart	37,9%	47%

(Dié statistieke van die SSD sluit nie die tuislande in nie.)

Die digste bevolkte dele van Suid-Afrika is die vier groot industriële gebiede: Pretoria-Witwatersrand-Vereeniging (PWV-gebied), Durban-Pinetown-Pietermaritzburg, Suidwes-Kaapland en Port Elizabeth-Uitenhage. Meer as 'n derde van die land se hele bevolking woon in dié gebiede. Dié vier gebiede saam behels net vier persent van die land se totale oppervlakte - maar verteenwoordig sowat 80 persent van die totale verstedelike bevolking.

BEVOLKING EN SAMESTELLING:

*Van Suid-Afrika se 38,9 miljoen mense (1991-sensus) is 74,8 persent swart, 14,1 persent wit, 8,5 persent bruin en 2,6 persent Asiërs.

BEVOLKINGSGROEP	GETALLE	PERSENTASIE
Swart	29 108 434	74,8
Wit	5 487 018	14,1
Bruin	3 307 776	8,5
Asiërs	1 011 790	2,6
TOTAAL	38 915 018	100,00

Dié getalle sluit die onafhanklike en selfregerende tuislande in.

BEVOLKINGS VAN TUISLANDE IN 1991:

ONAFHANKLIKE TUISLANDE: SELFREGERENDE TUISLANDE:

Bophuthatswana	2 022 177	Gazankulu	742 855
Ciskei	945 314	KaNgwane	636 911
Transkei	3 220 353	KwaNdebele	471 646
Venda	559 548	KwaZulu	5 125 722
		Lebowa	2 755 835
		QwaQwa	308 902
Totaal	6 747 392	Totaal	10 041 871

* Teen die jaar 2000 sal daar 47,5 miljoen mense in Suid-Afrika wees, waarvan na verwagting 78,3 persent swart, 11,4 persent wit, 8,0 persent bruin en 2,3 persent Asiërs sal wees.

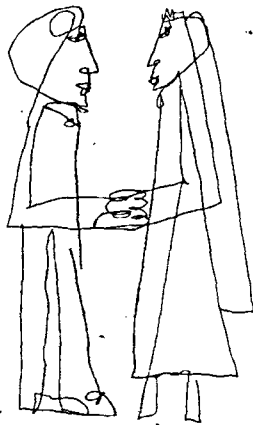
TROUKOORS VS SAAMBLIJ

NET 28 persent van die land se mense is getroud, terwyl 62 persent ongetroud is (volgens Westerse wet). Die persentasie ongetroudes bo 18 is egter steeds taamlik laag - 22 persent.

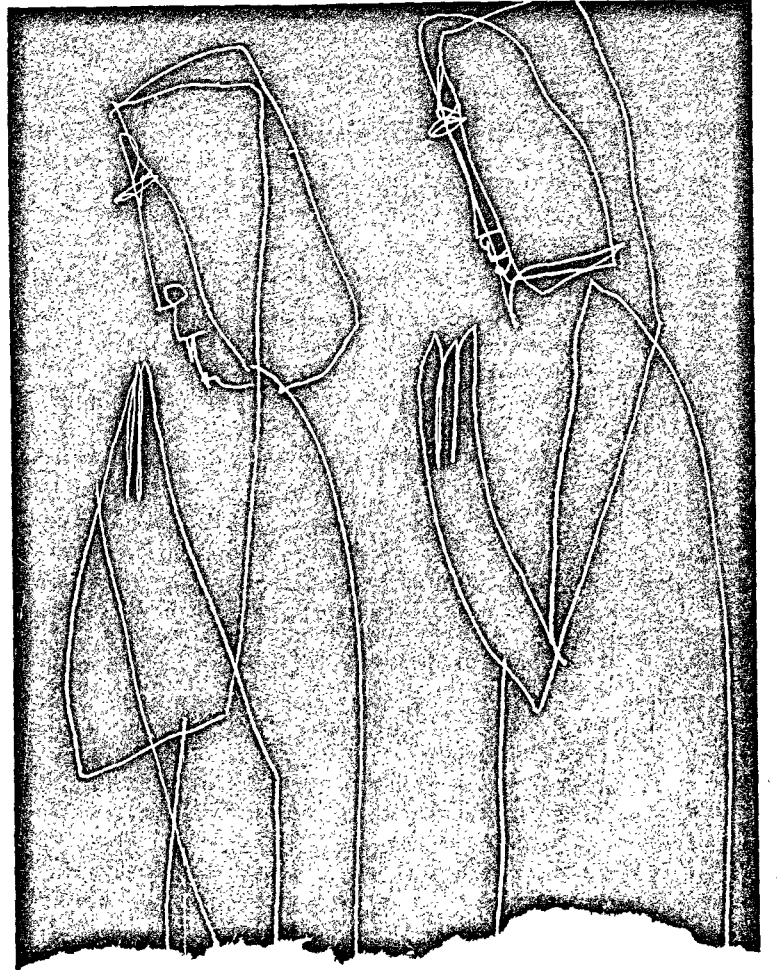
Witmense dink waarskynlik nog trou is perdekoop, want hulle doen dit die graagste - 48 persent van die witmense in die land is getroud, 'n hoë getal as 'n mens in ag neem dat net 14 persent van die 41 persent wit ongetroudes ouer as 18 jaar is.

Naas witmense trou Asiërs die graagste (41 persent is getroud), gevolg deur bruinmense - 28 persent. Net 23 persent swartmense is volgens die Westerse wet getroud.

Dalk omdat hulle so graag trou, skei witmense ook die meeste: 4 persent van al die witmense is geskei, terwyl die persentasies vir bruinmense 2, Asiërs 1 en swartmense 1 is.



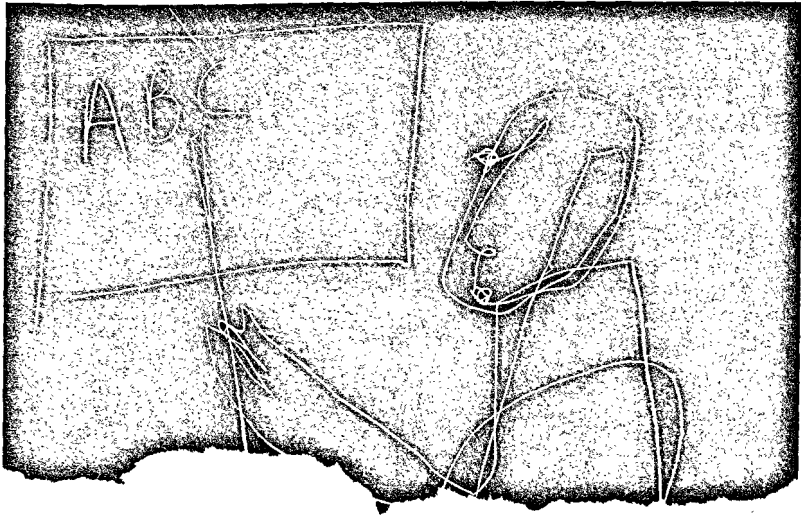
HUWELIKSTAAT	TOTAAL	WIT	BRUIN	ASIËRS	SWART
Nooit getroud					
Totaal	19 304 349	2 082 719	2 076 160	510 795	14 634 676
Onder 18jr	12 607 643	1 380 145	1 316 132	362 514	9 548 852
Bo 18jr	6 696 706	702 574	760 028	148 281	5 085 824
Getroud	8 778 966	2 410 481	910 327	407 887	5 050 272
Leef saam	1 241 650	98 895	131 325	9 529	1 001 901
Wedustaat	1 136 762	275 469	114 451	45 377	701 465
Geskei	525 193	200 547	53 456	13 456	258 158
Totaal	30 986 920	5 068 110	3 285 718	986 620	21 646 471



BAIE PAAIE NA DIE EWIGHEID

KYK 'n mens na die tabel hiernaas oor hoeveel mense tot watter kerke of godsdienste behoort, is dit dalk geen wonder dat byna 9,5 miljoen Suid-Afrikans só verward of beswaard was dat hulle nie hul weg oopgesien het om hul kruisie in een van die blokkies te trek nie. Tel nog hierby die 24 212 mense wat tot ander gelowe behoort as dié waarvoor die sensusvorme voorsiening gemaak het, en jy sit met 'n nasionale verwarring op Babelse skaal. Dit is ag genome, lyk dit asof die meeste Suid-Afrikans wel hul hoofde in verootmoediging buig - soms totaal onverwags, soos die 1 591 swartmense wat hul geloof as Joods of Hebreeus aangedui het, die meer as duisend witmense wat sé hulle behoort tot die Zion Christian Church (ZCC) en die meer as 58 duisend swart Sewende Dage Adventiste.

GODSDIENS/KERK	TOTAAL	WIT	BRUIN	ASIËRS	SWART
NG Kerk	3 212 693	1 597 633	564 278	1 122	1 049 660
Geref Kerk in SA	159 826	120 015	3 525	39	36 248
Ned Hervormd	266 754	246 390	1 357	232	18 775
Church of Prov of SA	137 437	31 571	44 597	868	60 401
Church of England in SA	39 836	18 060	2 557	148	19 401
Church of England	162 429	77 895	4 242	141	80 150
Anglikaans	836 015	164 290	181 587	3 499	486 639
Methodiste	1 813 365	334 119	94 913	1 876	1 382 458
Presbiteriaans	402 198	89 970	5 483	842	305 902
United Congregational	383 622	18 605	129 381	3 678	231 958
Lutherse Kerk van SA	773 631	27 720	81 518	1 628	662 765
Rooms Katolieke	2 343 944	315 403	234 590	13 790	1 780 161
Apostoliese Geloofsend	402 621	225 372	63 167	2 210	111 872
Ander Apostoliese	423 505	125 820	149 291	1 031	147 363
Baptiste	249 028	72 572	18 657	3 373	154 426
Pinkster Protestante	70 344	46 149	18 388	684	5 123
APK	32 175	32 175	-	-	-
Volle Evangelie Kerk	201 909	66 797	24 545	21 692	88 874
Grieks Ortodoks	26 673	23 276	256	56	3 085
Mormone/Latter Day Saints	7 844	5 963	422	89	1 370
Pinkster Kerk	22 185	3 532	11 263	267	7 123
Heilsleër	32 629	3 167	783	35	28 644
Sewende Dage Adventiste	84 112	14 227	10 462	911	58 512
Nuwe Apostoliese kerk	144 727	22 628	98 033	996	23 070
Switserse Kerk	42 610	143	167	25	42 276
Assemblies of God	152 218	15 396	15 688	980	120 154
Zion Christian Church	1 517 021	1 271	4 694	233	1 510 824
Ander swart onaf	5 366 925	6 723	45 096	5 041	5 310 065
Ander Christen kerke	1 274 518	240 774	306 303	59 639	667 801
Joods of Hebreeus	67 654	65 406	471	186	1 591
Boeddhiste	2 391	1 097	139	615	540
Confuciaans	1 498	263	379	149	706
Hindoe	389 573	838	1 481	385 666	1 588
Islam	338 142	1 756	157 815	166 585	11 986
Ander gelowe	24 212	3 119	3 224	5 946	11 922
Geen godsdien	372 604	36 495	12 186	4 332	319 592
Niks vermeld/beswaar	9 208 052	1 011 480	994 783	298 014	6 903 775
Totaal	30 986 920	5 068 110	3 285 718	986 620	21 646 471



HOE GELEERD IS ONS MENSE?

BYNA 45 persent van die Suid-Afrikaanse bevolking is ongeletterd. Suid-Afrikaners het dié vlakke van onderwys gehad (1991-sensus, onafhanklike tuislande uitgesluit en voor aanpassings vir ondertelling):

Geen onderwys (onder 6jr)	3 274 653	12%
Geen onderwys (6-18jr)	1 104 883	4%
Geen onderwys (bo 18jr)	2 566 569	10%
Mate van laerskool-onderrig	6 786 308	26%
Laerskool-onderrig voltooi	1 741 474	7%
Mate van hoërskool-onderrig	6 854 899	26%
Matrikuleer	2 437 046	9%
Mate van hoërskool-opleiding & diploma/sertifikaat	63 540	-
Tersiêre onderrig (graad/diploma)	956 512	4%
Ongespesifiseer	502 507	2%
Totaal	26 288 391	100%

AANTAL LAER- EN HOËRSKOLE IN 1991:

TIPE SKOOL	SWART	BRUIN	ASIËR	WIT	TOTAAL
Staatskole	20 005	2 006	453	3 301	25 765
Spesiale skole*	58	60	18	90	226
Privaat skole*	85	16	47	253	401
Totaal	20 148	2 082	518	3 644	26 392

* Onafhanklike tuislande uitgesluit

VERSPREIDING VAN SKOLIERE/STUDENTE IN 1991:

Pre-primêr	166 173
Laerskool	7 185 517
Hoërskool	2 899 196
Tersiêr/post-sekondêr	585 572
Totaal	10 836 458

Tot 1,7 miljoen swart kinders tussen 6 en 17 jaar is nie op skool nie, terwyl 'n bykomende 1,7 miljoen swart kinders in dié ouderdomsgroep hul skoolloopbane opgeskort het die laaste dekade.

Toename in leerlinge:

Swart leerlinggetalle groei baie vinniger as enige ander bevolkingsgroep. Die toename in leerlinge in staatskole van 1990 tot 1991 (die jongste beskikbare statistiek), lyk so: Swart 5 persent; Asiër 1 persent; Bruin 1 persent en wit 1 persent.

Van die leerlinge op laerskool is 82 persent swart en van dié op hoërskool is 76 persent swart.

Agterstande:

Terwyl 82 persent van wit skoliere matriek bereik, geld dit net 16 persent van swart leerlinge en 20 persent van bruin leerlinge. Die verhouding van primêre tot sekondêre leerlinge is: Swart 2,7:1; Bruin 2,6:1; Indiërs 1,6:1 en wit 1,3:1.

Van al die swart skole is 72 persent laerskole, 13 persent oorgang- of gekombineerde skole en 15 persent hoërskole. Veral in die plattelandse gebiede is daar baie min hoërskole. Van die 5 728 staatsondersteunde plaasskole, is 96 persent laerskole.

Swart onderwys word steeds gekenmerk deur hoër leerling-onderwyser verhoudings as wit onderwys:

Bevolkingsgroep	Onderwyser-leerling	Klaskamer-leerling
Swart	1:40	1:44
Bruin	1:23	1:24
Asiër	1:20	1:28
Wit	1:17	1:20

Aantal universiteite, kolleges en technikon:

	WIT	BRUIN	ASIËRS	SWART	TOTAAL
Aantal Tegniese kolleges	69	14	3	60	146
Studente in Tegniese kolleges	50 907	5 711	5 327	20 293	82 238
Aantal Onderwyskolleges	15	13	2	74	104
Studente in Onderwyskolleges	8 766	7 851	1 726	52 545	70 888
Aantal Technikon	8	1	1	5	15
Studente in Technikon	64 735	8 946	6 743	25 808	106 232
Aantal Universiteite	11	1	1	8	21
Studente in Universiteite	157 464	19 365	21 147	128 238	326 214

WIE WERK VIR WIE?

DIE sentrale regering neem steeds meer wittes as enige ander bevolkingsgroep in diens, en private ondernemings bly die grootste werkverskaffer in die land.

WERKGEWER	TOTAAL	WIT	BRUIN	ASIËRS	SWART
Sentrale regering	756 048	322 038	101 744	25 955	306 311
Prov Administrasie	236 043	68 813	29 337	6 636	131 894
Plaaslike Owerheid	208 043	62 465	34 356	6 094	105 129
Selfregerende gebiede	151 280	3 854	965	426	146 035
Poskantoor & Telkom	94 017	54 583	11 268	2 609	25 556
Openbare ondernemings	253 187	133 750	20 264	2 624	96 549
Private ondernemings	6 634 604	1 585 477	813 988	278 045	3 957 093
Nie-winsgewende org	69 360	36 633	10 143	2 451	20 102
Private huishoudings	957 091	2 657	86 785	1 038	866 611
(T) Werk/nie eko bed	21 626 608	2 797 811	2 176 867	660 741	15 991 190
(M) Werk/nie eko bed	9 516 924	1 128 796	959 241	262 859	7 166 028
(V) Werk/nie eko bed	12 109 684	1 669 014	1 217 626	397 883	8 825 161
Totaal	30 986 920	5 068 110	3 285 718	986 620	21 646 471

Indiensneming (nie landboukundig) volgens opleidingsvlak - laaste statistiek 1989 (onafhanklike tuislande uitgesluit):

Hoëvlak mannekrag	880 051	14%
Middelvlak mannekrag	2 048 872	34%
Laevlak mannekrag (semi- of ongeskoold)	3 138 196	52%
Totaal	6 067 119	100%

- Hoëvlak mannekrag vorm maar net 8 persent van die ekonomies aktiewe bevolking, terwyl middelvlak mannekrag 19 persent vorm.
- Terwyl swartmense 81 persent van die ekonomies aktiewe bevolking vorm, dra hulle 36 persent by tot die hoëvlak mannekrag beroepe en 49 persent tot die middelvlak mannekrag beroepe.
- Die hoëvlak mannekrag-tekort was 5 persent in 1989, die tekort aan middelvlak mannekrag 2 persent en aan laevlak mannekrag 2 persent was. Mannekrag-tekorte is die hoogste in die professionele, semi-professionele en tegniese beroepe (6 persent of 41 000 poste) en in vervoer, aflewering en kommunikasie (4 persent of 12 000 poste).
- Minder as 1 uit 10 mense wat hoërskool-opleiding voltooi het, kry formeel werk.

'N LAND VAN VELE TONGE

VOLGENS die SSD se statistieke, gegrond op die 1991-sensus, is Zoeloe die algemeenste huistaal.

Hoewel Engels aanvaar word as die gewildste saketaal, is dit maar die vierde grootste huistaal. Afrikaans is die naasgrootste huistaal, gevolg deur Noord-Sotho, Engels, Xhosa en Suid-Sotho.

