

FUub

Â¥ INS PRINT

â\200\224 Â£Y 75

| [Ss gwoyf
ame ee Smee aN Im Â©) IR Tos Mi

JUNE_- AUGUST _1987

â\200\230a>

2

MAIC LownyBery
Bor hy
Fiesy VES R

VIEWPOINT,

Little things, small seemingly insignificant things, this is what we want to make an appeal for. Not for use at FUBA but for the starting of something real big and important in the lives of the people. A museum. We think it is time the township people thought of time - time past and time to come.

How many urban children know the looks of a well-curved calabash? Just what ss | did our forebears use to plough their fields? Where does one see the original Ndebele apron for the newly-wedded bride? Dancers of old had colourful costumes, where can today's child see these?

Perhaps some people are content that universities and the state in this country are the only keepers of our heritage. As the original inhabitants of the continent where is our sense of pride that we seem to want to wait for others to think and do for us?

A museum shows off anything that has to do with the past of a people. A museum is a living history of a people; it is the spirit that shows off their resilience. Humbly then we want everyone, yes, everyone to look

in their kitchens, bedrooms, living rooms and garages for those little items that can contribute to define the people of this continent. Please. pass. on that item to FUBA. We wouldn't mind {f another agency is elected for the job. We are tired waiting, we are tired of moaning. Something; must be done now!

Obviously, FUBA is not going to wait for people to come to it, it will make the necessary research. Nor are we going to look at the colour of the donor's skin. At this stage we do not have an acquisitions fund but we'll rely on the large-heartedness of everyone. Please make a move!

eo

ART AS AN INVESTMENT.

Black people who have money may not be aware that the world over money is being converted into art simply because art rarely goes down in value

whereas money often does. A classic example is our South African Rand!

The FUBA gallery offers works of art to interested persons of any colour on a lay-bye basis. We think R25 to R50 a month can lead to anyone becoming an art collector.

Art works on the wall or wrapped away somewhere can be a source of endless pleasure. To look at a work of art stimulates the mind and enriches the

viewer instantly. Days later the work can still be a mind easerh

Call at. the FUBA gallery at any time and browse over the genius of creativity.

Send

LINO PRINT

THE DUSTBIN BABY

Call me Mr Nobody's son.
For I do not know who my parents are
Neither, do I know where they live

You who goes to town at night,
You'll see me wandering about.

You who goes to work in the early hours of the morning.
There am I, sleeping in the dustbin

After being intoxicated sniffing glue.

When the town gets busy people
walking up and down, I get up

Only to see if there are any cars to wash

Or just any other dirty jobs to do

For I depend on that little I get for a living
That's me, the dustbin baby.

12 Noon mh-h-h-, the air is filled with smells
of stews and good foods that leave my mouth
watering.

Dear God! It is now 2 p.m. and I haven't eaten
I'd better go and check my dustbins

Cause I am a dustbin baby

I have to eat after everyone else has finished
I eat the left-overs

So nevermind when you see me dirty,
or wearing the same clothes everyday - cause I
have no place to go! No parents to take care
of me - No One! I am a dustbin babe.
Sinah Molefi

A MUSICIAN IN A STRUGGLING SOCIETY (Mokale Koapeng)

I always like to draw a distinction between a musician and a performer. Superficially the two words seem to carry the same meaning. The difference becomes evident when one starts pondering over the role of a musician in

a particular society. The common ground for the two stage appearance or loosely entertainment.

A musician should go beyond entertainment. He must serve as a pointer

and a conscience of a society. He should deliver a message of hope to

a helpless society. He has a burning desire to communicate urgent messages relating to his situation. It is imperative for a musician to serve as a reflexion of social reality and a revealer of the truth.

The abovementioned does not take up an utopian approach in outlining the role of a musician. In order to prove the practicality of this approach, one is obliged to refer to the exiled musicians, who are serving as ambassadors of a struggling society. Mirriam Makeba's hit of the seventy's is still ringing in my head. She served as a pointer and a prophetess.

She appealed to the beloved leaders of this lovely country not to divide the black man, but to unify him. The song is "Unify us, don't divide us."

Let us divert our attention to my opinion of a performer. The intention of this explanation is not to hurt or mock anyone. It is intended to serve as a conscience revitalisor to the student of the arts. It tries to instil

an artistic or aesthetic responsibility to the student.

A performer restricts him/herself to entertainment. Even the type of entertainment provided is more egocentric and not sociocentric. His/her approach to the music is more commercial. Some recording personalities have coined

a term 'sell'. "Does your music sell?" They do not ask "does your music offer hope?"

These personalities, through the love of money, have established a 'sandy' and shaky mainstream. Anyone who wants to get rich quickly through music should just fall into the main stream. Unfortunately scores of our local 'superstars' fall victim of this virus. They tend to be so defenceless both musically and ideologically. They are 'weak', powerless and dying

heroes to the young and aspirant youth.

