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SEPTEMBER-OCTOBER 1991. |

THE FAMILY IS GROWING.

The month of August marked the twelfth year in the meat building,  
a good time to reflect on the operations housed in the premises.

The furniture may be falling apart, the blackboards losing their  
blackness and the floor tiles getting worn-out and loosening

but the spirit and the vibes within seem to Surge upwards and  
away. Very few places give the hum and drive as witnessed inside  
this former meat industry headquarters. Okay, occasionally heads  
hang on loose necks because some students can't figure out how  
to pay fees or stomachs are hungry because for some, this is a  
way of life but there's no doubt about the arts feeding the souls  
of many. The family is growing.

This August month was a milestone of no mean description: we celebrated the work of the first graduate of Fuba, Thomas Nkuna, to burst into the big-time art-scene with two public showings. Nkuna was the only black whose work was chosen for an exhibition displayed at the Total Gallery, Braamfontein. Then he made history by being the first student from Fuba to hold a one-man show at the Market Theatre Galleries. He leaves for Paris in December to further his studies in the arts. Bon voyage, Thomas! After a very successful season with Athol Fugard's "My Children, My Afrika!" Fuba drama graduate Rapulana Seiphemo flew out to the University of Texas, U.S. to pursue a degree in drama. A great reception awaited him in the oil state. We know because one of his teachers was in the country to run theatre workshops and did

the tying up of the loose ends. Hail Rapulana!

And there is Johannes Phokela, soft-spoken and dimunitive. He's been in and out of the building since his brief return from London. Johannes has had an extra-ordinary rise in life. Not surprising because he defines the new African and belies some myths. He left the country armed with nothing more than his immense talent and a standard eight education; spent a year at St. Martins Art School, London, stormed into the hearts of art critics who recommended him for degree studies at a London university. He's completed his B.F.A. and returns to London to begin studies at the Royal College of Art for an M.F.A. degree. Fairytale stuff, isn't it? For two years running Joe was awarded the first

prize in a national portrait competition. God bless, Joe!

We remain in this meat building, barely able to pay the rent. This drains our energies but our spirits remain high. The number of Fuba students making their mark in various fields of entertainment grows by the year. We've begun to accept that this hard road has its rewards. We have begun to believe that Fuba students are aware of the great challenge facing black people as a whole: there are many job opportunities in the arts to be lee depp utah ee waulslentecloM anno tao training and study and apprenticeship before anyone of us qualifies. We are on the right track. Watch us arrive one day, coming from the humble beginnings of a meat house!

MATRIC  
FULL-TIME  
PART-TIME

PART-TIME

FULL-TIME

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FULL-TIME

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PART-TIME

FEES FOR 1992.

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FINE ARTS:

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ANSWER TO PROF. VILAKAZI'S ARTICLE WHICH APPEARED IN  
"TRIBUTE MAGAZINE" (APRIL ISSUE)

In my response to Prof. Vilakazi I would like to confine myself to negotiations and the power of the APLA, Azanla and MK forces which when combined can become a formidable force. He seems to undermine the power of these liberation armies hence in favour of negotiations as the last resort. Again Prof is guilty of failing to make a distinction between conventional warfare and guerilla warfare. The ascertainment he makes that the APLA and MK are no match for the power of the state sounds very Naive and shows how out of touch he is with reality.

I am sure the people's liberation armies would engage themselves in guerilla warfare than in conventional warfare. Even the Fadayeen

groups in the middle East powerful as they are wouldn't dare engage themselves in a conventional war with Israel nor would the IRA against

British soldiers, I don't know why should our liberation armies do so.

They must fight the "War of the Flea" as Tabor would say. The war of the Flea is the war of popular resistance that drove the British out of Cyprus and Israel, the French out of Indo-China and Algeria and is now plaguing the US both in South Asia and at home, (Robert Tabor 1970).

The APLA, MK and Azanla forces will have to militate the population as well. Military confrontation with the SADF would be futile for them, it must be a "hit and run tactic" after which guerillas must sink

into the population, that "sea" as Mao-Tsetung calls it in which they swim when they don't have an assurance of winning. I totally agree with Robert Tabor when he says of the guerilla "It is he who begins the

war, and he who decides when and where to strike. His military opponent must wait and while waiting, he must be on guard everywhere". Perhaps the ultra-radicals or revolutionaries as Prof Vilakazi calls them have realized that the struggle must involve mass participation.