HUISTAAL	TOTAAL	WIT	BRUIN	ASIËRS	SWART
Afrikaans	5 750 814	2 916 515	2 732 720	12 938	88 642
Engels	3 436 717	1 961 753	492 125	936 637	46 203
Afr en Eng	67 387	40 612	23 773	2 161	840
Nederlands	7 929	7 852	14	17	46
Duits	33 523	33 282	85	32	123
Grieks	12 859	12 735	14	10	100
Italiaans	8 949	8 802	11	11	124
Portugees	48 705	42 488	256	88	5 872
Frans	4 975	4 702	41	96	137
Tamil	4 874	66	30	4 422	356
Hindi	5 848	30	20	5 546	252
Telegu	762	57	7	587	111
Gujarati	8 730	12	19	8 629	69
Urdu	4 356	21	10	4 251	73
Chinees	4 572	2 395	25	2 087	66
Xhosa	2 513 411	1 180	7 850	414	2 503 967
Zoeloe	8 354 470	3 341	5 441	2 099	8 343 589
Swazi	953 918	431	821	181	952 486
Suid-Ndebele	217 508	95	46	6	217 361
Noord-Ndebele	114 910	116	59	56	114 679
Ndebele	146 088	92	112	13	145 871
Noord-Sotho	3 458 638	1 452	1 640	257	3 455 288
Suid-Sotho	2 240 430	912	4 354	172	2 234 992
Sotho	263 255	306	1 491	95	261 364
Tswana	1 443 478	985	10 705	214	1 431 573
Shangaan	1 440 932	478	554	84	1 439 816
Venda	114 962	141	51	28	114 742
Ander tale	323 919	27 259	3 444	5 488	287 729
Totaal	30 986 920	5 068 110	3 285 718	986 620	21 646 471

VIRTUAL REALITY is a process whereby the human senses are hooked to a computer system so that the user can interact with the computer in an otherworldly space. If you think that sounds like crazy talk, you're not the only one. **CHARL BLIGNAUT** dismisses the hype, but still ends up pretty damn excited about the latest revolution cooking on the information front

travels in hyped reality

1993. INFORMATION OVERLOAD.

MAKERS of video games, designers of marketing gimmicks, creators of gadgets, programme designers, cybernauts, many a zealous journalist and Hollywood hype have managed to ensure that the term Virtual Reality (VR) is getting around. And while some proclaim VR research is ushering in a technological revolution, others say the media hype is light years away from the actual work being done.

But others, technophobes and cybernauts alike, don't really care to understand the science of the term, and look rather to VR as a cultural metaphor. The truth is that from the start VR has been a blend of science, science fiction and, as Jeremiah Creedon puts it, "the never-ending American search for a good high".

The basic concepts behind VR are logical enough developments of the ongoing interface between man and machine. The communication tools of the information era are geared at a multimedia experience - employing the five senses as actively as possible when using technology. Getting technofriendly and experiencing the fuller recreational and educational potential of the computer.

Thirty years ago you had to use punch tape to communicate instructions to a computer. Then keyboards. Then the "mouse" and pad. But who needs keyboards? Next came the use of an electronic pen to insert data.

Now you can simply wire up and put your hands in. Zzzt gibberish blah, fine - so how does Virtual Reality work?

HOW TO USE VR

FIRSTLY, get rid of the idea that you're going to be the next Lawnmower Man because only the privileged few have enough money to experience the full VR trip. Most will have to, for now, be happy

with a starter kit and plenty of imagination. The basic software can be linked to your PC and can cost as little as R600. Put the software in the PC and put on the headset and glove that are attached to the computer.

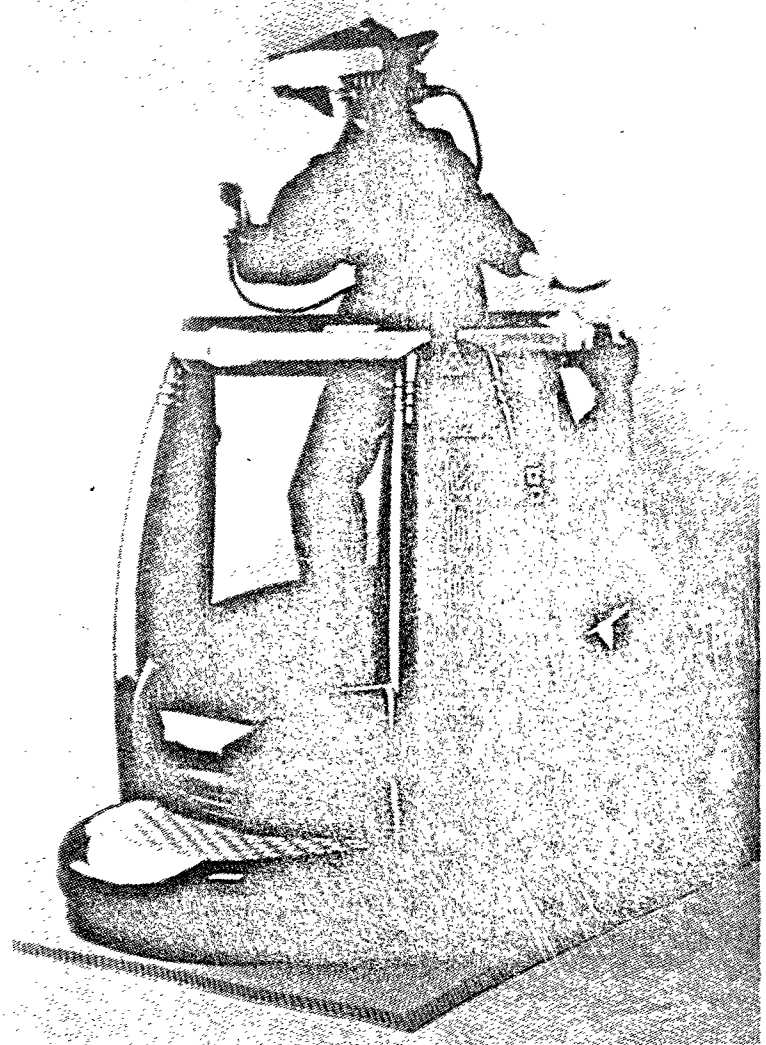
The headset has two small (stereoscopic) screens covering the eyes - enabling 3D vision. It also has earphones attached to provide the auditory stimulus in digital 3D sound. It's called a convulvotron and, in slightly more advanced programmes, virtual objects provide real sound sources as feedback. You can hear footsteps approaching, doors closing, objects dropping.

The key is the glove - called a tracking or data glove - that allows the user to control the screen image. Its fibre-optic wiring comes complete with buttons that can activate the virtual space. Put out your hand and move it - and you'll see it reproduced on the computer. Pick up the object on the table in the virtual space, open a door, track down the enemy etcetera.

Gestures can be programmed to activate new spaces or different rooms, but most developed programmes respond to verbal commands. The tip of the electronic stalk attached to the computer acts as a magnetic sensor device that lets you know where you are in virtual space. They're still working on smell.

THE GRAPHICS you'll see are pretty basic, cartoonish and crudely drawn. But in the most advanced systems they're almost as impressive as some of what you saw in *The Lawnmower Man*.

And that's not all. In such systems (fondly labelled "reality engines") you can also put on a datasuit that looks like a designer cyber wetsuit and allow your entire body to be present in the virtual space. You can attach yourself to a flight simulator to experience full gravitational force while you journey through virtual



Virtuality's latest mall game: Dactyl II

space. You can link up to other users coupled to the system and interact with them virtually.

But don't get too excited, teledildonics (Howard Rheingold's term for VR sex or cybersex) is still a long way off.

The essential problem barring the full VR experience is not so much the lack of a developed system (researchers are slowly getting closer to reproducing the "real" world's sensory complexities), but the astronomic amounts of computer power

and money that go into creating even a small amount of VR. The aim is to spin out a complex synthesis of reality at speeds as close as possible to "real time". The gap between real time and virtual time is referred to as a "lag" and, although lag time is constantly being narrowed, it's going to take some decades or a sudden breakthrough to close completely. For now VR is best employed in glorified computer games, but the research underway shows enormous potential.

CYBERDREAMS AND OTHER VISIONS

VIRTUAL reality was originally invented by NASA and the US military and found its way into popular culture in the late 80s. Researchers at NASA had been developing a new system of interacting with their computers by using a wired glove and a helmet with two small computer screens over the eyes. Meanwhile, the military had been designing new flight simulators for jet fighter pilots. NASA, accountable to the public, decided to open the doors of its VR lab in Mountain View, California, and soon the news was out. Most of the current VR research is still being done by NASA.

EQUALLY important, however, was the simultaneous rise of a subcultural movement called "cyberpunk". The term "cyber" stems from the field of mathematics called cybematics, derived from the "chaos theories" that gave birth to a new digital genetics. Buy Gleik's book *Chaos* if you want to know more (and good luck).

Cyberpunk is an umbrella term that refers to the act of underground networking (computer hackers tapping national and international data systems, playing on fax lines etc). It refers to fashion trends (futurist, sci-fi-militia and robot-like outfits), to writing (the new breed of sci-fi fiction as initiated by the likes of Gibson and Bruce Sterling). It's an entire school of music (industrial and post-industrial digital sounds as created by the likes of Front 242, Skinny Puppy, Nitzer Ebb... the list is endless) and can include robot-making, cybernauting (being a cyberpunk groupie) and the like. It has even adopted the ever developing movement in medical research referred to as "smart drugs" (equally idealistic as VR and under constant attack, Smart Drugs are now being researched by neurologists, bio-chemists and scientists who are convinced that memory expansion, neuron development and the like are within medical reach. It's not quite the IQ-expanding stuff of *The Lawnmower Man*, but followers of Smart Drug developments like to call themselves "neuro-nauts"). Hence virtual space being referred to as cyberspace.

Author William Gibson is generally regarded as the godfather of the cyberpunk movement. In his debut novel, *Neuromancer* (1984), Gibson introduced the concept of cyberspace. Ironically he is hardly a computer science genius (*Neuromancer* was written on an old-fashioned manual typewriter) but rather the creator of ideas. So effective are his ideas, however, that by the early 90s some 14 research projects were tackling the practical potential offered in his fiction.

Thus the natural placement of a concept such as VR in the cyberpunk spectrum and its accompanying cultural metaphor. And hence much of the hype. All the VR metaphor really needed after Gibson was the thumbs-up from LSD pioneer Timothy Leary - and the "you-are-there-the-future-has-arrived" messages from journalists and talk of "cybersex" and "electronic LSD" were on the cards.

MEANWHILE BACK IN REALITY

ALTHOUGH there were apparently a few in the early 80s, South Africa doesn't seem to even have its own computer hackers, let alone a network (of course there's always hope with so many state institutions to jol with). We have no VR tradition to speak of. We have a massive illiteracy problem, so how the hell are we going to get to computer literacy?

Two people who are trying to spread the word, however, are Toby Chance and Don Searll. Chance is sales and marketing director of Lexpress Data, a division of MAST holdings, that aims at developing multimedia applications and useable computer systems. Searll heads up Hologvision, a 3-D holographic computer design company responsible for, amongst others, the award-winning Seal music video. Chance has acquired a VR starter kit and he and Searll, along with Geva Patz of Wits University and Roger Layton, chairman of VR SIG, have been presenting talks and demonstrating VR. Chance explains that he encountered VR while travelling abroad and that, while sceptical of gadgets and gimmicks and aware of socio-economic dilemmas, he immediately developed a passion for the potential of VR. There's also the growing rumour that Sol has got hold of some cyber VR mall games for the Lost City.

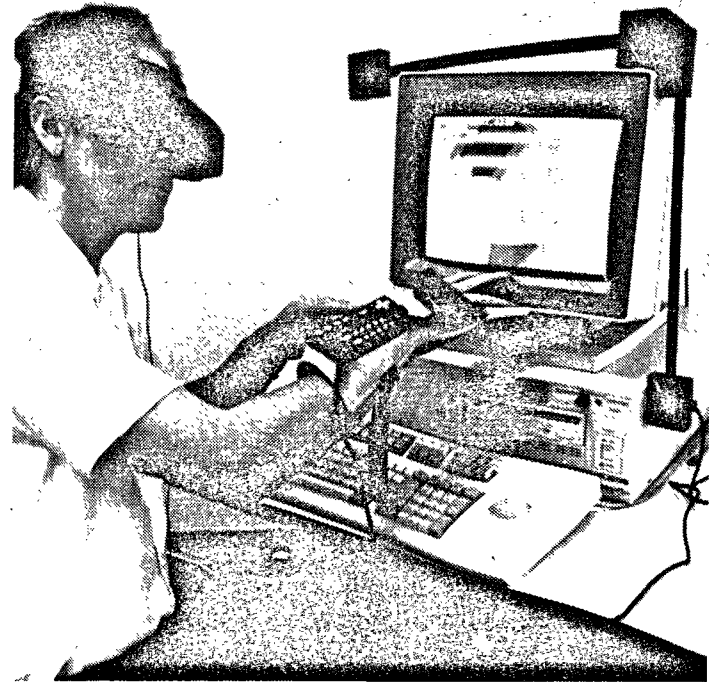
HOW VR COULD AMPLIFY YOUR MIND

AND at the moment cyber mall games are the most popular VR application. Companies such as Virtuality and Spectrum Hologbyte have developed games like *Dactyl Nightmare* (a voice stimulated Catch The Flag game), *CyberQuest* (a Dungeons and Dragons-type adventure where you choose what character you want to be), *Hero* (hang gliding), *Battlesphere* (3D space battle), *VTOI* (mission in a Harrier vertical takeoff jet plane) and others. A dozen or so of the games are linked in a mall or recreation centre and you can play against and with people on other machines. The games cost four dollars for 180 seconds.

Another popular application is the building of virtual models. A Japanese kitchen company recently began to use VR to create a virtual picture of what your kitchen could look like. You get to walk through and test that it's comfortable. Retailers can work out how best to store their customs and test if they can be reached if necessary. Designers, architects, landscape artists will be benefitting.

And VR can give good old-fashioned vision stimulus a new dimension. Take, for example, the stock exchange. Instead of relying on endless and rapid streams of figures, VR can create pictures of market commodities. It can show other commodities on the horizon when the market swings. All the buyer need do is reach in and pick a bunch of wheat or Yen and the acquisition registers on the data systems. Or flight controllers at airports will be able to see actual air traffic in a replicated reality, no more blips on a radar screen.

But the biggest advantage of VR is



Don Searll rigged for cyberspace



Toby Chance with the godfather of cyber, William Gibson, in the background

likely to be education. Already VR kits are being researched that can allow physically and mentally disabled children to become computer literate in a "hands-on" situation. And VR is already being used in specialist training. For example, it's proven that ophthalmic (eye) surgeons need 12 actual attempts at surgery before they can be regarded as error-free. Toby Chance tells of how he saw surgeons in America being trained by using VR. Place the fibre-optic glove wiring on the tip of a scalpel and operate on a model. You can watch your progress on the screen - it's virtually the real thing.

Or children at school can become virtual molecules to understand molecular theory. If you use your imagination the possibilities are endless.

The more radical VR concepts are still quite a way off, but are tempting enough to get interested in. Take telepresence and teledildonics. Say your lover's in Japan and you're horny as hell. You link your computers (not a far stretch from today's satellite meetings) and you decide to meet in Hawaii for a fling. The space gets created, you each don datasuits rigged with touch and smell stimuli...

Or how about surrogate travel. Feed in the right data and an orphan in Alaska can travel through the tropical wilds of Africa, you can tour the world. Space travel with-

out astronauts, fixing satellites by sending an electronic arm as the specialist works from an Earth base, feeding in photos and data to be able to walk on distant planets.

THE POTENTIAL FOR the military is overwhelming. That's one of the criticisms levelled at VR - it has, after all, been co-developed by the military. And there's the argument that the human-machine interface can lead to massive exploitation of the human and to even more critical unemployment - greater than what occurred during the industrial revolution.

But that's a long way off. At the moment the race is on to build a cheap VR rig so that lots of experimenters can climb into "cyberspace" and take a look around. Meanwhile, VR is an imaginative new world for those who believe in tripping on technology. For, as a friend of mine's T-shirt reads: Life's not a journey, it's a trip.

* The two latest VR reads that have made an impact are Howard Rheingold's *Virtual Reality* (Touchstone, 1992) and the more sceptical *Virtual Worlds: A Journey In Hype and Hyperreality* (Blackwell, 1992) by Benjamin Woolley. Otherwise try to subscribe to the world's only truly progressive mag *Mondo 2000* (PO Box 10171/Berkeley/California/94709-5171. Tel 510.845.9018. Fax 510.849.9630) or the alternative Atlantan weekly *Creative Loafing*.

Lekker werk, lekker byvoordele

(EN GEEN AANSPREEKLIKHEID NIE)

'n Mens sou dink 'n Prokureur-generaal moet in die eerste plaas aanspreeklik wees aan die publiek wat hy veronderstel is om te dien, skryf **JURIE DE WET** in dié week se **REGSPRAATJES**. Dit is egter in Suid-Afrika nie die geval nie

MET min bespreking en sonder bohaai is die Wet op die Prokureur-generaal (Wet 92 van 1992) op 1 Julie 1992 uitgevaardig - een van die dosyne wette wat deur die parlement gejaag is om seker te maak dat enige nuwe regering gaan sukkel om enige fundamentele veranderinge te maak. Dié wet verdien kommentaar.

'n Prokureur-generaal is die staat se voorste aanklaer. Hy (dis 'n uitsluitend manlike vesting) is die amptenaar wat besluit wie vervolgt gaan word en wie nie, en op watter aanklagte. Hy het vele ander magte: die mag om borg te weier, die mag om vrywaring van vervolging toe te staan, die mag om opdrag te gee dat getuies aangehou word en die mag om die polisie te lei in hul ondersoek na misdade.

Teoreties is die Prokureur-generaal net oor die waarheid en geregtigheid begaand. Hy het geen politieke agenda nie. Selsy sy opdrag as aanklaer is om die waarheid te onthul - nie, soos die naam impliseer, om te verseker dat enige aangeklaagde gevonnissen word nie. Dis bog. Besluite oor vervolgings en aanklagte behels die uitoefening van 'n subjektiewe diskresie wat in geen geringe mate beïnvloed word deur die besluitnemer se morele, politieke, maatskaplike en ideologiese waardes.