Performers in most cases consciously or unconsciously shun the transformation aspect of social responsibility. They do not act as vehicles for social change. They do not lead the society to a better future. Their failure

in transforming the society might be attributed to a badly established

sense of past and an impoverished background.

I personally think that besides one's background one need not lose sight of responsibility. All the students of art should start now and not when they finish their studies to care for the society. They need

to choose whether they want to be musicians or just another performer.

VISION

An artist is at work. He could be a dancer, painter, writer musician or aceon - If no vision stimulates his work, his work can never achieve anything less than the best. Without a vision, none of the equipments and facilities we have around us as artists - musical instruments, museums and even theatres would ever have been in existence. It takes a vision to be a good pianist or a beautiful sculptor and even a good actor. One of the reasons that FUBA is in existence today - someone had a vision, and we as teachers in the drama department at FUBA are here to fulfill part of that vision, and in our own way have visions of our own to fulfill - to give shape to what ' already exists and to give direction to the talent that our students come with. x

The student who comes to FUBA to study drama has a vision in his heart - to become an actor. He probably has an idea of what it takes to become a good actor. He probably has a model of good actors and has seen them at one or another: performance. But it takes more than an idea to become a good actor. It takes an awareness and a consciousness of the world around us, of people, circumstances, happenings, everything. It also takes a mind that perceives all that is happening around it and reducing it to expressions that can be meaningful even to the most simple mind. This awareness and perceptive mind should make part of the vision of the actor - to communicate. As a teacher, I have come to realise the need to develop a student's ability in whole, as a complete human being and in relation to other people and society. Drama involves a study of people. A painter may haveâ\200\231 visions of colours, images, shapes and sizes, but an actor needs to be even aware of action, movement, sounds, feelings, thoughts, expressions - not only an aspect of life, but living as a whole. The art of acting then becomes, as John Kani puts it, "taking complex situations and simplifying them." . In a workshop that he conducted with FUBA drama students, John Kani also pointed out that it takes a lot of dedication, responsibility, committment and respect for acting, for anyone to make it as an actor. - Acting is not just something one can take as a pastime and, without a vision an actor can never have the dedication, responsibility, committment and respect for acting as an art form.

We as drama teachers need to recognise the deprivation that any drama student has gone through in his social background. There is not only a need to

look at what we have gone through, but where we are going as a people. We
have talented students coming to FUBA to study drama. It is our responsibility.
as teachers to bring an awareness to the student to learn even theories j
and practices that have made great actors, who had great visions, to be
te ps

|

LINO PRINT . East YEAR.

TT TEMAS MOLELEKWwA

Fel Rind 5

Ne

SECOND YEAR

0 SI IN! we 4

a Aris or

â\200\230eae a

{oy

pasty?

great at all. It is our responsibility as teachers, to make our students look above all circumstances triumphantly and emerge out of FUBA with great , visions, so that they can go out into the world equipped enough to influence and improve the state of the arts in this country.

Being deprived has also left another mark @n us as a people - that of having a misty identity. I do not believe that we should ignore the influence

of the arts from America, England or West Africa, but I am looking forward

to the day when we at FUBA will produce plays written and directed by students - plays that will be relevant to the work that we do.

I admire the work that is being done by art institutions like Funda Centre who have to a large extent established an identity of their own in their work. Obviously there is always room for improvement, there cannot be

cut and dry ways of doing things, but having a vision and aiming at some

specific objective is so much more important than doing art for arts sake.

As a people we cannot be stagnant, we always have to move a step ahead. My coming to FUBA is a step ahead for me. From the routine of standing in front of a class teaching English to being in a creative environment has opened new ideas and visions for me. I think, dream and visualize what I can achieve all the time. Everytime something we do doesn't work out, there is always a better way of doing it. I believe that God, who has given us a mind to think and create, always putting into better shape the circumstances in our area of life and work, has given us, as artists even a greater creative power to change and improve the state of the arts

under the present circumstances.

FUBA is a growing arts institution. As teachers we learn by trial and error. We stumble and fall. We make and correct our mistakes. There

is no need to be complacent and say "I know what I know." Instead there is a whole new world out there to be discovered, shaped structured and coloured in movement and style and everything available to us as artists and finally say - this is what I'm about. As teachers we are constantly dealing with the self, and this self is always recreated into doing things better all the time, into being the "better" self. I believe the only way to achieve the better self is by loving the art we have chosen to teach - drama. Without love, there cannot be any improvement, no "better" self. And the better self always comes with vision, always asking the question "where am I going?"

Dirontsho Mtwā.