In Algeria the guerillas in the mountains, the army of liberation did not defeat the French army militarily, it was the whole population supported by the guerilla army which defeated and destroyed the imperialist enemy as a social force (Adolf Gilly). From this argument

it is apparent that the population holds the key position to guerilla war. The same trend can emerge in S.A. It is true that the powers of

the state can wipe out operations and achieve relative SUCCESS until it is liquidated, Speaking but once the guerillas have taken root to a certain point they can no longer be liquidated.

The APLA, Azanla and MK forces with full support of the population will have to engage themselves in an eternal war against the illegitimate government until victory is won. This government must be forever under siege. This will only be possible if these liberation armies encourage and raise popular opposition to the incumbent regime. The illegitimate government can only be toppled through armed insurrection. Popular insurrections occurred throughout history, some succeeded while others failed but those that failed did so because techniques exploited then

were irrelevant to the historical situation as it existed. Again they must use Carlos Marighella's dictum that the duty of a revolutionary

is to make a revolution. When making a revolution our liberation armies will be supported by the population which must be intent on using different degrees of violence to change the established order. Even Bakunin and his comrades did dream of a -great uprising Of the masses defined as the urban poor in the West and the peasants of the Eastern and Southern Europe

Present staff thinking is that unless enrolment beginning of 1992 tops 50 pupils, serious reconsideration of the project must take place. In addition we believe accepting standard Be students is ill-advised. Consequently while we will admit standards 8 and 9, we wish to warn that the school reserves the right not to accept automatically all persons

otherwise we defeat the purpose of the project.

The matric project has had a positive influence on student outlook showing up the arts beyond the stage and performance -

#### FUBA MUSIC PERFORMANCES :

In mid-August Fuba Voices and Ubuhle beMvelo traditional dancers under Ms.S.Mgcina participated in the Madigrass. The purpose of the festivities-organized by a charity

Organization was to raise funds for abandoned and abused children.

#### ACKNOWLEDGEMENT =:

A special word of thanks to the executors of the ESTATE LATE ANNE-MARIE VON PELSER BERENSBURG for passing on to the school

a collection of magnificent books on art at her behest.

The school: is now the richer with this collection of rare books.

They will enlarge the world of teachers and students. Thanks!

#### SOPHIE MGCINA :

Fuba music director Ms Sophie Mgcina will be Hettinguout of the country. to Holland on October 8. In Holland She CALILIL toe

engaged in workshops to promote Mbaqanga and township jazz

After a fortnight, she will proceed to London for a

Newsatvone Of a documentary film on Streetwise kids.

Bon voyage Sophie !

Johannes Phokela is one of the successful Fuba graduates.

After completing at Fuba in 1986, he left for Britain the following year to study art at St. Martin's School of Art where he distinguished himself. In 1988, he was admitted at the reputable Camberwell College of Art in London. There, he enrolled for B.A.

in Fine Arts despite his educational shortcomings. (Johannes

never went beyond Standard Eight in formal education) .He passed B.A. in record time and is now poised for a Master's Degree at the prestigious Royal College of Art. While on a visit in SuAe recently, Mr M.N. Ndebele spoke to him. :

NDEBELE =: You have been away from SA for a fairly long time. How

does it feel to be back in the â\200\230new SA\* ?

PHOKELA : The impression one gets about SA from the mass media in the United Kingdom is incompatible with the reality that confronted me upon my arrival here recently. Referring to this country as the 'new SA' is downright wishful thinking if not sheer fantasy.

Each time I am in contact with white people here, I realize, I am in one way or another, still reminded of my skin colour. The effects of protracted brainwashing

on this country's population groups, especially whites, is evident in the attitudes. People still believe they are superior or inferior to others, depending on which side

of the Wolourmune they, fall

Hobos and paupers are still mainly blacks. The matchboxes and dusty streets in Soweto are still in contrast to the mansions and freeways in Johannesburg.

The programmes on .TV still remain Eurocentric in content. Also, with violence still rampant, tell me, where is the SO-CGallilecl "mer? SATS Wo Me GA 1S as Ollel as ewe

Apartheid is still alive and kicking.