Ter illustrasie: Piet Slot, 'n berugte regse terroris, gooi 'n bom deur 'n poskantoor se venster en word gevang. Moet Piet Slot van kwaadwillige saakbeskadiging aangekla word en in 'n landdroshof verskyn, of moet hy in die Hooggeregshof verskyn op 'n aanklag van sabotasie, waarvoor hy 25 jaar tronkstraf kan kry? Dit hang natuurlik af van die feite en omstandighede van die saak, maar die Prokureur-generaal moet ook 'n waarde-oordeel vel. Hoe ernstig is Piet Slot se oortreding? Watter bedreiging hou hy vir die samelewing in? Moet 'n voorbeeld van hom gemaak word? Hoeveel publisiteit wil ons aan sy verhoor en sy saak gee?

DAAR IS TALLE voorbeelde in ons onlangse geskiedenis van politieke vertoonverhore. Die hoogverraad-sake van die vroeë sestigerjare - Rivonia, die leiers van die 1976-opstand, die Delmas-verhoor en ander UDF-verhore van die tagtigerjare. Al dié verhore vorm deel van 'n

politieke agenda, 'n program deur die regering en die Prokureur-generaal. Die Prokureur-generaal doen sy werk ter bevordering van 'n politieke saak.

Maar om dié kwessie is ook geen doekies gedraai nie. Die Prokureur-generaal is deur die ministers van Justisie aangestel, wat sulke persoonlikhede ingesluit het soos Jimmy "Dit-Laai-My-Koud" Kruger. Die Prokureur-generaal was aanspreeklik teenoor die minister. Hulle was staatsamptenare en as die regering van die dag ontevrede was met hul optrede, kon hulle afgedank word.

Op 'n basiese vlak is dit die Prokureur-generaal wat besluit om die boer, wat 'n plaaswerker doodgeslaan het, weens strafbare manslag aan te kla eerder as moord. Dit is die Prokureur-generaal wat besluit of 'n borgaansoek deur 'n beweerde treinmoordenaar, regse of linkse terroris of enigiemand anders teengestaan moet word of nie. As dit hom behaag, kan hy in sommige gevalle dié besluit uit die hof se hande neem.

Dit is moeilik om die Prokureur-generaal rekenskap van sy dade te laat gee. Niemand buite sy kantoor kry die inligting te sien waarop hy sy besluite grond, of het die reg om hom om verantwoording te vra nie.

As die Prokureur-generaal sê daar is nie genoeg getuies vir die vervolging van die inwoners van die Kwamadala Hostel wat na bewering betrokke is in die Boipatong-slagting nie, dan's dit uit en gedaan. Sy besluit kan nie bevraagteken of betwis word nie, ons het nie die reg om die dossier te sien met al die feite wat aan die polisie bekend is en wat 'n belangrike rol in sy besluit speel nie. As hy sou besluit om hulle almal aan te kla van dronkenskap en rumoerigheid, eerder as veelvoudige aanklagte van moord, dan is dit sy besluit en daar's niks wat ek, jy of enigiemand anders daaraan kan doen nie.

Teoreties is daar 'n voorsiening in ons reg wat private vervolging toelaat as die Prokureur-generaal volstrek weier om 'n beweerde misdadiger te vervolgt. Dié voorsiening is in die laaste 30 jaar hoogstens so 'n halfdosyn keer benut. Dis geweldig duur en moeilik en vir alle praktiese doeleindes nie ter sake nie.

In die laaste jare is die mag en invloed van die Prokureur-generaal skynbaar 'n

bietjie uitgebrei. Hy het 'n magtige beleidsvormer geword wie se mening gevra word oor elke kwessie wat te doen het met wet en orde, polisiewerk en die kriminele prosedure. Die Prokureur-generaal het ook 'n baie sterker openbare beeld gekry. Prokureur-generaal sê in die openbaar hul sê oor 'n breë reeks sake, sels beleidsbesluite wat deur die regering geneem word, soos die vervroegde vrylating van gevangenes, die doodstraf en toenemende misdaad en geweld. Prokureur-generaal begin sels veldtogte en toeslaanaksies, soos duidelik blyk uit die onlangse aankondigings deur die Prokureur-generaal van die Witwatersrand dat 'n veldtog teen witboordjie-misdad begin word.

Meer onlangs was die Prokureur-generaal te sien oor dr Gluckman se bewerings oor polisiebrutaliteit.

In die laaste tyd is die Prokureur-generaal se magte ook uitgebrei - soos te sien is in die gewysigde wetgewing oor Binnelandse Veiligheid en Intimidasie en die Algemene Regswysigingswet (Wet 139 van 1992) wat die Prokureur-generaal die mag gegee het om met die kriminele prosedure in te meng en borg na sy eie goëddunke toe te staan.

Histories was die Prokureur-generaal net aanspreeklik aan sy politieke base en hy is sels deur dié verbintenis beklad. Die Prokureur-generaal en hul aanklaers was nou verbind met die toepassing van apartheidswette en die vervolging van die staat se vyande. Anders as in die VSA, waar hul eweknieë, die District Attorneys, oor die algemeen as helde van die stryd teen misdaad en geweld beskou word, word die Prokureur-generaal in Suid-Afrika te nou met die staat verbind om dié soort status te geniet.

In die VSA word die District Attorneys tot hul amp verkies en as die distrik se kiesers hul optrede nie goedkeur nie, kan hulle aan die einde van hul termyn uitgestem word.

Die Suid-Afrikaanse regering se benadering van die legitimitet wat die Prokureur-generaal ervaar, is interessant. Pleks van om hulle meer aanspreeklik te maak teenoor die publiek, die mense wat hulle veronderstel is om te dien, het die regering verkies om hulle van alle

aanspreeklikheid te ontnem. Prokureur-generaal word, kragtens die nuwe wet, deur die Staatspresident aangestel en dan in hul amp verskans tot hulle 65 word, waarna die Staatspresident hulle vir verdere tydperke van twee jaar op 'n slag kan aanstel.

Die Staatspresident kan die Prokureur-generaal net van sy amp onthef weens wangedrag of swak gesondheid of die onvermoë om sy pligte uit te voer. Die Staatspresident moet die Prokureur-generaal ook ontslaan as al drie kamers van die parlement in een sessie op een van dié gronde om sy ontslag vra.

In wese is die enigste gronde waarop 'n Prokureur-generaal ontslaan kan word dus wangedrag. Hoewel wangedrag nie deur die wet omskryf word in soverre dit die regte van 'n individu raak nie, sal dit deur 'n hof eng vertolk word as synde 'n oortreding van die wet of gedragskode. Die politieke ideologie, rassitiese houding of gepaste demokratiese oortuigings wat 'n Prokureur-generaal kan hê word nie as wangedrag vertolk nie.

Artikel 8 (3) van die wet sê die Prokureur-generaal wat hul poste beklee op die tydstip dat die wet van krag word, sal beskou word as aangestel kragtens dié nuwe wet. Die praktiese gevolg is dat ons huidige span Prokureur-generaal op die datum wanneer dié wet van krag word lewenslank aangestel sal wees met aanspreeklikheid aan niemand nie.

WAAR 'N MENS sou verwag dat die nuwe Suid-Afrika sou beweeg na groter aanspreeklikheid en demokratisering, doen die Wet op die Prokureur-generaal presies die teenoorgestelde. Daar is 'n goeie rede waarom regters van ons hoër hove sekuriteit van aanstelling moet geniet. In die uitvoering van hul pligte en veral onder 'n Handves van Menseregte sal van regters verwag word om die wet te vertolk en uitsprake te lewer wat groot ontevredenheid kan veroorsaak onder politici en die heersende regering. Dit is nie die geval met die Prokureur-generaal nie, van wie verwag word om die mense, die moraliteit en die gewete van die Suid-Afrikaanse samelewing te verteenwoordig soos dit betrekking het op die toepassing van die wet. In die VSA en ander demokrasieë moet vervolging die beliggaming wees van die volk se standpunte oor regskwessies. Dis die Mense vs Piet Slot, en nie 'n abstraksie soos die Staat of die Wet nie.

Die wet skryf 'n eed voor wat die Prokureur-generaal moet aflê, waarin hy onderneem om sy pligte uit te voer en sy magte te gebruik in ooreenstemming met die wette en gebruike van die Republiek en soos vereis mag word deur die omstandighede van enige bepaalde saak. Dit is die nuwe aanspreeklikheid: 'n eed of versekering om die wet toe te pas soos die omstandighede van elke saak dit vereis.

Dit is 'n patetiese plaasvervanger vir die aanspreeklikheid wat die essensie van 'n demokratiese bestel is.

(Jurie de Wet is 'n praktiserende prokureur.)

Women's rights?

YOUR ONLY HOPE IS THE CARVING KNIFE

Women don't stand much of a chance under any government in South Africa - whether it is Christian National ideology or African Paternalism or just blatant misogyny, the political structures are dominated by males. It would be much more effective to run down a rapist than to take him to court, and to threaten a batterer with a knife than to call the police, writes **NIKE TURNER** of *wow* (*Women On the Warpath*) in Cape Town

WOMEN AND POLITICS? I'm going to talk about politics in the sense of the practice, the ideology, the way that power plays and propaganda and other P words are played out on platforms by penises and their playthings.

As for women, being one is a profound political experience, I'm sure you will agree, but political in a much wider sense that is just not conveyed by pamphlets and pinstripes. In fact there are many more P words to choose from: Poetry, patriarchy, pancakes, periods, puffadders (not to mention genitalia in Afrikaans).

I don't think that women have much to gain from participating in male political structures, and the national political arena is very male. It is full of politicians who are fighting phallic power issues. If you look at how hard women have had to fight historically for basic human rights, then it is naive to think that the mere presence of women in these structures is going to achieve anything.

There are a lot of women in politics that are making gains for women, and the work that they do is important, but there are as many who simply become agents of a man's world (prime examples are Maggie Thatcher and Rina Venter). Women in progressive organisations play a key nurturing role but are excluded from leadership positions. Women's issues are submerged by national political issues which are seen to be more important. And when it comes to the nitty-gritty negotiating, women's concerns will be the first to be bargained away.

Even if we get constitutional guarantees it will be a struggle to see that they are observed within the misogynist environment of the courts etc.

MALE POWER IS entrenched with violence or the threat of violence - every woman knows that fear. We need to instill that kind of fear in men, they must know that women are prepared to retaliate violently. Women have to fight men and male power on all fronts. I admire women who stay in male dominated organisations, or who contest male defined territory (like

parliament), but I also feel that their energy is dissipated.

I think that women need to look beyond traditional means of political expression. We need perhaps to forget the lessons in politics that we have learnt from men. In politics women are assigned to administrative and nurturing roles. They are often the backbone of any organisation. But getting involved in that kind of politics means subscribing, at least in part, to its ideology - the ideology of masculine power play. Women in politics inevitably end up becoming immersed in that ideology and start to speak the language. This is great for them but not so exciting for women's liberation. When women form their own organisations they take up traditional structures and get bogged down in formulating things like constitutions and committees - this dissipates the vibrancy and anger that are bound to erupt whenever women get together and just talk about being women.

I'm thinking here specifically about my experience in the ANC Women's League. We were an intersecting collection of women, maids and madams, young feminists and old democrats. We could have done some really interesting things - but what did we end up doing? We had to form a twelve person executive when there were only a couple of women with the skills, time and energy to do executive work. It just didn't work. We were constantly getting directives from national and regional structures - discuss this, form this, come to this meeting, debate this policy. After months of this there were just a few embattled individuals and no sense of being a women's group at all.

I had joined because I thought it important to raise women's issues in the ANC. There was never a chance to do this. The masculine structures neutralised any sense we might have had of being women together. The men had us right where they wanted us.

As I'm writing I am experiencing a shortage of words. I think that words like patriarchy, feminism, masculine power etc are limited, but I have no others. I think

that feminism is a limited thing, that we need not just a new set of ideas but a new word to describe them.

Feminism, or at least the kind I've experienced, tends to lump "women" together, when in fact we are extremely divided. Take the Women's Alliance here in the Western Cape. At the launch the DP and ANC women were squabbling about the limelight.

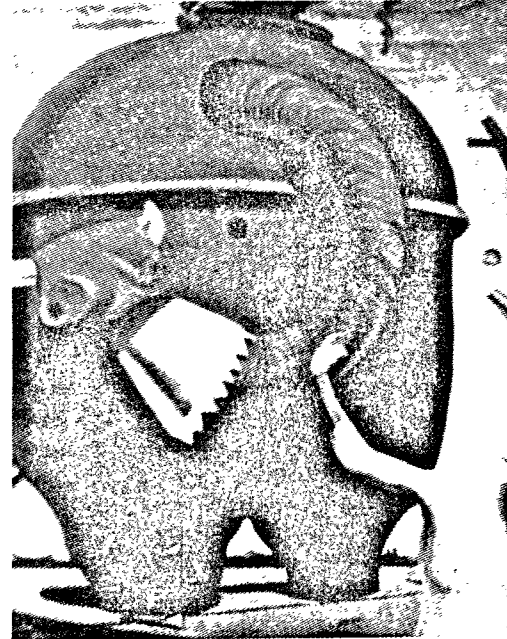
What is feminism anyway? A bunch of left-over ideas from the struggles of women in the Western world? A dirty word in South Africa? And yet something that is the name a lot of us use for our ethic of fighting male power. Yes, patriarchy does operate on violence and divide and rule, but women are also complacent and asleep - which means that this country is full of smug men.

THE ONE THING that we haven't come to terms with is that while some women are obsessed with keeping their bodies beautiful, others are concerned with keeping their's alive. So we have (in a very crude sense) African Nationalist Ideology - a woman's place is in the struggle behind her man - and at the other extreme Jane Raphaely's wishy washy post-feminist dream of an answering machine and a G spot for every woman.

Feminism doesn't cope because it is too dualistic. Women got bogged down in trenches that were in opposition to patriarchy, the rules of these trenches became stifling to women or just made no sense.

We need a new and more vibrant feminism that subverts masculine and feminine codes. We need to turn the egg beater into a lethal weapon and write graffiti in lipstick, we need to shoot men with tampons. That is the challenge as I see it - to forge a new kind of women's liberation, with a new name that captures the imagination of young women.

After all we are talking about very intimate power relations that extend from our bedrooms to every area of our lives. Women are tied to men in very real ways - childbearing being the most pervasive. We don't need to set up barricades and



form separatist matriarchal communities (power is just as corrupting in female hands as it is in male) but we do need to be more subversive about being women, we need to stop being scared of aggression. Take battering for instance: countless peace orders and even supreme court interdicts have done little to stop men from battering. But one visit from all the women in the street brandishing broomsticks and carving knives, and that man will never raise his hands again.

I'm scared of what the future holds for women in South Africa. Whether it is Christian National ideology or African Paternalism or just blatant misogyny. Women don't stand much of a chance under any government here. That's why I'm not going to waste energy sending them petitions. I'd rather have a rapist being run down than take him to court. I'd rather threaten a batterer with a knife than call the police. And it won't be long before lots of women feel this way out of pure frustration. When this happens, we're going to see a lot of men creeping around holding their balls and afraid to walk down dark streets alone, and perhaps then things will change.

* WOW was invited by the SACP to take part in Codesa's gender advisory forum.

Africa's real pain has been self-inflicted. Successive beneficiaries-in-waiting used coup, counter-coup, and counter-counter coup to pillage the very staff of life from Africa's people. As they did so, they turned the nation-state into a predatory animal which has fed on the continent's finest institutions. Countless "pirates-as-rulers" turned Africa's noble dream into utter charade.

the mirror has shattered

THE BLACK MAN'S BURDEN:

Africa & the Curse of the Nation State

By Basil Davidson.

London James Currey, 1992.

PETER VALE

"The forest always yields more"

ZAIREAN PROVERB

THE ending of the Cold War opened up the political space for a long overdue inquiry into Africa. Basil Davidson has provided one: he has held up a mirror to the continent and it has shattered.

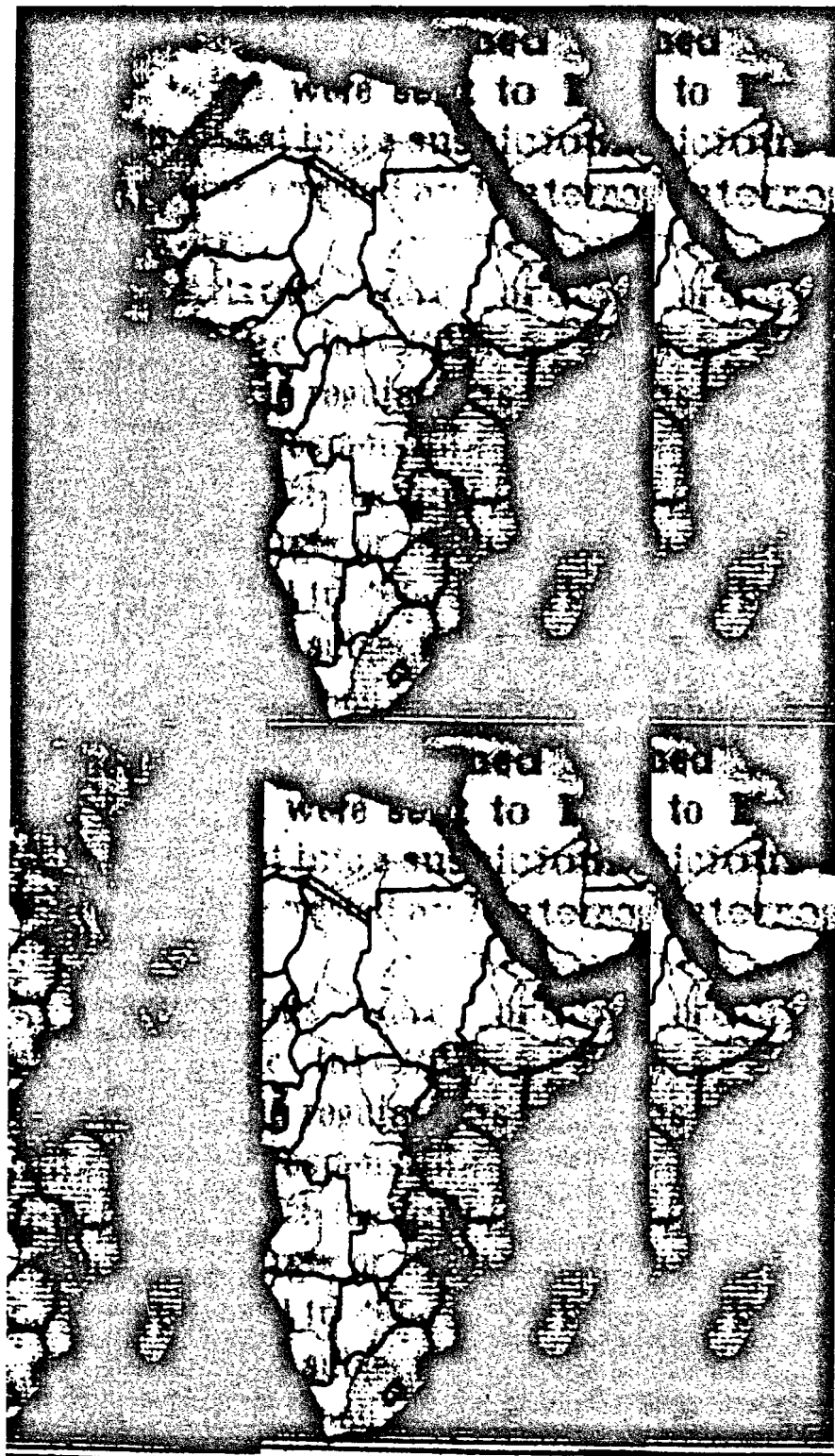
Comfortably one might end this review here. After all, few seriously give the continent much chance for survival in the confusion which has followed the collapse of the Berlin Wall.