~

â\200\234

ae

NOTES

PROUD ACHIEVEMENT

FUBA fine arts students have taken a leap forward. Johannes Pokela, Leonard Mkabela, Naphtali Ntabanyane and FUBA graduand Jacob Molefe have had their works bought by the city galleries of Manchester and Leeds. Congratulations chaps! â\200\230

PARIS REUNION

' Met in Paris recently FUBA drama student Arms Seutloadi and fine arts student Samuel Matiloane. Music student Eric Rapodile was out in Bordeaux. Message from them was to tell students at home that overseas stay is not heavenly.

â\200\235 THIS YEAR'S BURSARIES

A number of people and Trusts contribute to the FUBA Bursary Fund. Thanks! The French and the German embassies have each guaranteed no less than

R20 000,00 to FUBA students for this year. As a result most students are likely to have their fees slashed by as much as 50%. We want to thank ~ the French and the Germans for this gesture. FUBA needs all the encouragement it can get to carry through its pioneering work.

DIFFERENTIATION IN FEES

â\200\231

As from next year, fees for academic tuition will be more than those for non-academic. The matric course will be R800 per year, the non-academic R700. As always we hope to subsidise fees for the needy. Most of our students come from that group. We appeal to parents that can afford to help us help others. : :

At this stage we cannot guarantee to provide all the books required. We want to make a start, all the same.

CONGRATULATIONS ! iin ee aaa oe ae

Six young men and a young lady were recently feted by Mahlatini. and the

Mahotella Queens when Gallo Africa offered the students a bursary each

worth R600. Audery Seemi, Jerry Aphane, Innocent Mlambo, Sipho Maboea,

Solly Manamela, Joseph Mosheshe and Khotso Khabela will study at FUBA this

year without the usual headache and tension caused by the uncertainty of.

lack of funds.

Thank you Gallo! Good luck students!

(
â\200\230N
ae â\200\224 \\

Y

)

a)

Sy

vay

i / ae
; Ã© ABS : yp GQ

<o4

A
zh
a if : a
He
, e PRX
xy oe 2 UN g
Cie
NS ADE LAY |
WAS |
NOSCARN |
BS (NG

OS

MMos Some Â«

Cy

' MORE LUCKY PEOPLE!

â\200\224â\200\224â\200\224

Johannes Phokela (19) and Jerry Magalefa (21) leave for Germany later this
- ar to take up scholarships to study fine arts at two famous academies â\200\235
4 in that wonderful land of the arts, Germany.

We wish them a fruitful voyage!

. FAREWELL!

Merci Bocco Ms. S. Makalima (BA) (HED) (Univ. of Fort Hare), merci bocca
Mrs N. Sing BA Hons. (Univ. of Durban-Westville) for services rendered
in English and Fine Arts respectively. ;

ACKNOWLEDGEMENTS :

We take this opportunity to thank the trusts, companies and individuals who made contributions to the organisation for the period 16th January to 10th June 1987. We value very much each contribution. Each of them buys a brick for the house. NANGOMSO!

EQUAL OPPORTUNITY FUND R50 000,00

JOHNSON & JOHNSON - R10 000,00

CHAIRMAN'S FUND R10 000,00

INTER CHURCH AID (SACC) R 7 500,00

FIRST NATIONAL BANK R 5 000,00

GALLO AFRICA R 4 200,00

IBM SOUTH AFRICA R 4 000,00

CITIBANK R 3 000,00 ja"

STANDARD BANK R2000,00 JWai

B. E. HERSOV TRUST R 1 500,00 ow

STERNS â\200\234R 1 200,00 Mg

TOYOTA S.A. LTD R 1 000,00 â\200\230 â\200\230

MARGARET BALLINGER ah

WELFARE FUND R 1 000,00 ;

ASINGENI FUND R 900,00 |

WOOLTRU MANAGEMENT SERVICES R 750,00

BUCYRUS (AFRICA) R 600,00

MRS R. RUTSTEIN R 600,00

ACKERMAN TRUST R 500,00

S. AFRICAN ASSOCIATION LTD R 400,00

DR S. SHABANGU R 125,00

CARGO R 100,00

FRENCH BANK OF S.A R 100,00

PUTCO FOUNDATION R 100,00

M.A. VEITCH R 100,00

CARLTON PAPER R 100,00

GARLICK LTD (Cape Town) R 75,00

SPAR GUILD OF S.A. R 25,00

DANNIELLE HAANI R 20,00

1-5 =e) FUBA__ ACADEMY. |

The FUBA Academy is the first institution of its kind in the country run by blacks. We are non-racial. We offer tuition in music, drama, dance and fine arts. We run the only gallery in the country managed by blacks

for the international community.

We are open Monday to Saturday and are situated at 66 Wolhuter Street,

Newtown, Johannesburg.

FEDERATED UNION, OF BLACK, ARTS

88 {

FO: ROLuthrER Â© ANEW TOWN, 3001. PHONE ets

â\200\224â\200\224â\200\224â\200\224â\200\224â\200\224