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NDEBELE : The subject of the 'new SA' is a sensitive one. Before we get heated, let us come to the subject of art which prompted this interview. How do you view the societies

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PHOKELA : There is a marked difference between the two. Like people elsewhere in Europe, the British are extremely art conscious. They have excessive liking for art. Roweheh, arts as jraulmositera religion. They attend exhibitions in large numbers. A large sum of money is poured into abate projects by the state every year.

In contrast with this scenario, the vast majority, denied Opportunities in SA, are further deprived of the enrichment of the mind and soul that art affords to one exposed Comins Lack of the government's commitment EO BAR 1S manifested in the education system which is devoid of Ghearatese

NDEBELE : Are there any similarities between African and European lia ae,

PHOKELA : Yes. Art is basically a spiritual force that unifies the cultures of the world. Like music, art is a universal language. In this respect, it transcends artificial racial barriers. No wonder galleries and museums in Europe store asuperfluity of dazzling works of art extorted from the conquered indigenous people during colonialism and the rape of Africa.

NDEBELE When and how did you develop your interest in art?

PHOKELA

In boyhood I was fascinated by western films. As a rÃ©sult, I used to draw sketches of cowboys and the Red Indians. My mother liked my sketches and she encouraged me by buying me pencils, crayons and water-colours. Alone,

I would spend the whole day at home drawing.

I supplemented my pastime by making toy cars with wires. Since that time, my interest in recreating inanimated objects grew by leaps and bounds.

NDEBELE : Are there any artists from whom you received inspiration ?

PHOKELA : Yes. One is Julian Schabel, an American painter and a neo-expressionist. He derives his paintings from biblical stories. He uses art to explore religious concepts.

One other artist who influenced me is the German painter, Ansel Kiefer. What i find fascinating with him is his use of material such as grass, plastic and garbage. With this,

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he made a collage. He used art to arouse people's awareness about environmental problems.

Which people are you indebted to for having contributed towards the development of your talent ?

Apart from my mother, two people stand out from the rest. They are Durant Sihlali and Sipho Sepamla. Sihlali, himself an artist of repute, went out of his way to groom me. Besides offering me facilities at Fuba, Sepamla supported and encouraged me all the time.

You studied at Fuba for two years. How did you find it there in terms of your aspirations ?

My years at Fuba were inspiring and rewarding. I acquired technical and stylistic discipline which proved invaluable later in London. Fuba also equipped me with skill.

In addition to my talent, I worked hard. As a result, I was given a scholarship to France. But matric was a condition attached to it. So I lost it.

How far did you go with formal education ?

I went to the end of my schooling

Why did you leave schooling ?

I had no choice. Since 1976 the smooth running of schools in Soweto was never possible. The atmosphere at schools = ceased to be conducive to learning. I was among those who got discouraged and left. But my love

for art added to my disillusionment with education that

had no room for the arts.

I was very much at home. I was like a man who after walking a long distance in the desert without water, suddenly comes across an Oasis. { I felt I was free at last from the claws of Bantu Education. Artistic environment at Fuba was inspiring. I worked hard!

it paid because in 1986 I won a scholarship to Britain.  
On leaving Fuba, which place in Britain did you go to ?  
SES) Sipe fae eoraasltoniclor and enrolled at St-.Martin's  
School of Art for a foundation course i.e. a preparatory

course for a degree in art.

Your experience there 2?

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St.Martin's offers courses for students from high school. I was overwhelmed by what I saw there. It was clear to me from the onset that the few people who gain admission there are very lucky. There it seems nothing is out of place. The curriculum is broad and varied allowing one flexibility of choice. The college is

serene and stimulating for creativity.

Professional guest artists came often to motivate us.

There could not have been a better source of inspiration. How long was your stay there ?

Only a year. My work made an impression on the authorities because the following year,I gained admission for a B.A. Degree in Fine Art at Camberwell College in London.

The college is one of the most respected art institutions in Europe. It has a special place in Britain's cultural

history as the oldest art centre in London.

When did you complete there ?

I completed in June this year. I am now setting my eyes on a Master's Degree at the Royal College of Art, also in London. After 60 students were interviewed for

admission, I was among the 20 who qualified.

What is your ambition? How do you see your future ?

As soon as I'm through with my Master's programme, I will come back to SA. I hope by then fundamental and not cosmetic changes will have taken place.I wish to come to a situation where there won't be unnecessary obstacles which might frustrate my efforts to plough back to the township communities my acquired knowledge and rich experience.