But this epic book has accomplished much, much more. It has probed the very process which "crystallized the division of Africa's many hundreds of peoples and cultures into a few dozen nation-states, each claiming sovereignty against the others, and all of them sorely in trouble."

In so doing, Davidson has ignited a much-needed debate about whether, or not, Africans can draw their continent back from the abyss. This is, therefore, a book about the need to rediscover Africa's political soul as the new millennium approaches.

PRE-COLONIALISM, colonialism, the push for freedom, all helped create, in the minds of those who were to inherit Uhuru's bounty, the view that the nation-state was the most suitable vehicle for their future. They were right, of course, which is what Davidson shows. But what was good for them was not necessarily good for Africa's people. Four decades of African misery were based, consequently, on a false assumption: the nation-state in Africa has been a mess.

It should, however, be of some comfort that Africa, according to Davidson, was not alone in all this: Eastern Europe, which he also closely chronicles in this book, was deeply afflicted by the same malady. For Africa's billions - dislocated, lost, alienated and much-maligned - it is cold comfort indeed. As things now promise to unfold, Eastern Europe's new leaders stand a better chance of international pardon for



past sins than do Africa's people.

But to draw this axiom, is to leap ahead of Davidson's countless arguments, each of which is spiced with colourful comparative eddies and sheer commonsense. In the twilight of his distinguished career, Basil Davidson has set these pages alight

with effervescent writing and deep, compassionate understanding.

He begins with this question: Why was it that the noble quest for freedom was caught on the trajectory of the nation-state?

One part of the answer lies in those

pillars of democracy and human insight, the colonial powers; another, in the circumstances of the Second World War. The latter unleashed the search for independence, reinforcing - as its momentum gathered - the attraction of the nation-state as the best vessel to secure freedom.

The international mood helped too. The Atlantic Charter, for instance, delivered a series of principles - self-determination, freely elected government, economic collaboration, to mention only three of a dozen - which were to inspire a generation of African leaders. As they looked around for models to take their dreams further, they were bewitched by that which had inspired them in the first place, the nation-state.

But if the nation-state project in post-colonial Africa came to enjoy wider international currency, it was because those responsible in distant London and Paris failed to scrutinise (or even understand) the pitfalls which lay ahead.

Small wonder, too.

From the early-1930s, African nationalism - no, almost every expression of local discontent, was equated with communism. This deepened during the Cold War. As late as 1957 - four years before Tanganyika's independence - Sir Edward Twining, the British Governor, urged his staff to avoid contact with Julius Nyerere - the man who was to lead Tanzania for the best part of thirty years.

BUT FEAR OF THE RED FLAG was only one small part of the colonial mindset. There was the straight-jacket of the born-to-govern generation; that class of British males for whom a life in the colonies, administering the locals, was a welcome escape from the drudgery of post-War Britain. More than this, colonial administration help solve an employment problem. Between 1947 and 1957, Dennis Austen records: "Recruitment into the colonial service increased by more than 59 percent, but the recruitment was of British, not African, personnel."

Those who were drawn to colonial service were not the best or the brightest. A fact confirmed in the 1960s, parenthetically, when many ended up teaching African Studies in Britain's burgeoning universities; with very few exceptions, they failed to make a deep impression

either on the literature or, as it might be expected, on an understanding of African politics. This is not surprising. Few of them had any real feel for the politics which drove the search for independence. The old adage applied: Administration, not politics, secured the pathway to a colonial governorship.

Britain's record in all this was slightly worse than France's but a whole lot better than Belgium's or Portugal's. In the end, it didn't really matter from what national cloth the independence pattern was cut: the desire for a nation-state did not change. As the pace of change quickened, the good and the great of Europe may have recognised the looming disaster, but it was too late. The result? The transfer of power was little more than the transfer of crisis.

This headlong rush to decolonise compound myopic planning. Peoples were cobbled together in the most reckless fashion. Colonial borders became national ones as the maelstrom of post-War history - with its vice-like obsession with the Cold War - confirmed and reconfirmed early mistakes.

THERE WAS ONCE A TIME - not very long ago, mind - when this review could have ended just here. Colonialism and the Cold War were responsible for Africa's tribulation. No point in taking the argument further: the darkness of the dark continent was imported from outside!

Mercifully, this is no more. Global change has liberated Basil Davidson as much as it has liberated us all. This is the moment of truth, the moment when the book comes alive, where mere probing turns to major surgery.

Africa's real pain has been self-inflicted. Successive beneficiaries-in-waiting used coup, counter-coup, and counter-counter coup to pillage the very staff of life from Africa's people. As they did so, they turned the nation-state into a predatory animal which has fed on the continent's finest institutions. Countless "pirates-as-rulers" turned Africa's noble dream into utter charade.

Was there ever any hope that democracy could take root in Africa, that real freedom could flow?

Pockets of democracy existed in pre-colonial history but, if the truth be told, the case was never strong. Moreover, the atrocity of slaving and the shame of colonialism crowded out the possibilities that they could both take root. When the voracity of new leaders was in full steam, the sheer ballast of statism drew even the most determined and democratically-inclined people downwards towards failure.

Cities were turned against the countryside, as leaders sought to sustain themselves, African farmers, after years of foreign advice and the collapse of marketing systems, retreated into subsistence; Africa's intellectual elites took flight. International commodity markets shifted gear and the terms of trade turned against African states. This is an instructive example:

In 1975, a ton of African copper could buy 115 barrels of oil, but in 1980 only 58 barrels; a ton of African cocoa could buy

148 barrels of oil in 1975, but in 1980 only 63 barrels; a ton of African coffee could buy 148 barrels of oil in 1975, but in 1980 only 82 barrels.

AS CHOKING STATISM AND adversarial international conditions tightened however, a paradox surfaced; a paradox which, for all its uncertainty, may help to free Africa from the spiral of despair. When failure and its corollary, oppression, took hold, Africa's peasants returned to the metaphorical forest.

So, smuggling became the single largest source of revenue in West African states. Countless other examples are to be found. As a result, the capacity of the nation-state in Africa to control its destiny, diminished in direct proportion to its repressive nature. It lost its purchase on the lives of its people. Some countries - Zaire is the quintessential example - became a myth, "a mere verbal usage, an idea without existential content".

The keys to Africa's future lie, according to Davidson, not with the failed nation-state but in its people. It lies in their capacity to draw together, in their ability to consult, to plan, to take control of their own destiny. This is not, as some would have it, a new mythology - the mythology of people's power.

Recent evidence from the continent is just too strong to conclude that this new impetus will vanish like the mist from Kilimanjaro on a searing summer's day. As the women's groups, peasant farmers and students have taken control of their surroundings, African tyrants have had to respond. This is a mortal clash between mass participation (some will call it mass action) and those forces which have held the continent's people enslaved for so long.

Some despots have responded by creating and re-creating the fantasies around the "uniqueness of Africa's democratic culture" and the "special nature" of its human rights. But each of these diversions, when held to the light, has been shown to be flawed. Besides, their external backing has gone: the days when Africa's tyrants hid behind the shirt-tails of the Superpowers seems over.

But the continent's new democrats face enormous odds. Wily old tyrants - Banda and Mobutu are just two - are skilled at reshuffling the political deck in their favour; they will not be easily dislodged.

This is not all, unfortunately.

THE ENEMIES OF AFRICA'S new age are also to be found in the lingering legacy of the Cold War. The triumph of capitalism has, if anything, compounded the power of the international financial institutions, the IMF and the World Bank. Conditionalities have slightly improved the plight of individual people but they have, above all else, strengthened the power of central state institutions.

Then, the reckless impulse of Reaganism bequeathed to Southern Africa, in particular, a series of surrogates which, as I write these words, seem determined to destroy hopes for democracy in Angola,

Mozambique and, perhaps, in South Africa itself. Unita and Renamo (even, perhaps, Inkatha) are not indigenous political movements, they are - as Davidson timeously reminds us - "aimed simply at dragging down the (liberation movements) into a mire of violence and confusion".

Still the overwhelming testimony suggests that, at long last, Africa's long darkness may be over. The light which follows will not be lit by the towering heights of the nation-state, nor by educated elites cloistered in quiet corners striking political deals, nor by bankers and businessmen (though they might conceivably help). Africa's light will be lit by its people, who have suffered so much.

The optimism in these remarks reflect Davidson's. He believes that Africa's self-assertion holds a lesson for the wider international community as it searches for sense and meaning out of the shads left by Berlin's infamous Wall.

THERE IS PRECIOUS little of South Africa in these remarks. And yet each passage in the book drew this reviewer back to South Africa's messy present and the promise (or despair) of its future.

Some weeks ago the planning document of a leading South African institution came to my notice. These - some would say - are the most creative manuscripts in modern South African history. They chronicle past glories and, by a process of

wisdom, logic and other devices, set out ways and means in which Institute This or University That hopes to meet the "challenge of the new South Africa".

This particular one was well-argued and supported by impressive figures and the kinds of financial (and other) ratios to persuade even the hardest of hard-nosed analysts. But embedded deep within its seductive logic there was that antediluvian high-handedness, that lack of vision which has helped bring the continent and this country so perilously close to the brink. For example, while recognising that they were increasingly to be its future clients, blacks were excluded from the document; curious background shadows in its weighty deliberation. Women, I am bound to report, did not appear in its pages at all.

This is not the country's worst case of myopia. Another establishment has set up a group of - to use its own term - eminent persons to reflect on its future. The members - males only need apply - all graduated from Oxbridge or from South Africa's private schools.

Is it any wonder, then, that there are moments where the wooden footsteps which paved the way to Africa's post-colonial horror are to be heard even in gentle Muizenberg where these lines are written?

(Peter Vale is a Research Professor and Director of the Centre for Southern African Studies)

Verklarende Woordeboek hersien en uitgebrei

DIE agtste hersiene en sterk uitgebreide uitgawe van Eksteen en

Labuschagne se *Verklarende Afrikaanse Woordeboek* het pas by JL van Schaik Uitgewers verskyn.

Die eerste uitgawe van dié verklarende woordeboek het op 25 Januarie 1936 met 'n oplaag van 5 000 verskyn. Sedertdien is die woordeboek gereeld hersien en bykans 190 000 eksemplare is tot op datum verkoop.

Een van die oorspronklike opstellers, prof Lappies Labuschagne, leef nog en het aan die jongste hersiening meegedoen.

Die agste hersiene uitgawe is nuut ontwerp en herset in 'n maklik leesbare lettertipe en bevat nagenoeg 96 000 trefwoorde. Dit is in ooreenstemming met die jongste Afrikaanse woordelys en spelreëls en op spesiale liggewigpapier gedruk sodat die boek van 1 117 bladsye maklik in jou hand kan pas.

Die *Verklarende Afrikaanse Woordeboek* kos R99,99.

SHELDONS

DIE BOEKWINKEL

MET

DIE KOFFIEWINKEL

Eastgate, Ingang 5

minagting vir die leser

Die ATKV-skryfskool van die PU vir CHO is 'n ander soort instituut as Opperman se geheime werkwinkel. Dis 'n plek wat sy tentpenne wyer wil inslaan, soos blyk uit die onlangse publikasie van *Skryfateljee*, sê **LIBERTYN**

ONDER die meer misterieuse randverskynsels in die geskiedenis van die Afrikaanse letterkunde was daar DJ Opperman se poësielaboratorium: 'n genadelose plek, kan ek u vertel, waar verskrikte jong mense mekaar se skryfwerk toegetakel het met al die instrumente wat hulle van die meester gekry het.

Wat Opperman presies tydens hierdie byeenkomste gesê het, is nooit opgeteken nie - en ook maar goed. Ons stel gewoonlik nie in die stank van die laboratorium belang nie, maar in die uitvindings wat daar gedoen word.

Dit is 'n diens aan die nageslag dat 'n hele paar voornemende digters in Opperman se klein kamertjie ontmoedig is om ooit weer te skryf. Sels dié wat besluit het om aan te hou, het soms lelik ontspoor.

Die ATKV-skryfskool van die PU vir CHO is 'n ander soort instituut as Opperman se geheime werkwinkel. Dis 'n plek wat sy tentpenne wyer wil inslaan, soos blyk uit die onlangse publikasie van *Skryfateljee*, ofte wel "gesprekke met skrywers": 'n keur van Potchefstroomse referate.

Dis baie duidelik uit *Skryfateljee* dat die

Skryfskool AANMOEDIGING in sy vlag geskryf het. Die Skryfskool deel sy ware onder die mense uit. Om die waarheid te sê, met die verskyning van *Skryfateljee* is dit neusie verby met enige mistiek wat nog aan die Skryfskool kon gekleef het.

Ek kan u nie binne 'n paar honderd woorde attent maak op alles wat hierdie merkwaardige boek te biede het nie. Die aksent val op dié soort skryfwerk wat 'n paar jaar gelede *middelmoet* genoem is, toe deur 'n paar skerptongiges as *triviaal-literatuur* bestempel is, en nou algemeen bekend geword het as *goeie gewilde Afrikaanse prosa*.

TERWYL CHARLES MALAN dikwels aangehaal word as die teoretikus van GGAP, is dit Dalene Mathee in wie se rigting die Potchefstroomse sprekers 'n buiginkie maak. Sy is die guru van GGAP. Sy is die een wat met sewemyljarige oor die gehoor loop terwyl die akademici treetjie vir versigtige treetjie neem.

Wat kan 'n Afrikaanse professor nou ook te vertelle hê aan 'n geesdriftige wat graag 'n suksesverhaal wil skryf? Die geleerdes maak maar staat op die vakkun-

dige kennis wat in hulle boeke versamel is. Hulle praat oor ruimte en fokalisasie, oor "boeikrag" en karakterisering. Hulle noem die moontlikhede van storievertel met verwysing na die elite-leser, die gemiddelde leser en die breë publiek (professor Steenberg).

Of hulle vertel (nogmaals professor Steenberg in "Die opbou van 'n leser") hoe jy 'n leser met allerlei handgrepies kan "opbou" om 'n man of 'n vrou te wees - wat natuurlik tot verwarring lei as 'n mens kom by die "totaal abnormale verhouding

egter nie aflei dat hulle sommer dadelik begin skryf nie. Nee, hulle begin soek dan 'n "lewensbeskouing", want "die skrywer se lewensbeskouing is die bron van sy kuns, die sielkundige meganisme wat die mens in staat stel om kuns te skep".

Die gedagte dat iemand woorde aanmekaar las op soek na iets, so helder deur Ria Smuts in dieselfde boek geformuleer: daarvan moet Matthee niks weet nie. In die begin was daar 'n lewensbeskouing. Die beskouing word sigbaar in handeling: sinvolle, doelgerigte handeling natuurlik.

**Rosencrantz, of miskien
Guildenstein: We drift idly
towards infinity, without
possibility of reprieve or
hope of explanation.**

tussen karakters" in *Ons is nie almal sonde*.

In die akademici se bydraes sluip daar soms iets van 'n prekerige toon in. En gedagtig aan Elsabe Steenberg se waarskuwing dat 'n ordentlike preek altyd drie fasette onderskei, gaan daar 'n lig op as 'n mens TT Cloete sien praat oor "geloofwaardigheid, waarheid, werklikheid". Of Maretha Maartens sien moraliseer oor "Om in Afrikaans te skryf: vrese, voorreg, verantwoordelijkheid".

Oor haar bydrae lig ek net so 'n bietjie die sluier: oor die pleidooi vir taboes, die skimpe oor kankerselle in die Afrikaanse letterkunde. Dit klink of sy die hele wêreld in haar pastorie wil omskep. Laat haar Piet Haasbroek se stukkie gaan lees om te sien dat 'n skrywer ook beskeie oor homself kan praat.

MAAR DIE Groot Preek is die een wat Matthee daar afgesteek het. Soos Maartens en Helene de Kock (oor wie ek nie eens 'n tippie van diesluiser wil lig nie), verkondig Matthee die gedagte dat 'n mens uit volheid en sekerheid skryf. As man skryf, as vrou skryf. En sy doen dit met die *panache* van 'n boswerker wat 'n selfgemaakte kategismus uit die kop geleer het.

Kom ons kyk 'n bietjie nader.

Om 'n skrywer te kan word, volgens Matthee, moet 'n mens natuurlik eers gebore word. Gebore as *skrywer*. Want skrywers word gebore. Hieruit moet u

Met ander woorde: die storie is 'n ding waarvan die lewensbeskouing, ideaal gesproke, vantevore vasgelê is, en alles daarbinne word ingespan om hierdie beskouing uit te druk.