The situation in South Africa is fraught with frustrations for black students. My message to them is that they should never give up, never lose hope. : IE 1 Nose

hope where would I be now ? They have a lesson to learn

from my experience.

I wish to remind them of the words of civil rights leader

Dr.Martin Luther King:'fhe darkest hour is before dawn.'

## ANNOUNCING FEES FOR 1992.

At this time of the year, we usually announce the fees of the coming year. We do so this year with a word of comfort to students for the increase of fees is never good news to anyone. Yet it

is unavoidable.

Fees are paid as a token of thanks for services received but today's thank-you has become expensive so much so that many try to avoid saying it. We know of some students who in vain avoid paying their fees least realising that their behaviour puts a heavy burden on others.

We announce the increase on fees because we know this is a sure way of keeping out some talented people. Yet we do not have an alternative: we have to pay teachers, we have to meet our bills.

Perhaps we may be allowed to remind some that sources of funds locally and overseas are like a dying species: the victim of apartheid is definitely an animal of a diminishing value that

few people want to hear about. We never enjoyed the status anyhow because it was imposed on us. The declaration we make of empowerment the pronouncements of self-affirmation are part of our way to say we want to be ourselves, carve our destinies in

our own way. Simply put, institutions such as Fuba need to find the means to stand on their own within their communities and where should one begin to put that into practice if not on the

users of the institution ?

Our fees remain incredibly low because it is part of our mission to spread the skills we offer to as many people as is possible. The school makes it its job to find help from well-wishers to subsidise the underprivileged child: we will continue this service. We are not unmindful of our own shortcomings

in the process of developing our work to a level that can stand the test of any other person in the world. While we do not want to make excuses we want to remind people out there that the

road we have chosen is rough but enjoyable. There are Many stars:

beaconing us on and we mean to reach up there!

ee ee,

Till the Soil

the soil of Africa

is saturated

brimful with the blood  
te SUCKS

the blood of the innocent  
â\200\234Something must be done  
before it is too late  
something must be done  
or else all shall perish  
the grass,the trees .and  
the reeds shall be  
scourged by fire

and the soil will grow  
barren and become a burden  
or it will give birth

to stillborns

and Africa shall mourn  
and moan without end  
like thorns the soil  
will sting the nations  
and give birth to death  
and destruction

AGuecte tid tf

africa must be saved  
tlele them soils!

till the soil

GOenoOe oe Ie  
africa must be saved.

Tau Kgosana Bakwena

A Feather   â\200\224   â\200\230by Bonginkosi.   â\200\230Banda  
3rd Year Drama Student.

A feather rolls,turns and rolls  
then near the kraal

it is glued to a cow dung

only to be blown by

the west wind

Swiftly it rolls and spins  
She Tbs EGASis

stops.

north. <-

south...

to and fro and away  
on grey ashes

on green velds...  
on red grounds...

then vigorously it circles  
away and aloft.  
in a whirlwind.

## NEWS IN BRIEF

### FUBA EVALUATION =:

Thanks to US AID for bringing Donal Leace, the Head of the Drama Department at the DUKE ELLINGTON SCHOOL OF THE ARTS, Washington to do a three-week evaluation of Fuba. The results

will benefit our project tremendously.

The previous major evaluation was done in 1985 by Dr A. Buffkins

financed by the Kennedy Centre in Washington.

### BRUMA LAKE FESTIVITIES:

Fuba Music and Drama students will be performing at cultural festivities which will take place at Bruma Lake, Johannesburg from October 7 to October 27- ;

### WHERE THEY ARE =:

We bumped recently into two stage and recording artists who had their beginnings at Fuba, namely, Benjamin Dube and Pops Mohamed. Benjamin has promised to visit his former school soon and Pops told us of his second album coming out soon. Good luck to

both of them !

### EVENING WEEKDAY CLASSES :

We reckon the time has come to revive evening week-day classes running Monday to Thursday 5.30 to 7pm. But this will depend on

the response received for such classes.

Saturday part-time classes seem totally inadequate to bring about student advancement. Evening classes will be completely independent of Saturday's. It may be possible to combine the

practicals for both evening and Saturday classes.

### MATRIC ROU Ciumes

As part of the development taking place within the school, a review OR aEnesmatistcmpTEoOmect is under way. The fact that candidates have to satisfy more than one examining authority creates problems

for the school, results of the project have not been consistently satisfactory and the upshot is demotivation of students.

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that would destroy the state system and immediately usher in a new age of voluntary co-operation and freedom. In this apocalyptic vision, violence will sweep away the old order like an irresistible flood, leading the common folk, for the first time in control of their own destiny (Rubenstein: 1987: 143)

Prof. Vilakazi must look at Cuba as an example where Fidel and his followers outmanoeuvred . and finally defeated the professional army of Batista, an army trained and assisted by the military mission of the U.S.A. There is no doubt\200\231 .this can happen here. The Cuban example as Guevara believed can be followed elsewhere. Of course there will be some setbacks but APLA, Azanla and MK forces will have to take into ' account the historical situation existent here.

Negotiations mean capitulation on the one hand and on the other hand they mean giving credit to a settler government instead of challenging its legitimacy.

To me negotiations are suicidal. F.W. and his cohorts will be negotiating from the position of power which means that they will be two points ahead of us as we will be negotiating from the position of powerlessness.

Again if one looks at the relationship between the oppressed majority and the oppressors, it. is a master-slave relationship. I have never heard of any slave negotiating with the master throughout the history of mankind. Even the Nat Turners of this world resorted to violence in the end. Why didn't they negotiate for their freedom?

The government has already derailed the talks through its campaign of mass Slaughter and terror. Its petty reforms with repression are meant to cajole us into believing that F.W De Klerk's heart has suddenly changed. i

i am surprised, almost speechless to perceive that intellectuals like Prof. Vilakazi have fallen into the trap of being easily gulled. My last word to Prof. Vilakazi is that maybe it is better for one to sit on top of an "Intellectual Ivory Tower" and distance oneself like an owl instead of being a dove who fears that resorting to violence to attain our noble ends might prove too costly.

Stan Ndongeni.  
WHY WORRY?

There are only two things to worry about  
Either you are well or you are sick.

If you are well, then there is nothing to  
worry about;

BUR Is YOU are SICK, tMGre are cVO Things to  
worry about;

Either you will get well, or you will die.  
If you get well, there is nothing to worry  
about.

If you die, there are only two things to  
worry about;

Either you will go to Heaven or Hell.

If you go to Heaven, there is nothing to worry  
about,

BW WF YOU GO vO Hell, Vowlll be so damm  
busy shaking hands with friends,

You won't have time to worry.

SOR WHY WORRY?

A DEDICATION TO MY TEACHER =:

Having made it my task to look at her closely, I have realized that she is, indeed, an interesting person.

She tackles challenges without wavering. She is famous and admired. She has travelled extensively around the world. Her warmth and charisma turn many women pale with envy. Yet, her humility belies all this.

Being an exceptional person she is, I have often been amazed at her humility and modesty when among the ordinary people.

Why she chose to work at a noisy and bustling institution such as this, blows my mind. The sound of pianos, horns, drums, voices, the hooting passing cars and the never-ending humming of the city is, collectively, enough to send an accomplished and successful musician packing in search of greener pastures.

On the contrary, her inexhaustible energy bursts forth in anything she does all the time. You just marvel at the way

she conducts her music lessons. One moment she is here protesting a wrong key; the next she is there insisting on the correct pronunciation of the lyrics. She bounces with unflagging zest

as she goes through her paces unselfishly, dispensing to students her rich experience and vast knowledge in the music world.

When she clarifies a point, she is convincing. You don't doubt a bit that she knows her stuff. Yet for all her erudition, sophistication and international flair, she is warm, motherly and down to earth.

Getting the best out of every student is second nature to her. With all the patience in the world she moulds many neglected talents from the townships. -

Not long ago the department of music students were asked to sing at a funeral. I was among them. Her humility came out again.

As we sang solemn songs for the mourners her sweet voice blended with ours. From the graveyard she also queued for food with us. I could not believe my eyes when I saw her eating

with her bare hands. Such is her humility. Sometimes I suppress the desire to go to her and simply say

"Thank you for everything you are to us". But when I think of doing so, two questions come to my mind. One is: Will I have the right words to express the gratitude I feel for here. The other as -r- Will she be able to fathom the depth

of my gratitude ?

There are many things in life about which I have doubts.

There are few things I am sure of - Certainly, one of them is one i.e. "She is a star. JENNIFER LOGAN First Year Mustegotudent e



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