ROSENCRANTZ, OF MISKIEN Guildenstein: *We drift idly towards infinity, without possibility of reprieve or hope of explanation*. Op hierdie woorde sal Matthee waarskynlik reageer deur te sê: "Die groter skrywers ná die oorlog het min of meer opgegee waar dit by doel en waardes en toekoms kom - daar is meer bitterheid en gekerm oor die hopeloosheid van die lewe."

Geen gekerm en geen doelloosheid dus vir haar wat skryfwerk afbaken vir diegene wat hulle wêreldjie vantevore ingerig het volgens 'n beskouing, en nou reseppies in ontvangs neem oor hoe jy die leser aan sy neus moet lei nie. Moet "opbou", of - en hier verwys ek tóg na die stomme Helen de Kock - moet help om "kleurvolle, byna konkrete prente" in sy of haar kop te sien, nie moet verveel met introspeksie nie, en so aan.

Oor die meeste van hierdie gesprekke met skrywers, oor goeie gewilde Afrikaanse prosa, dalk nog oor die Skryfskool self kan 'n mens skryf: Minagting vir die leser. En oor Matthee se tuisgemaakte voorskryffies aan aspirante kan jy skryf: *O the horror of unskilled labour*.

KENNISGEWING KRAGTENS ARTIKEL 4(1)(b) VAN DIE WET OP FONDSINSAMELING, 1978 (WET NO. 107 VAN 1978)

Kennis word hiermee gegee dat die EGOLI BEHUISINGSTRUST

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- (a) vir die verskaffing van laekoste behuising aan behoeftige persone;
- (b) vir die verligting van armoede; en
- (c) vir die sosiale opheffing van persone in die algemeen

in die gebied van die Republiek van Suid-Afrika en in die nasionale buurstate wat voor hulle onafhanklikheid deel gevorm het van die Republiek van Suid-Afrika.

Enige persoon of groep persone kan binne 21 dae wat onmiddellik op die datum van hierdie publikasie volg, skriftelik by die Direkteur, Privaatsak X838, Pretoria 0001, enige beswaar wat hy of hulle teen die verlening van sodanige magtiging wil maak, indien.



Louis Moholo left the country for Paris in 1962 with his jazz band the Blue Notes. Since then he has drummed his way to fame and fortune. **CHRISTIAN VAN DER WESTHUIZEN** speaks freely to the leader of **Viva La Black**, who took the Market Theatre by storm recently.

From the heart. **as** innocently **as** possible

Louis Moholo: "I don't feel any animosity against you."
Pic: SALLY SHORKEND

So where are you going from here?

To Cape Town to relax. I was born there. I was born in - what's it called? St Monica's Hospital at the Lion's head. I grew up there - Dollar Brand also likes it there - see he's... Can we have some coffee please. Is it on already?

Ja.

It's cool. I like this sponta... sponta...

Spontaneity?

Mmm... my tongue is still bleauuugh... I like the idea - our music is like that: fresh from the heart.

I see you are described as a free drummer.

Uhh.. this is very dubious: this "free". The people heard this FREE drummer and free musicians and they wanted to come free into the concert. And we had to say: hey hey hey, now listen... we have to deal with the bank managers.

I regard myself as a free musician 'cos I broke the rules - the way I sit on the drums, the way I think... to some other drummers - straight drummers - it's like outrageous. Like a Nigel Kennedy kind of situation. Of course we were the Nigel Kennedys of the sixties. The sixties were like the revolutionary years so I started playing free music from then. I came from the regime that was very heavy on black people: South Africa. I thought for a while I'm gonna break all the rules, break all the bondages, break all the chains. You shouldn't do this, you shouldn't do that - I thought to hell with all this. It's my own life - it's my life: I'm gonna do what I'm gonna do. I found that many other people thought like this. The music was like very stereotyped - it was like a bass, drums and piano. Even the so-called solo's: a solo is not a solo really. In other music a solo is like when somebody else is doing like an improvisation. But a solo is really one person. We broke the rules of like people taking solo's - we rather said that we are improvising.

I saw another person - I don't know what his name is - taking over the drums on stage at times.

Yeah, Pembe: he's my understudy. To explain free music more: it really started in



Africa. We don't really count like "One Two Three Four". And you take the solo - no. We just play from the heart. As innocently as possible.

And your main influences?

From South Africa - Nick Moyakhe. Cats like Cups 'n Saucers. Chris Ngcukana. These were like my greatest influences in the world. They started me off.

I don't really know these names.

These are jazz musicians - I know that you want me to say someone well-known. This is always the case. In Europe I get this kind of response: they [other interviewers] ask me so who has inspired me and I say I was inspired by some South Africans. If I say I was inspired by a famous jazz musician they can really write home about it.

Why did you leave South Africa?

There were many reasons: because of the apartheid at the time that we were happening. It was very much alive. They forbade us to have a congregation of about four musicians, four people as such. That was against the law. So that got rid of many bands and we didn't want to get rid

of this band. People like the Blue Notes. We were friends with a white cat, Chris McGregor. He would paint his face to come into a village where we used to drink. He would put a cap on and some black paint. And at the time I used to play with some other musicians where I would play behind the curtain 'cos I wouldn't be seen with these white cats. My mother couldn't come in where I was playing. So that's the reason why I split.

Would you say there's a noticeable difference between then and now? Would you say attitudes have changed?

Yeah, the attitudes have changed a bit, somehow... I've got big hopes for this country. I might be bluffed -

I sincerely want to trust the negotiations - I would really like that to succeed. It's a beautiful country and we can live together and we are ready for that. Some people are afraid that we would take revenge and shit like that. I'm sure it's not true. I don't feel any animosity towards you. Really, I don't. I have Viva La Black and I'm not pushed to have white cats in Viva La Black. There's some black guys in Europe that I could get but these guys - I like these guys. It's nothing to do with politics. I got this name Viva La Black, and I thought oh my god, it's such a nice name - but then the people are going to say how cheeky I am. You know, that I'm politically inclined. Viva La Black is not just a political thing: it rhymes so well.

Tell me how Viva La Black started.

I had my first band called Spirite Rejoice for a long long time. And I came to South Africa in 1971 and I played with some cats here. After I played with them, the one cat said I should leave them with something here in South Africa. So he said one thing that I could do, is to give him the name Spirite Rejoice. So there, over a cup of

tea, I gave it to him and said here it is, man, you got it. So I formed another band, Culture Shock. You know, the shock of being in Europe, what exile does to you - you know, the apartheid thing has really f..fucked us up, more than we think sometimes. I'm glad that there's something nice happening now.

Yes, we all are.

Uhh... so I had this band Culture Shock - but some people started ridiculing me, saying Cultural Shock. And I got really pissed off. And Viva La Black just came. I'm using the name now, Spirite Rejoice. I've just made a record dedicated to Dudu Phukwana, Chris McGregor, all these guys... Nick Moyakhe, who died. So all of a sudden I'm left alone. The musicians in London approached me and asked me if we could team up together and make one big record as a thanks to these guys.

And the response here?

Somehow the publicity was not that good - but I got a nice response, I got a standing ovation everywhere I went. I love this country, I was born here. The people are beautiful. I've been playing in Europe all these years and making them happy, so I thought fuck this, I'm going to come to South Africa and make them happy.

How did you get into music?

As a child you don't really sit down and think "Oh!". But I liked to play, have some sticks in my hand, then bang bang bang. Coming back from school, I'd scratch against the wire, it makes a nice noise. The notes it makes, it's fantastic, you know, go straight to the heart. And I'd just go around, around the fence. Running and stopping. Banging on some tin, and some kids would take a piece of paper and roll it up like a bugle. And we would go 'round the house, making a lot of noise. I would find myself playing on this tin thing and the kids would gather around and some would start dancing.

The big drums of the Scouts would really excite me. I was in the Cubs, then I went from Cubs to Scouts. Then I was close to the drums - YEAH. I wasted no time - I just went straight to that kettle drum, got hold of it, played it. I was in the orchestra then. The Scout master didn't like me 'cos I was playing much too much, confusing the other guys. I was messing them up. So the Scout master took the kettle drum away. So I split. There was a band performing in Cape Town. I was about sixteen and I joined them... uhm... Where was I?

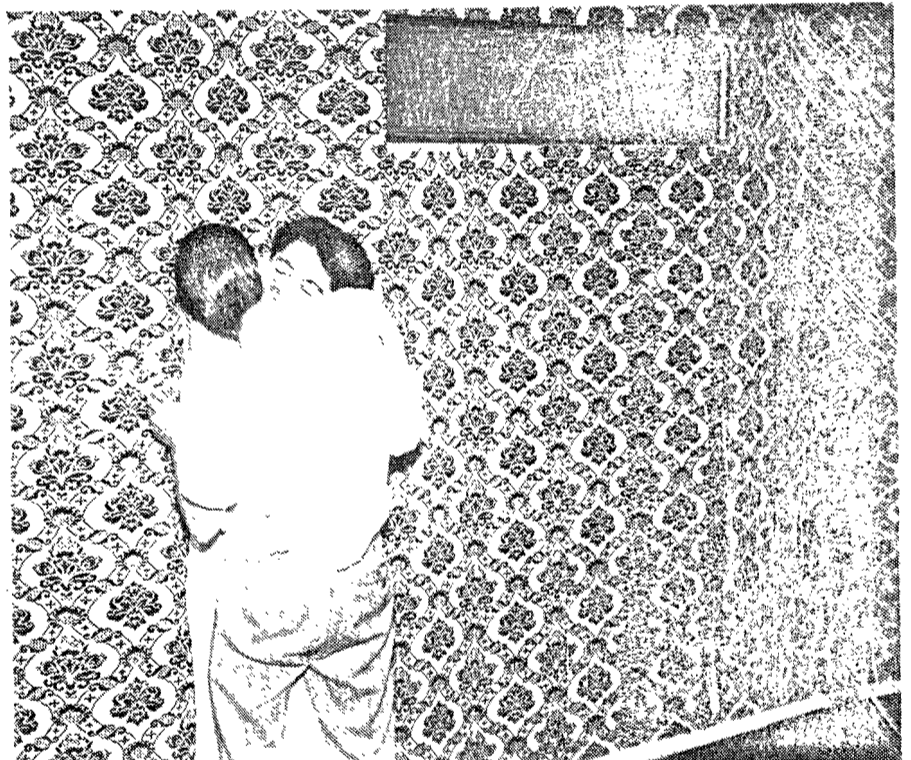
Down in Cape Town.

We played a bit in some clubs and then I was discovered, I was discovered and then I went to Johannesburg. To Orlando Stadium. I won a prize for drumming. I got a silver medal... no, no, no gold, yes it was gold. And then I formed this band Blue Notes and then we went to Paris. To cut a long story short - that's how I started.

worlds apart



Untitled (1967) by Billy Monk



Hartlepool, England (1990) by David Wise

Hartlepool, England (1990) by David Wise

FROM the Bridge to the Catacombs Club is an exhibition which juxtaposes the photographs of a South African and a British photographer who were drawn to similar subject matter.

The work of Billy Monk and David Wise, who won last year's Kodak European Photographer of the Year Award, is up at the South African National Gallery in Cape Town. Monk, working as a bouncer in the notorious Catacombs Club in the 60s, took intimate photographs of the regular customers.

Wise's work is remarkably similar and he says: "I first saw the work of Billy Monk the day after I arrived in Cape Town from Britain, early last year. I was entranced and amused at the irony that I had travelled over 6 000 miles to find a world so similar to the life I had been photographing consistently for several years.

"The photographs that are shown here were taken in my native town, Hartlepool, which is situated in the North-East of England. Societies produce their own representative icons. The public house called the Bridge was an institution where the town located its own personal history. It was the first pub to be encountered when leaving

the docks... Because of its centrality to the busy port it became the home for sailors, prostitutes, pimps, the simply curious and fishermen.

"Photography is associated with voyeurism. If, at the crucial moment of exposure, there exists a disjunction between the subject and the photographer, then this is an implacable contradiction that I have come, rather uneasily, to accommodate. But what other position is possible? To keep silent in the face of moments that I experience - moments that photography can place out of time - seems to me a worse case of neglect and insensitivity."

Billy Monk, too, was part of a world of sailors, prostitutes and pimps, but he was not an intellectual. Neither had he any intention of exhibiting his pictures. Jac de Villiers discovered his negatives in an abandoned studio and organised an exhibition at the Market Theatre in Johannesburg.

As legend would have it, unable to attend the opening, he was on his way from Cape Town to Johannesburg when he was involved in a domestic brawl and was shot at close range with a pistol. He died on the way to hospital.



boy from the 'hood

Playwright **Matsemela Manaka** is presently helping Pact out of a tightish spot in Hillbrow where he is staging *Yamina*, 'a play about life in Hillbrow, roads in Soweto, Aids and Amiri Baraka'. He spoke to **ANDREA VINASSA** about crossing the theatrical picket line and working within a formal structure for the first time

RENAISSANCE MAN, Africanist, individualist, maverick, BC activist, dictator. The list of Matsemela Manaka's attributes, positive and negative, is endless. Much of this is based on hearsay, some of it is true.

That he is a loner and a jack of all trades is certainly true. He is not director, poet, percussionist, playwright, producer, painter, designer and psychologist out of choice, but out of necessity. As a non-professional theatre practitioner in the 70s, Manaka presented plays in his parents' garage in Diepkloof, Soweto. He and a few neighbourhood performers pooled their resources - this includes everything from ingenuity to money - to cobble together shows like *The Horn, Egoli - City of Gold* and *Blues Afrika* to entertain the local community.

So when Manaka acknowledges that working with bureaucracies and PR departments and designers and production meetings and deadlines is not easy, you have a measure of sympathy. It drives him crazy. You see, he has this problem with delegating jobs because he has been doing everything himself for the last 14 years. Old habits die hard.

Manaka insists that leopards can and do change their spots: "I'm struggling hard to depend on someone else to do things for me. I have been independent all my life. When I mounted a show I would start with the set and build it slowly until it was ready. It's been an experience working according to the book. The only danger is when production plans and meetings turns it into a factory."

Don't think it was easy for Manaka to work with Pact. (The arts council commissioned him to create a piece for the Windybrow.) He agonised over the decision as he did years ago when he went to work at the Funda Centre, which was built and furnished by the Urban Foundation, then regarded with much suspicion by the progressive movement.

Manaka made the unpopular decision to use the Funda facilities regardless of the criticism. "There must always be people who will put their heads on the block for change. Ultimately you must be brave and have vision to make the change meaningful for yourself." It's all part of responding to political change and "a change of heart".

He admits that his work has benefited from collaboration: "The set is amazing. James McNamara is a bloody good set designer. This is the first time I'm working with a set designer. When the set gives you more energy to develop the concept, it's amazing. It tells the story of Hillbrow visually without words. It's very atmospheric."

Another first for Manaka is working in the decidedly anachronistic Windybrow

with experienced professional actors like Peter Se-Puma, Nomhle Nkonyeni and Nomsa Nene. He has cast talented newcomer Regina Ndlovu in the title role.

YAMINA IS NOT exactly a talk show, but derives its form from shows like those of Tim Modise on Radio Metro. *Yamina* is a dancer who lives alone in Hillbrow. Her only real contact with the world is the radio.

Manaka wonders why even the most vociferous among us don't use the radio as a platform to air our views. "I once had a discussion with Tim Modise who accused us, people who have ideas, of never using the radio. It is so true that we never speak out." The airwaves are clogged with people with nothing to share, he complains.

"It was also inspired by the myth about the cultural differences between black and white people living together in mixed neighbourhoods. Sometimes we get so obsessed by the race issue that we forget that certain cultural practices have nothing to do with race. I use the example of playing the radio very loud. It's a problem that exists even in the black neighbourhood.

"But because the country has this historical problem, it becomes more sensitive. I listen to discussions with people - like people talking about the roads in Diepkloof. The road were planned with the thought of a police road block."

Manaka's pieces, *Goree*, *Blues Afrika Café*, *Ekhaya Museum Oversoweto*, *Koma*, *Siza* and *Domba the Last Dance*, are more like animated collages than traditional plays. *Yamina* is no exception. "I use music a lot. The musicians play live in the radio studio. The DJ does not play records. The band is upfront and the actors provide the backdrop, not vice versa, as is usually the case.

"*Yamina* has a multiplicity of themes - education, roads, Aids, culture. I wanted to avoid the standard A to Z play. There are different stories interwoven in the same way as *Santa Barbara* or *The Bold and the Beautiful*. Different characters tell different stories, but all their experiences come together in the life of *Yamina*."

Manaka uses her relationship with a radio DJ as a sort of time-travel device. He even has the American 60s activist Amiri Baraka (the man who harassed Spike Lee for daring to revive the legend of Malcolm X) call in from America.

Manaka's aim is to remind us that racism and apartheid is a worldwide problem, the logical addendum being that freedom or independence will not result in instant peace and harmony. "Apartheid is not unique to South Africa. The whole world is plagued by racial problems. I use

America as a reference, but I don't want to become obsessed... I hate the stereotypical approach to the problem. The issues that I raise in all my work are beyond apartheid. I want the work that I wrote ten years ago to be produced in ten years' time. The issues I raise will always be valid - whichever government is in power. One is not challenging National Party rule, you are challenging a wrong government. It could be a black government.

"The show is not about Aids, I use it as a metaphor... our freedom is HIV-positive already. We must never fool ourselves into thinking it will be nice when we have a black government. The struggle will be more difficult. People are scared. The exiles are home, activists are out of jail and now we tolerate any nonsense. We've seen how platforms for democracy have been destroyed.

"I'm so scared. It makes me very pessimistic at times. It is very important for us as artists to become watchdogs. Our leaders must not feel bad when we raise issues about them. Art gives you the freedom to challenge your own heroes. And if art in this country can allow us to challenge our heroes, we are paving the path for a democratic society where there will not be any harassment or intimidation or suppression of certain ideas.

"We have to fight for freedom of speech. All these years people involved in resistance culture knew what they were fighting for. There was focus. Now freedom of speech is slowly being eroded. There are people who are struggling to create a real artistic forum which is politically non-aligned... I think this is what this country needs."

Manaka advocates art to heal the wounds of the past, not art which will serve the cause of a given political party.

"We artists must use our talents to help our people to not lose hope."

THE CONCEPT OF "the 'hood" crops up often in Manaka's conversation. He started out as a boy from the 'hood and believes that art and culture should be decentralised, that monolithic state theatres do not serve the community. In fact, the formal theatres - he includes the Market here - are starving to death for lack of patronage because they are both geographically and psychologically inaccessible.

In 1991 he established what he calls a "neighbourhood museum" where he organised exhibitions celebrating the social history of Soweto with rather pedantic titles like *Art for Social Reconstruction* and *Two Decades of Fire*.

His own works have been seen in West Germany, Sweden, England, France, Switzerland and Denmark.



Pic: SALLY SHORKEND

His published works include *Egoli - City of Gold*, *Vuka*, *Children of Asazi*, *Toro the African Dream*, *Ekhaya Going Home*, *Echoes of African Art* and *Pula* which is prescribed at Vista University.

Recently hired as resident director at the University of Durban-Westville's drama department, Manaka leaves no cultural stone unturned. His involvement in film includes participation in Chris Austen's *I Talk About Me I Am Afrika*. He co-wrote the documentary *Two Rivers* and wrote *Kiba The Beat Between*, which featured Sakhile percussionist Mabe Thobejane.

A founding member of the Soyikwa Institute of African Theatre, a publisher for Ravan Press and a co-ordinating editor for *Staffrider Literary Magazine*, Manaka is widely travelled. But he keeps coming home to the 'hood.

Much of Manaka's work is geared to restoring pride of place to African culture, music, food and lifestyle. "It's going to take a long time to decolonise this country. Our environment has been so screwed up that you can't even tell that this is Africa. Johannesburg is even better than some First World cities. Counteracting our social dislocation is going to be the most painful struggle. Transforming the education system into one which celebrates our heritage is also going to be difficult because our leaders will continue this colonial education.

"You don't only decolonise the minds of the masses, you also decolonise the minds of the intelligentsia. You never notice how much of yourself you have lost in the process of colonialisation."

PLANT 'N BOOM



Die wildepietersieliebos (*Heteromorpha arborescens*). Uit: *Trees and Shrubs of the Witwatersrand* (WUP)

VERLEDE jaar dié tyd het ek 'n wildepietersieliebos (*Heteromorpha arborescens*) van so een meter in die grond gedruk en gehoop op dié beste. Ek het dit gedoen omdat iemand my vertel het dié bome is so inheems aan Johannesburg soos goud en dat hulle glo geil gegroei het in Bezuidenhoutvallei voordat dié 'n suburbus geword het. Verlede jaar se hoop het nie beskaam nie en daai boompie is reeds drie meter hoog. Die geharde, bladwisselend én snelgroeiende wildepietersieliebos behoort tot die familie *Apiaceae* (die geelwortel- en pietersieliefamilie) en groei graag teen klipperige hange, in bosgroepe en langs strome. Dit is 'n boom wat algemeen aan die Witwatersrand voorkom en ryp en koue gemaklik weerstaan. 'n Kenmerkende eienskap van die boom is sy gladde, blink, rooi- tot persbruin wasagtige bas wat horisontaal in papieragtige stroke afdoop.

Die glansende liggroen tot grysgroen blare groei aan stiele met 'n stingelomvattende basis; die skyf is enkelvoudig tot veervormig saamgestel; blare varieer selfs aan dieselfde tak, met drie, vyf of sewe blaartjies.

Die klein, groenerig tot geel welriekende blomme word in saamgestelde bolronde skerms aan die punte van stingels gedra (Desember tot Januarie)

Die hartvormige vrug, wat uit twee splitvruggies (merikarpe) bestaan, is tussen 5 en 7 mm lank en verdroog tot 'n romerige bruin (vanaf April).

Die wildepietersieliebos, soos die meeste inheemse plante, het ook sy plek in die tradisionele medisynekas. 'n Treksel van die blare word van onder as lawement vir maagprobleme toegedien en van bo as kuur vir senukwale en waansin. Rook van die brandende hout word ingeasem om hoofpyne mee te verlig en die wortel om hoesbuie te laat bedaar. Die vrug van die wildepietersieliebos bevat glo 'n vlugtige olie.

* Die naweek het ek in Yeoville se tweedehandse boekwinkels gaan rondkrap en afgekom op *Trees and Shrubs of the Witwatersrand* (Witwatersrand University Press, derde druk, 1974) wat deur die lede van die Tree Society of Southern Africa saamgestel en deur Barbara Jeppe geïllustreer is. Altesame 127 bome en struik wat aan die Rand groei, word in die boek bespreek en dit behoort dus 'n aanwys vir enige Witwatersrandse tuinier te wees. Dié boek (hardeband) kan bestel word by die Tree Society, Cheynestraat 29, Darrenwood, Randburg 2125. Dit kos R20. - RYK HATTINGH

FYNPROE MET NETTIE PIKEUR

POLFYNTJIES UIT 'N ARMVOL stowwerige kookboeke

WATTER heerlijkheid as iemand 'n armvol boeke aangee en sê, vat dié vir jou, my rakke is te vol, en gooi uit wat jy nie het nie. Nog saliger, die meeste is kookboeke.

Nou is Mies Pikeur die trotse eienaar van 'n handvol semi-Africana, pamflette, Amerikaanse glansboeke met hul heerlike streekskos en twee uitgawes van *Bouquet de France: An Epicurean tour through the French Provinces*. En nog baie, baie meer, soos hulle op TV se supermarkte sê. Ons sal hulle in die volgende paar weke deurwerk.

Ons val met die deur in dié deurmekaar huis: 'n *Boervrou kook met wyn* is 'n prag van 'n klein boekie deur mev Doreen Hofmeyr, gedruk deur Cape Times Limited, maar ongedateer soos die gebruik destyds was. Sop is natuurlik nie verfynd genoeg nie, dus is dit altyd soep, en mev Hofmeyr had 'n pragtige bondige manier om 'n resep te stel, goed vir Fynproe gepas. Ek het nie die mates gemetriseer nie - julle weet mos hoe.

SKAAPNEKSOEP

Stowe 2 pond skaapnek, 4 pinte water, 2 koppies droë wit wyn, 9 koljandersade, 1 kruienaeltjie, sout en peper na smaak, 4 snye gekapte spekvleis, 1 teelepel suiker, 3 peperkorrels en 'n kwartlepel kaneel saam vir 3-4 uur. Giet die soep deur 'n doek net voor dit opgeskep word en voeg 3 geklopte eiergele by, maar sorg dat die soep nie weer kook nie.

Sien hoe maklik lyk dit - en boeta, daai soep gaan werk, hoor. Drie uur se stowe is wat hoendersoep nodig het, nie 6 minute met water uit 'n pakkie of blikkie nie.

Mev Hofmeyr gee 'n hele paar resepte vir konyn. Hoe het haasvleis, of konyn dan, so uit die mode geraak? Selfs Leipoldt het vroeër dae gesê hulle het dikwels konyn vir tafel berei. Ek gaan nie nou hier konynresepte gee nie, want dit neem te lank, maar die beginsel is dieselfde as hoender.

Terwyl dit egter nou parstyd is, kan ek darem dié heerlike nagereg maak:

DRUIWE IN WYNJELLIE

Skil 2 suurlemoene baie dun af. Week die skil vir 'n halfuur in koue water. Gooi die water af, meng met die suurlemoene se sap en 3 onse suiker (dis sowat 90 g, 4 groot eetlepels). Verhit die mengsel tot die suiker opgelos is. Voeg 'n halfpint (250 ml) soetwyn by, asook 2 dessertlepels gelatien opgelos in koue water. Los dit op in die warm wynmengsel. Sodra die mengsel begin dik word, vou 8 onse (250 g) geskilde druivekorrels daarin en laat stol.

Van boervroue en hul wyn tot daardie ander geliefde, Mrs Ball's se blattang. Kyk dié outyds is al lank met ons - die boekie hier voor my, wat jy kan omdraai om die Engels agterin te lees, se eerste druk was in 1965. Hulle wys nie hoe die bottel toe gelyk het nie, maar ek het 'n spesmaas dit was min of meer dieselfde as nou.

Ek het al tevore gesê mens kook nie eintlik blattang nie,

jy sit dit apart as kondiment voor. Maar wie het nog nie 'n groot toebroodjie beplak met botter, cheddar-kaas en blattang geëet as jy doodmoeg laa'nag by die huis kom nie?

EN DIE STORIE VAN Mrs Ball's en haar blattang is interessant. In 1852 het mev Ball se ouers aan boord die SS Quanza op weg van Amerika na Australië in 'n storm in Oos-Londen gestrand. Almal is gered en die gesin het besluit om in Suid-Afrika te bly. Amelia (mev HS Ball) is in 1865 in King William's Town gebore en is eers in 1962 dood. Dié blattang is die eerste keer in 1840 in Amerika gemaak vir die gesin se eie gebruik en mev Ball het gereeld van haar eie blattang aan basaars geskenk - toe het 'n aanvraag daarvoor ontstaan.

Die einste dr Leipoldt was so in genome met 'n bottel van die blattang dat hy 'n verslag aan die SA Mediese Joernaal daarvoor gestuur het. (Hy was eens redakteur daarvan, die tydskrif was toe seker baie lekkerder leesstof as nou.) Hy sê wanneer die blattang gefiltreer is, behoort dit waardevol te wees by die etes van herstellendes.

Die resep is nog altyd 'n familiegeheim, sê die boekie, en daar word jaarliks meer as 2 miljoen bottels daarvan vervaardig. In 1965! I'm not surprised. Haar seun Edward en 'n kleinseun, John, was ook al die jare by die maak van die kondiment betrokke. En tot vandag gaan Mrs Ball's saam met Marmite en Provita in elke reistas van 'n emigrant oorsee.

Soos ek sê, ek is nie baie erg oor kook met blattang nie, maar dié paar wenke uit die boekie kan 'n mens gerus beproef:

- Gerasperde cheddarkaas en blattang op toebroodjies. (Ons bodder nie eens met rasper nie.)
- Voeg 1 eetlepel blattang by 'n tiemie-en-pietersielievulsel vir toebroodjies en wag vir komplimente. Sowaar!
- Dreineer 'n blikkie perskes in 'n plat glasbak. Vul elke helfte met blattang, strooi kaas oor (ek sou maaskaas gebruik en oor skep) en sit voor by kerriegerigte.
- Pruimedante, effens gekook en gevul met blattang, is 'n heerlike soutigheid.
- Gebakte suurappels, voorgesit met warm blattang, is uitstekend by vis- en vleisgerigte.
- Kerrie- en blattangbotter, gemaak van botter, suurlemoensap, 'n knippie sterk kerriepoeier en 1 eetlepel Mrs Ball's. Gebruik dit pleks van gewone botter wanneer vleis- of viskanapees gebruik word.

Kanapees! Helaas, ons praat nie meer so nie. Intussen, hulde aan Mrs Ball - dis nie elke mens wat kan spog sy het skipbreuk gely en dit oorleef nie, veral nie in 1852 nie. En boonop bly leef het tot sy 97 was nie.

All hail, Mrs Ball! Sonder jou sou ons kos lalaf gewees het, en die bobotie smaakloos.

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KLIPOOG ON THE WEEK'S TV JARREING THE SENSES



BY that kind of gleeful coincidence which makes reality peculiar, Jean-Michel Jarre's techno-celebration at the opening of the Lost City was finally televised this week (TV1, Tuesday) - at almost the same time that the new anti-casino law dealt gambling boss Sol Kerzner's enterprising competitors in South Africa a losing hand.

Safritel's video, directed by Anne Williams, demonstrated television's ability to cut things down to size - a characteristic that has advantages as well as disadvantages.

One of the disadvantages is that compressing the spatial experience of a sky filled with light and sound into a 51 cm screen demands the impossible from a TV team. Williams and her crew unfortunately did not achieve the impossible.

There was some frantic juggling between long shots (which included the whole panorama but diminished the scale of the lit-up Lost City to that of a psychedelically throbbing wedding cake), closer shots (which revealed the exuberance on the faces of the dancing choir but fragmented the canvass of the spectacle into disjointed scenes) and much panning around a glowing dome sheltering a metal globe (which gave some sense of giddy movement but failed to expand the confined space on the small screen).

To compensate for the TV production's loss of the spatial involvement on which such a vast *sol et lumière* spectacle depends, the video makers tried to generate a feeling of scale and excitement by first depicting, in a day-by-day final count-down, the extensive technical preparations and teamwork that go into a Jarre extravaganza. But this run-up was much too long and boring - taking almost three quarters of an hour to finally get to the

dapper Frenchman (who manages to look artistic in an angelic way) briefly explaining the philosophy behind his multi-media concert.

JARRE MADE HIS SHOW - "my first spectacle in Africa" (he brought along a supersonically streamlined pith helmet for the occasion) - sound very cultural: a kind of seminal cross-fertilization between technology, fantasy, reality, nature (the Pili-anesberg hills), "zis mad architecture we can see over zere", contrasting cultures (electronic Europe and mystical Africa), etc.

Earlier in the programme a sound engineer had summed it up more succinctly: "It's basically a huge hi-fi" (with flashing lights, he might have added). An advantage of TV's scaling-down of Jarre's concert is that, while killing much of the excitement a spectator on the spot would probably feel, it also prevents one from becoming too intoxicated by his assault on the senses to care about the shortcomings.

On TV, perhaps unfairly, these become all too apparent. Jarre has fascinated millions around the globe with quantity rather than quality. Far from expanding, by means of modern technology, the multi-sensual approach already explored in earlier times by more brilliant predecessors such as Handel with his fireworks music and Tchaikovsky with his cannons, Jarre uses more to give you less.

The music - depicting a simple symbolic cycle of birth, destruction and rebirth which was meant to reinforce Sol's instant mythology of a rediscovered civilisation - was blandly pleasant but tended to the monotonous.

The main disappointment, though, was the unimaginative use of laser and project-

ed visuals: an eclectic hotch-potch of twinkling stars, crude cartoon figures and, for heaven's sake, the whirring hands of a clock to depict the passage of time. Jarre will have to employ the services of much finer visual artists if he really wants to transcend the momentarily dazzling effect to achieve a truly moving expression. But perhaps he doesn't really want to.

'ART' MOVIES

* TSS starts its new "art movie" slot on Sunday (7 February) at 9 pm with an Afrikaans dubbed version of the Italian film *Ladri di Saponette (Ysdietewe)* - a post modernist satire on the Italian TV service which transmitted De Sica's *The Bicycle Thief* interspersed with ads.

On Sunday 14 February an Afrikaans version of the Russian film *Kreutzerova Sonata* will be shown. It is based on Tolstoy's semi-autobiographic novella about Vasilii Pozdnyshov, which explores the relationship between man and woman in the patriarchal system.

Both these films will be prefaced by a discussion by Prof Johan Snyman of the Department of Philosophy at the RAU.

Though the first two films will be screened in Afrikaans, TSS says films in English and other languages will be shown later in the series - including some art movies from Ghana. A few other films scheduled to be shown soon include the Spanish film *Werther*, based on Goethe's classic *Die Leiden des jungen Werther*, on the individual's vulnerability to the system; and the French films *Les Possedes*, based on a Dostoyevsky story, and *Danton*, based on the Polish playwright Przybyszewski's play about the French revolution-ary.

AFRIKAANS STEREO: HOOGTEPUNTE

KLANKBORD - MENSE, MENINGS EN MUSIEK
TYD: MAANDAG 8 FEBRUARIE, 9.15 NM.
SUSAN BOOYENS EN DAWID VAN LILL GESELS MET JONG SUID-AFRIKANERS WAT OORSEE WERK.

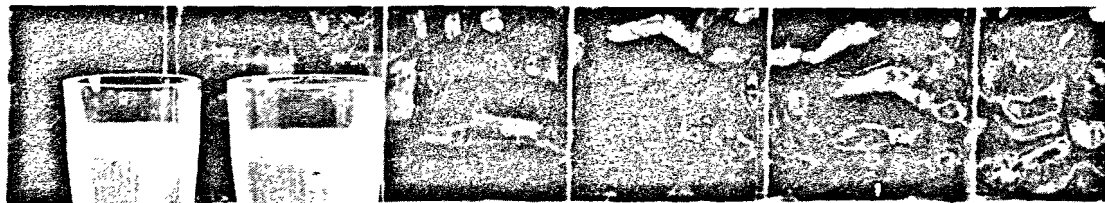
DOKUMENTÊR:
GAMKASKLOOF - HEL OF HEMEL?

TYD: SONDAG 14 FEBRUARIE, 4.30 NM.
EVERT SNYMAN BIED DIË PROGRAM AAN OOR DIE LEWE VAN DIE MENSE IN GAMKASKLOOF. WAAROM HET DIE INWONERS GAMKASKLOOF VERLAAT?

MONITOR
MAANDAG TOT VRYDAG OM 6 VM.
'N DIEPTE-PROGRAM IN TWEE FASES: NAAS DIE JONGSTE NUUS WORD PERSPEKTIEF GEGEE OP DIE NUUSGEBEURE.

EKOFORUM
TYD: MAANDAG 8 FEBRUARIE, 7.30 NM
AANBIEDER NORMA ODENDAAL BRING HUIDIGE NATUUR-KWESSIES ONDER DIE SOEKLIJG.

Kultuur IS VROT MELKPOEIER WAT HULLE DESTYDS IN KOEVERTJIES VERKOOP HET.



Kultuur loop sy eie paadjie. Van Hans Die Skipper tot by Griet Skryf 'n Sprokie. Van Maria Callas tot by Karla Krimplien.

Vir die een mens is dit kuns en musiek, vir 'n ander is dit godsdiens en politiek. Vir die een is dit kosbaar, vir 'n ander is dit weggooigoed. Afrikaans Stereo is 'n kulturstasie. In vandag se wêreldwêreld luister ons hoe die moderne Afrikaansspreekende leef, wat by doen, wat by sê, wat by glo, hoe by sing, lag, buil en onthou.

Ons gaan terug na die goeie goed van gister, haal dit uit en vryf dit blink.

Afrikaans Stereo loop oor die brâie na anderland en ondersoek die bande met ons stamkulture. Ons spring oor die draad en gesels met die buurkulture.

Ons dink onafhanklik, ons diens is vars en levenskragtig, dit erken verskeidenheid en praat met insig. Ontmoet ons by 100.104 FM en ontdek die kultuurwêreld van vandag saam met Afrikaans Stereo.



r a d i o s o n d e r g r e n s e



so half sienerig in die suburb'

'n Nuwe teks is 'n opwindende ding en Carl Theunissen s'n is beter as honderde soortgelykes, maar een swaeltjie (of 'n paar vrot appels) maak nie 'n somer nie, sê **CHARL BLIGNAUT**

JOHANNES (Gustav Goldenhuys) lê nou al drie dae lank bo in sy kamer. Hy droom drome en sien visioene van perde wat vlieg en appels wat val en goed. Hy weier om te eet, te drink of ordentlik te kommunikeer en wanneer hy sy mond oopmaak, kom daar weird poësie uit. Hy pas nie in nie - en dis geen wonder nie. Sy pa (Louis van Niekerk) is 'n harde ou mynwerker wat moer pleks van praat, sy ma (Trudie Taljaard) is 'n totale wrak met 'n hart van goud en 'n bottel Valium in haar sak. Sy broer (David Clatworthy) is sy teenoorgestelde - 'n tweedehandse joller en videowinkel-eienaar wat elke dag nog 'n plan het om geld te maak. Sy broer se meisie (Henriëtte Gryffenberg) is 'n bietjie van 'n bimbo wat weet hoe om met die okes uit te hang, maar sy beëf sy het haar lewe laat verbygaan. Sy meisie (Wilmien Rossouw) is 'n sekretariese normmertjie wat 'n goeie vrou sou maak, maar sy't 'n bietjie van 'n scherning bitch geword in 'n voorstedelike wasteland waarin haar ambisies nooit verwesenlik sal word nie. Op die vierde dag klim Johannes in sy jonkmanskas en verdwyn. In die tweede helfte kom hy terug en neem wraak.

Vir Theunissen is Johannes 'n simbool van meer as net die intelligente jong dromer. Hy is slagoffer van "instansies en gore ge-ordenheid", van regulasies en voorskrifte. Hy verteenwoordig die reg om die verbeelding te gebruik, die wysheid van 'n kind. Hy's die sensitiewe seun wat pa 'n moffie noem.

DIE REGISSEUR, Isee van Hemert, het haar akteurs begeester en alles moontlik uit die teks gehaal. Sy maak goeie gebruik van uitbarstings van aksie en van musiek. Daarby slaag die produksie want die spel is, sonder uitsondering, uitstekend. Daar's aandag aan besonderhede, aan gewoontes, aan stem en aan subtiele interaksie. Trudie Taljaard en Wilmien Rossouw het nog nooit so sterk op 'n verhoog voorgekom nie. Clatworthy en Van Niekerk is ewe geloofwaardig. Gryffenberg is vreemd en wonderlik, sterk en pateties. Goldenhuys het sy gewone unieke edge en die feit dat hy eers in die tweede helfte begin uitblink, is nie sy skuld nie.

Dit sou sin gemaak het dat enige teks wat sulke geleentheid vir karakterisering bied, 'n opwindende nuwe teks sou wees. Maar *Droom Smokkelaar* het my nie oortuig nie. Dis so half sienerig in die suburbs, 'n bietjie Tennessee Williams-agtig met 'n ietsie uit *Equus* ingegooi vir good measure. Dit voel soos 'n laat-70s sepie/familiedrama, maar die benadering is nie gewild nie. Dit het komiese elemente, maar mens lag meer vir die opvoerings as vir die woorde.

Johannes se poëtiese aanslag in die eerste helfte is oordrewe en vind eers in die malle mistiek van die tweede helfte lewensvatbaarheid. Die hoofemas ly dus ook aan 'n gebrek aan subtiliteit. Theunissen se teks is heelwat meer geslaag as 'n honderd ander van sy soort. Hy laat 'n zany mistiek die handeling betree en hanteer tydlose dilemmas soos ontsnapping, van voelvryheid sonder vlerke. Maar sy metafore is geïk en sy magiese realisme ongelyk ontwikkel.

root the hip, project the hop
YAMINA, Matsemela Manaka's latest offering, is a work so powerfully indigenous and life-affirming that you don't quite know how to face up to the fact that it is also stretched too thin and underdeveloped, writes **CHARL BLIGNAUT**

ON THE ONE HAND, *Yamina*, the third in Matsemela Manaka's acclaimed "Ekhaya" trilogy, is a bold and important new text. It's the first time that the essential elements of local black urban culture have been placed in this kind of perspective. Afro-Americanist hip (from funky gear to the voice of Amiri Baraka) filters a global grassroots metaphor, Aids gets tackled, and prostitution, the black neighbourhood tradition, the taxi war, municipal discrimination, the importance of an affirmative musical tradition (with a live band on stage), the strength of the voice of the people (with the radio as vehicle). This is the new struggle for black identity and it offers a life-affirming clarity. The strength of the community theatre approach is its ability to identify the word on the street. This Manaka does, but he also transcends his place and time with brilliant cross-references that serve, ultimately, in pinning down the uniqueness of the South African experience.

ON THE OTHER HAND, the characteristic style of Manaka's approach - superior live jazz, Ghanaian dance moves choreographed by his wife Nomsa Manaka, related tales, snippets of conversation, bursts of movement and spates of songs - is awkwardly developed. The central Aids plot only begins to announce itself near the end of the play and certainly never finds conclusion. The live jazz, township jive, somehow manages to counter the musical songs from the rest of the cast. The snippets of spoken text suffer at the hand of bursts of action. While the radio serves as a fitting central core, too many opportunities to develop the action are passed up.

As with the spoken text, a more singular approach to the musical elements might have helped. While the full force of the finest stage musical protest tradition (*Hair*, *Sarafina* and the like) are beautifully evoked in scenes such as the one where three shackled characters sing of slavery, the style is not consistent. For the most part, the audience sits and listens to jazz. It's great jazz (M'Coy' Mnbatha really soars on flute and horns with Nhlanhla Magagula bold and funky on keyboards, Siphon Mtshali on drums and Raymond Waljee on bass). But if I wanted to listen to the radio I would have stayed at home.

PETER SE-PUMA does a role of a lifetime as Brother X, the DJ with a message, and manages to hold things together against the odds. He can safely give up his day job. Patrick Ndlovu stretches his repertoire with some fine character creation and Nomsa Nene does Nomsa does Valentine - a tarty and comic creation. The lead role of *Yamina*, the famous dancer who fears she has Aids and doses herself off to the world, was given to Regina Ndlovu. She's got strength and soul, but very few chances to test her acting ability. The rest of the cast, Bill Curry, Samson Khumalo, Nomhle Nkonyeni and Valile Mchuna, aren't really given the chance to show themselves either. While they successfully dredge up the reality of Hillbrow, they could have done with a bit of the time taken up by numerous songs from the band.

James MacNamara has designed one of his finest sets and is the first to capture the real picture of Hillbrow on stage. Jane Gosnell really had to stretch the facilities to light the production and does an excellent job.

PHEW. I suspect this is one of those productions that will evolve as the run continues. While its complete lack of regard for conventional theatrical structuring is an end in itself, *Yamina* could do with some cuts and changes. I don't know if Pact's Windybow will draw in a black audience, but it would be a shame if it didn't. This is one where you should take an audience off the streets of Hillbrow to fill up the theatre - and they'll realise theatre's potential for projecting the times.

meer hart as kop

Paul Slabolepszy se *Mooi Street Moves* is nou in die Mark se Laagerteater te sien. **ANDREA VINASSA** het gaan pap vreet

'N GOEIE ding kan jy nie Kodesa-desa nie. Dié gesegde is een van die pittighede van Paul Slabolepszy se *Mooi Street Moves* wat een van verlede jaar se suksesvolste teaterstukke was.

Is Slab die enigste oorblywende inheemse dramaturg met 'n bietjie bloed in sy are, wil jy vra? Geen ander dramaturg verken die alledaagse realiteit van werkersklas Suid-Afrika soos die skerpsinnige Slab nie.

Slab se stedelike komedie-met-'n-tragiese-stertjie gebruik die klassieke "No Exit"-situasie as uitgangspunt. Sy werk kan 'n

WAAR FUGARD SY karakters laat praat en praat en praat, kan Slab se karakters skaars 'n woord uiter. Fugard gee vir ons diepsinnigheid; Slab gee vir ons banaliteit wat baie nader aan die werklikheid is en beter vermaak. (Dis interessant dat Fugard se *Playground* en Slab se *Mooi Street Moves* die twee stukke is wat die organisateurs van die Munchen-teaterfees op hul kortlys gehad het en dat hulle *Mooi Street* gekies het.)

Die karakters in *Mooi Street Moves* word verken deur middel van hul onvermoë om oor die kultuurgrens te kommunikeer, om enigsins hulself te artikuleer.

Elke dan en wan slaan 'n karikatuuragtigheid deur - dan weet 'n mens, Slab wil ons laat lag en hy weet 'n ou diché sal die ding doen. Jy neem hom nie kwalik terwyl jy jou in die teater geniet nie, maar as jy jou ernstige resensente-hoed moet opsit, moet

jy hom seker oor die vingers raps.

Le Maitre se Henry is 'n verdwaalde wit kind wat waarskynlik nooit voorheen 'n wolkekrabber gesien het nie. Sy liggaams-en gebaretaal vertel alles van sy ongemak en vrees jeens die swart man wat hom onder sy vlerk neem. Wanneer dit by sy aksent kom, is hy nogal wankelrig. Akteurs sukkel altyd met nog-vis-nog-vlees-karakters wat met geaffekteerde (nie-outentieke) boere-aksente praat wanneer hulle eintlik Engelssprekend is. Is daar geen Suid-Afrikaners wat 'n streek-aksent kan baasraak nie?

Hoewel 'n mens ook wonder hoeveel cool dudes selfs in die privaatheid van hul eie huise soos cool dudes optree, kom Sebogodi se karakter heeltemal geïntegreerd voor. Dit is bemoedigend om te sien hoe dié akteur 'n rol hanteer wat sy potensiaal begin benut.

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Seputla Dan Sebogodi en Martin le Maitre

mens nie absurd noem nie, maar daar is absurde oomblikke in *Mooi Street Moves*. Slab is eintlik 'n humanis wat skynbaar glo die mens is wesenlik goed en betroubaar (oftewel die karakters wat hy skep) en word deur omstandighede gedwing tot desperate dae. Slab hou ook van didaktiek met 'n tranetrekkerige einde - met *Saturday Night at the Palace* en *The Return of Elvis Dupisante* wil hy ons tot insig help om meer deemis te hê met ons medemens.

En hy doen dit nie op 'n serebrale vlak soos Athol Fugard nie. Ondanks 'n interne logika wat die verhaal en die karakters dryf, funksioneer sy werk op 'n subtiele, meer emosionele vlak.

Sy boustene is altyd stewige karakters en die wrywing tussen hulle verskaf die drama. Henry (Martin le Maitre), 'n plaasjapie van Richardsbaai, daag by Stix (Seputla Sebogodi), 'n cool dude van die nuwe Hillbrow, se woonstel op.



Adele Blank en
Christopher Kindo

vonke spat

Die Free Flight dansgeselskap se jongste drie werke is nou in die Markteater te sien. **CHARL BLIGNAUT** is bly hy het deur die angs gesit om by die lig uit te kom

ADELE BLANK se Free Flight dansgeselskap is terug op die verhoog en is steeds die dansgemeenskap se alternatiewe hoop - 'n professionele, nie-rassige, eietydse geselskap wat nuwe werke skep en bestaan uit talentvolle dansers wat ook interessante performers is. Hul huidige vertoning bestaan uit drie stukke: *Siesta* (choreografie deur Adele Blank), *Ukukhala* (choreografie deur Christopher Kindo) en *More Body & Soul* (choreografie deur Blank en Kindo).

Al wat my bybly van die eerste twee werke is 'n wasige blou en amber beligte mengsel angs, gebroke harte en vroue wat op die grond lê en skreeu. *Siesta* (musiek van Miles Davis) met sy Spaanse-tragiese geur ly veral aan die oordrewe gebruik van atmosfeer en beligting pleks van goeie nuwe bewegings. *Ukukhala* (Crying) word gered deur 'n fisieke aanslag in die choreografie en die uniekheid van die Chileaanse danstradisie.

MORE BODY & SOUL is heeltemal 'n ander storie. Dis 'n lighartige viering van dansstyle en 'n bewys van hoë energie, besieling en 'n bietjie funk 'n klomp verskillende benaderings bymekaar kan bring. Van angle grindings se vonke en industriële aanslae tot ballet tot hip hop. Dit is op sigself 'n prestasie om die skieofoniese klanke van Art of Noise so te laat lewe. *More Body & Soul* oortref enige tyd- of plek-gebonde benadering en is 'n yeehl ervaring waarvan ons beslis meer wou sien.

this one's for the voyeurs

Francis Ford Coppola looms large on our movie-going horizon.

Hearts of Darkness:

A Filmmaker's Apocalypse,

the documentary his wife made
about the making of

Apocalypse Now, opens



Coppola and son

next week in Ster-Kinekor theatres. Perhaps the best Coppola film is
the one in which he stars, ventures **ANDREA VINASSA**

IF YOU THOUGHT Francis Ford Coppola's films were over-the-top, much too purple and intellectually obtuse, you ain't seen his life.

His wife, Eleanor Coppola, gives her husband's dirty laundry a good airing in this utterly riveting documentary which surpasses most of his own films in entertainment value and human drama. If it is true that Coppola committed some or other infidelity on the set, *Hearts of Darkness* is an appropriate revenge.

Coppola is the Corleone, the Kurtz, the Dracula in his own life story. Often accused of megalomania on his sets, he has, in his obsessive genius and self-destructive zeal, been compared to Erich von Stroheim or Orson Welles. Of the movie brats who graduated from the film schools of UCLA and NYU, Coppola took more risks, made more mistakes... and had more artistic vision in his little finger...

Coppola was attracted to the horror from the beginning. Despite operatic flourishes like severed horses' heads in the bed, decapitated oxen, brains blasted all over the fettucine, cross-cutting between religious rituals and killings, he somehow never managed to quite pull off the prom-



ised masterpiece. Coppola came very close with *The Godfather* saga, but Martin Scorsese has cornered the market in Mafia movies. Coppola's modest films, *Rumble Fish*, *The Outsiders* and *This One's from the Heart* were always more appealing than his grandiose attempts at glorifying the Italian-American experience.

Coppola sure as hell expended enough blood, sweat and tears for three masterpieces on *Apocalypse Now*, which, significantly, was respectfully received by critics and won Oscars for Cinematography (no doubt, the pasta flown in from Italy for Vittorio Storaro did the trick) and Sound. Graham Fuller, writing for *The Movie* magazine, was hooked on the film when he first saw it: "*Apocalypse Now* is a film to despair at. It is a film about going beyond the limits, and its prevailing message is its title, or as Jim Morrison, the lead singer of The Doors, intones over the first hallucinatory images of choppers ghosting into view on the edge of the blazing jungle: This is the end..."

IF HOLLYWOOD HAD the guts and the foresight to give the green light to John Milius's war drama, *Apocalypse Now* would

have been the first Vietnam saga to hit America's screens. Instead films like *Coming Home* crept up on the subject, easing the American public into the era of the Oh-no-not-another-Vietnam-film.

Milius finished the script for *Apocalypse Now* in six weeks, but that's about the fastest stretch of an epic that took 12 years to get off the ground, four of those actually in production.

Apocalypse Now could have been the most powerful indictment of American imperialism ever to come out of Hollywood, but Coppola created a horror which was so transgressive, so sensual, so seductive as to undermine its effect. All one remembers is... the sweet smell of napalm and the awesome sequence of the armada of choppers gliding silently (to Wagner) through the breaking dawn.

The Making of Apocalypse Now is better, because the dialogue is more intelligent.

IT ALL STARTED in 1963 when Coppola married his assistant art director on his first film, *Dementia 13*, a horror film shot in three days on location in Ireland.

Apocalypse Now was a film that George Lucas, Coppola's assistant, was going to make. With Milius he had been kicking around some of the wild tales of insanity and mayhem emerging from Vietnam, of the sort chronicled by journalists like Michael (Despatches) Herr who wrote the voice-over commentary. Coppola's contribution was suggesting that they adapt to a Nam context Joseph Conrad's 1902 novel, *Heart of Darkness*, about a white hunter who goes off his head in the Belgian Congo.

It eventually became a movie legend to rival *Heaven's Gate* and *Fitzcarraldo*. Like *Fitzcarraldo*'s director, Werner Herzog, Coppola consciously walked into a possible disaster area. Despite the war raging in the Philippines, the director hauled his crew and his teenage children into a jungle known for its typhoons and its Hurricane Olga. True to form, the rains washed away his sets and killed 140 people. "It struck me like a diamond bullet in my head that I wasn't making the film, the jungle was," was Coppola's road-to-Damascus statement about this incident. At least, when two people were killed on the set of *Fitzcarraldo*, Herzog concluded (in *Burden of Dreams*) that making films was immoral.

THE HUMANS IN *Apocalypse Now* were none too helpful either. The film derives its humour from Coppola's dealings with his stars. One of them, Harvey Keitel, was replaced a few weeks into shooting, Marlon Brando wanted to spend time with his kids (obviously, he didn't spend enough time), Dennis Hopper forgot how to learn lines (the last time he did it was for *Easy Rider* in 1969) and the studio was jumpy. Brando and Hopper come across as complete halfwits - the kind of actors no sane director hires. Coppola hired them because he wasn't sane. Or so his wife believed.

And who would be if the Phillipine

government kept repossessing their helicopters to fight insurgents just as you had set up the crucial helicopter shot for the umpteenth time?

Eleanor gives us the full catastrophe: she spares no-one, especially not her husband, whom she suspected of a dalliance with another woman. She made her accusations on a telex with copies all round and now the film is doing great business on the circuit.

Years later the still-married Coppola said to Interview editor Graham Fuller: "You know, I never particularly wanted all that to air. But I knew that there was an extraordinary record of the film, which I had in fact commissioned, and that my wife had photographed it very well. When I was told that it was going to become a documentary, I thought it would be shown once or twice on television, and I took the position I wasn't going to censor it."

It's not certain whether Martin Sheen

feels the same. The most disturbing scene of all was the behind-the-scenes account of Sheen's eerie mirror boxing scene which was shot on the actor's thirty sixth birthday. Coppola had prepared him by keeping him drunk and confined in a room for two days. Sheen had been taking martial arts lessons from an instructor who advised him to practise in front of a mirror. Coppola set two cameras running and let him go. He shouted "cut" when Sheen hurt himself in accidentally breaking the mirror, but they kept filming. This one's for the voyeurs.

Sheen was temporarily separated from his wife and began a bout of heavy drinking. Three quarters through filming he suffered a heart attack, but was back at work after seven weeks.

Then there was Marlon Brando who had eaten too much during the summer vac with his kids. In the month he was there, he couldn't get together much more



Martin Sheen

than mumbling about the role. Coppola filmed him anyway.

Mrs Coppola is merciless in exposing her husband's foibles and insecurities. She emerges a shrewd psychoanalyst, ripping into his moments of pomposity and pretension, but still portraying him as vulnerable and foolish.

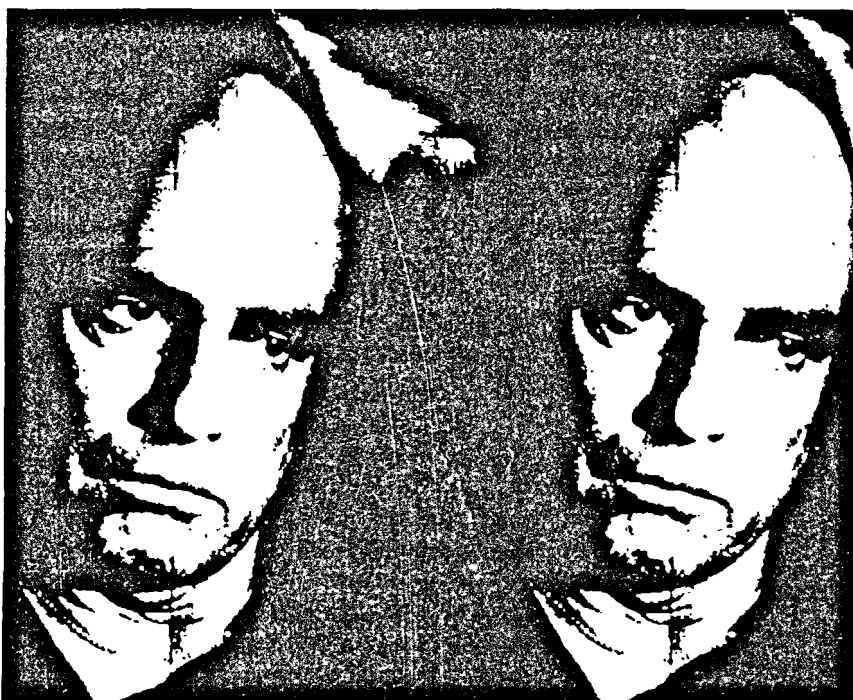
WAS IT ALL WORTH IT? A cult following says, yes. Critics, well, they're not sure. Says *Time Out's* Chris Auty: "Film-as-opera, as spectacular as its plot is simplistic: Vietnam in mid-war, and a dazed American captain is sent up a long river to assassinate renegade colonel who is waging a brutal, unsanctioned war in Cambodia. Burdened by excessive respect for its source, this is a film of great effects (a flaming bridge, Wagnerian air strikes) and a considerable pretension (quotes from TS Eliot!?). The casting of Brando is perhaps the acid-test: brilliant as movie-making, but it turns Vietnam into a vast trip, into a War of the Imagination."

Says *Time's* Frank Rice: "While much of the footage is breathtaking, *Apocalypse Now* is emotionally obtuse and intellectually empty. It is not so much an epic account of a gruelling war as an incongruous, extravagant monument to artistic self-defeat."

What does Coppola think today?

"A lot of [*Hearts of Darkness*] exists because I had come home from work on *Apocalypse* and gone to my wife and said: 'I hate this movie; I wish I was done with it. It's going to be the worst movie'. Everybody does that all the time, hoping your wife will say 'It's going to be OK'. The difference was that Eleanor was recording it. But it is an interesting record of the self-doubt that a person making a film or any work of art goes through. Then it got shown and it kept getting shown, and then it got released. So it's a little embarrassing, and I would rather that it had been shown a few times and that was the end of it. But I was happy that it brought my wife's ability to the fore - and now she's won an Emmy."

The fact remains that *Hearts of Darkness* might well be Coppola's best work.



Marlon Brando

'I love the smell of
napalm
in the morning.
It smells like...
victory.'

- COLONEL KILGORE

onafhanklike teaters

Grid of theater listings for Johannesburg (JHB) including venues like Village Walk, Bedfordview, and various plays like 'Storyville', 'Midnight Sting', 'The Bodyguard', etc.

JOHANNESBURG

SEVEN ARTS - Grantlaan, Norwood. (011) 483-1680
The Playboys
Tye: 12, 2, 6, 8; Vr-Sa: 12, 2, 6, 8, 10

KAAPSTAD

DIE LABIA. Oranjestraat 68, Kaapstad. (021) 24-5927.
My Own Private Idaho, Valmont, Leaving Normal, Naked Tango, Rosencrantz & Guildenstern, La Discrete, Windprints, Europa Europa, My Father's Glory, My Mother's Castle, Monty Python's Life of Brian.

DIE BAXTER.

Eating, Colonel Redl, Company of Strangers, Unforgiven, Dark Eyes, The Babe, Ruch, La Lectrice, Double Life of Veronique, The Music Teacher.

ster - kinekor / kaapstad

Grid of theater listings for Golden Acre I-3, Cavenish Square I-8, Parow I-2, and other venues with play titles and showtimes.

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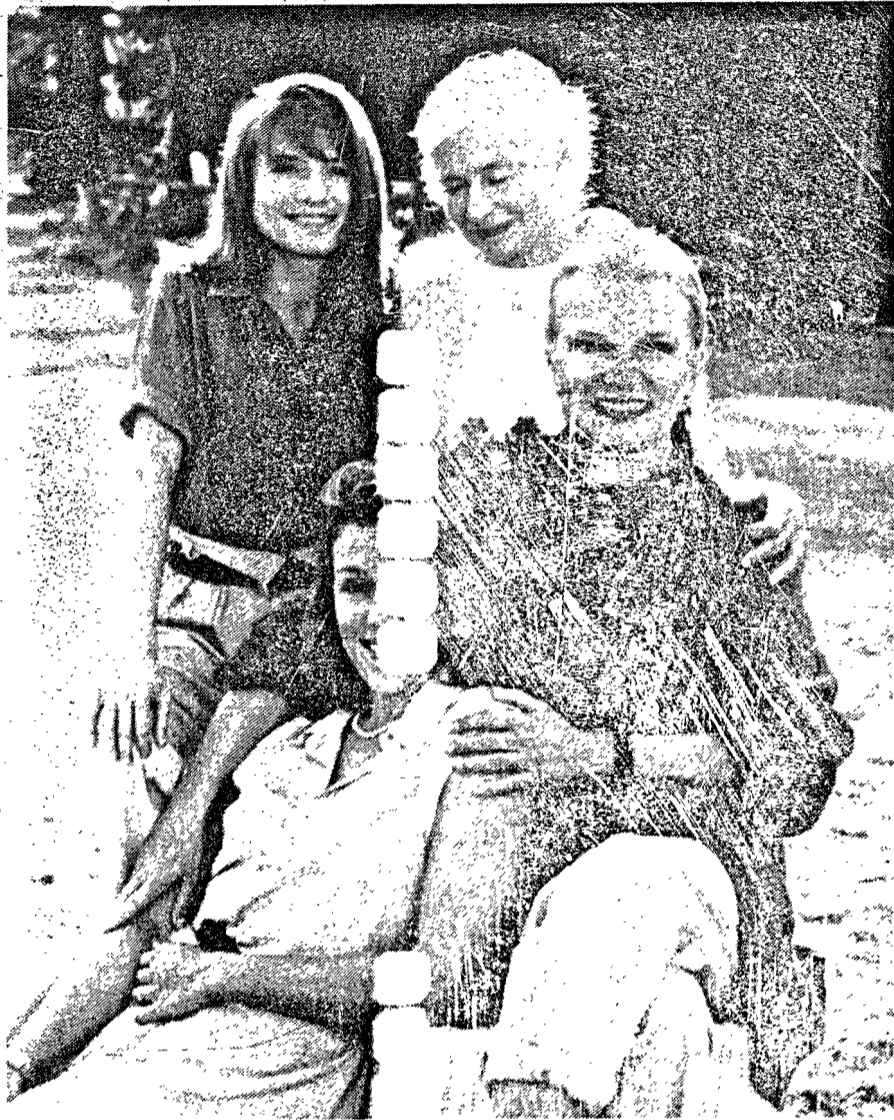
Keanu Reeves is to sien in My Own Private Idaho by die Baxter

nu metro - kaapstad

Grid of theater listings for Cape Town (Kaapstad) including venues like The Atrium, Waterfront, and various plays like 'Midnight Sting', 'Only You', 'The Bodyguard', etc.

vrekeuse films

ROLPRENTE SONDER STERRE IS NOG NIE BEOORDEEL NIE; HIERDIE IS NIE 'N VERGELYKENDE SKAAL NIE; DIT IS ONMOONTLIK OM ROLPRENTE IN VERSKILLENDE GENRES MET MEKAAR TE VERGELYK



Holly Hunter, Herta Ware, Frances McDormand and Gena Rowlands in Crazy in Love

**** CRAZY IN LOVE

Crazy in Love is a silly title for a film with rather weighty things to say about family dynamics and marital trust. The title should read something like Love Makes You Crazy. Not that Martha Coolidge's latest film is in any way unambitious. It has the appearance of a conventional and traditional film about four women who live more or less alone on an island off the coast of Seattle.

Crazy in Love comes when America is scrambling to redefine that all American institution: the family. Since families headed by single women have become a serious economic problem for the guys doling out welfare support, "family values" are high on the New Right's rehabilitation schedule. Restoring the two parent (one male, one female) nuclear unit to its former stability seems imperative to their moral agenda. They have turned the problem of fatherless families into a question of morality. For the women trying to bring up children and juggle several jobs, the problem is entirely practical and has nothing to do with morality. Crazy in Love is a distinctly middle-class film. Money and keeping a roof over their heads is not the object for grandmother Pem (Herta Ware), her daughter, Honora (Gena Rowlands), and her daughters, Georgie Symonds (Holly Hunter) and Clare (Frances McDormand). One the surface they have perfect lives - they live on a magnificent island, catch planes to the mainland when they need to see the real world, but each of them have been left emotionally bereft.

The central character is Georgie who is plagued by an irrational fear that her husband will commit adultery. Her fears seem irrational until the family history slowly and subtly unfolds in the normal course of life on the island.

Martha Coolidge, with this film which is not afraid to wear its heart on its sleeve, tells us that maybe the nuclear family was not so healthy at all. Her previous film similarly dissected the delicate inner workings of the traditional family to expose matters which seem irrelevant in the grand scheme of things.

Since Coolidge's impressive debut, Valley Girls, the director has come to specialise in films about love, senility, sex, women's health, infidelity and loneliness. Often the stuff of daytime soap operas, these themes are presented without the pushiness one has come to expect from the proponents of so-called feminism. Coolidge has made it her business to create strong character parts for actresses.

Crazy in Love gleams its strength and emotional centre from the performances of the four women who play the pillars of the matriarchy. It is gratifying to see the magnificent Gena Rowlands (wife of John Cassavetes and star of films like Tempest, Woody Allen's Another Woman and A Woman Under the Influence) on screen again. ANDREA VINASSA

**** VOORTREFLIK
**** STERK AANBEVEEL
*** SIEN GERUS
** SO-SO
* VERMY AS JY NUGTER IS

** OF MICE AND MEN

Exactly. The men who made this film about America's macho past are mice indeed. Certainly in the filmmaking stakes. Gary Sinise, the young (young in every way) actor should have looked to great directors like John Ford who had a superb feel for landscape. Sinise might be able to act - he has been playing the lead in the stage play in Chicago for years - but he displays very little vision as a filmmaker. There is only one reason to see the film - John Malkovich, who is always fascinating even if you hate his every Method move. Unfortunately the fact that he is a midget and not a huge lumbering man is all too evident... the padding in his shirt is obvious and while the other farm workers have their sleeves rolled up in the stifling heat, Malkovich has his shirt buttoned to his throat. Do these guys take us for idiots? AV

SNIPER

Dis 'n prent oor macho-mans in Panama. Twee Amerikaanse soldate, gespeel deur Tom Berenger en Billy Zane, word uitgestuur op 'n suicide mission. Maar... die vyand is nie daar buite nie. Dis eintlik die verhaal van die verhouding tussen twee mense wat mekaar op elke vlak wantrou. Die vervaardiger, Mark Johnson, het prente soos Bugey, Rain Man, Good Morning Vietnam en Diner gemaak, so 'n mens moet hom seker vertrou.

ONLY YOU

The search for the perfect mate has preoccupied mankind (especially opportunistic filmmakers) since he crawled from the primordial soup millenia ago. Arguably, he has not progressed much in his methods. With Andrew McCarthy. Directed by Betty Thomas.

*** KAFKA

Soderbergh se "fiktiewe meditasie op die temas wat Franz Kafka in sy skryfwerk ondersoek het" is 'n imposante stuk filmwerk, maar is nie waffers oorspronklik nie. Trouens, Kafka is 'n doelbewuste sameffansing van ekspressionistiese Duitse prente, noir-rillers en ou Hitchcock idees wat hulle oorsprong het in North by Northwest en The Lady Vanishes. Die jong Amerikaanse regisseur hou sy lyf lekker Europees en skep, met die hulp van briljante kunstregisseurs, 'n duistere onderwêreld vol outoritêre kantoorpolisiesmanne en staatsonderdrukkers. Dit is die soort wêreld wat Woody Allen in Shadows and Fog opgestuur het. Die eeu-oue twis tussen die individu en die staat, tussen die private en die publieke sfeer, word met 'n makabere en ironiese opgetoënheid uitgebeeld. Soderbergh spaar sy gehoor geen vreedsaardigheid nie, maar hy is geen wreedelike regisseur nie - die humor fladder onder elke donker toneel. Die banaliteit van boosaardigheid bied die regisseur en sy span met onberispelike eernaak aan. Terry Gilliam se Brazil mag oorspronklikker gewees het, maar Soderbergh's 'n het meer styl. ANDREA VINASSA

*** DRACULA

The costumes are much more lively than the actors inside them. PAT DOWELL (IN THESE TIMES)

* STORYVILLE

More sex, lies and videotape - James Spader is entangled in enough confusing subplots to service a dozen political thrillers. Concocted by the other half of Twin Peaks, Mark Frost, Storyville transports us to the New Orleans natives of the city never recognise - the city where, on each street corner, someone is biting off a chicken's head. Part court-

room drama, part murder mystery, part revisionist history tale, the film has some spectacularly awful death scenes and totally implausible twists. RANDY LE ROUX

**** GAS FOOD LODGING

Sam Shepard for girls. Set in a God forsaken hole in the New Mexico desert, this working-class fairytale fashioned from life's emotional bare essentials, is more like a series of heartfelt moments than a whole film. While the feminists would have us believe that women don't need men to make their lives complete, director-screenwriter Allison Anders tells us that men and women can't do without each other - especially in the 90s. Ostensibly without much "substance", the director and her actors manage to generate an emotional charge of remarkable intensity. Filmmaking and camerawork is workaday, but performances resonate far beyond the narrow confines of the script and location. AV

*** THE PLAYBOYS

The wages of sin is death, declareth a roadside sign, just in case we didn't know we were in the Oirish heartland where the peasants are noble and social mores pre-historic. Grinding poverty and intimations of IRA violence are the stock in trade of Irish filmmaking, but this story of unrequited love is presented with enough subtlety and insight that its predictability is no problem. Robyn Wright as the feisty Tara, Aidan Quinn as the playboyish actor who steals her heart are superb. Albert Finney as the whiskey-soaked policeman dangerously obsessed with Tara, gives a tour de force performance. AV

**** DO THE RIGHT THING

Without doubt Spike Lee's best and most (only) coherent film. Set in the mixed Bedford-Stuyvesant district where the hottest summer in years fuels the fire of racial bigotry between Italian Americans and African Americans. Lee himself plays Mookie, a surly pizza delivery man who has a love-hate relationship with his employer Sal (Danny Aiello), the owner of the pizza joint. He also has a love-hate relationship with the mother of his child. Those who would call Lee a bigot and a sexist need only to cast their minds back to the recent racial conflict between African Americans and Hassidic Jews in New York: the director is ultra-perceptive and remarkably incisive in his observations of the nasty side of human nature. AV

** PRELUDE TO A KISS

The word that comes to mind is... silly. Meg Ryan and Alec Baldwin find true love, get married and then the trouble starts. Meg wants to skip the hard parts, Alec thinks she's the cutest thing on earth. Finally she realises that she wants to be with him. Lighthearted, with some DIY marriage therapy thrown in. AV

*** THE LOVER

Jean-Jacques Annaud konsentreer te intens op die skets van mooi prentjies - en dit doen hy goed: soet sekstonele en visueel aangrypende sonsondergange - wel, dis net te pragtig vir woorde. Die onderliggende wanhoop is net te subtiel - daar word nie genoeg gewys om die film werklik substansie te gee nie. CHRISTI VAN DER WESTHUIZEN

MIDNIGHT STING

Met die immer opwindende James Woods en die kragdadige Louis Gossett jr.

* MAN TROUBLE

Harry Bliss is the owner of a guard dog agency with an uncertain future and Joan Spruance a choral singer who puts her life in his hands after a few mysterious events threaten her safety... not quite The Bodyguard you might say. Stay away. AV