

63  
DAYS

TO  
JEWISH  
ACHIEVER  
AWARDS!  
(page 5)

# South african Jewish Report

[www.sajewishreport.co.za](http://www.sajewishreport.co.za)

Photo: Ian Ossendryver



## Thank you my saviour!

*The presence of mind of a Magen Security guard, “reading” the suspicious behaviour of a band of would-be hijackers to a tee, saved the life - or possibly serious injury - of an elderly resident of Elphin Lodge, Helen Sher, recently.*

See story on page 2

### SA Muslims and Jews, meet in Washington to bridge divides

“The greatest challenge we’ve encountered is South Africa,’ said Rabbi Marc Schneier, president of the Foundation for Ethnic Understanding, reflecting on interfaith dialogue between Muslims and Jews.”

6

### DEBBIE GROSS: Child abuse a scourge in the Jewish community

“Today, sexual perversion in the media is infecting society on a minute-to-minute basis... It’s also more widespread because victims of abuse more often than not are likely to become abusers.”

4



### PREPARING FOR 11 DAYS OF AMAZING IN GRAHAMSTOWN

See our pull-out supplement on the National Arts Festival in Grahamstown, the country’s biggest and longest-standing arts festival, taking place for the 39th time, from June 27 - July 7.

I – VIII

### Going, going, gone...!

See our Auction Supplement for lots of valuable insight into auctioning history and the do’s and don’ts of auctioning.

11 – 13

### Attention brides: Send us your beautiful wedding pictures



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Shabbat Times

Parshat Chukat  
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June 15 / 7 Tammuz

17:05	17:57	Johannesburg
17:26	18:21	Cape Town
16:45	17:38	Durban
17:06	17:59	Bloemfontein
16:57	17:52	Port Elizabeth
16:50	17:44	East London

World News in Brief

Stay away from Golan, US Embassy in Israel warns

JERUSALEM - The US Embassy in Tel Aviv has issued a security warning advising US citizens to defer travel to the Golan Heights because of the civil war in Syria.

Dated June 6 but e-mailed on Monday to US citizens in Israel, the advisory was issued due to “fighting between Syrian opposition forces and the Syrian military in the central portion of the Disengagement Zone in the Golan Heights near the Syrian town of Qunaitra.”

“US citizens are advised to defer non-essential travel to and within the Golan Heights,” it said. (JTA)

Real communication

Effective communication is central to human identity and our relationships. Jewish sources even define the human being as a midaber “a speaker”, as the ability to express ourselves in an articulate manner is a crucial trait that distinguishes us from the animal kingdom.

Today, technology has made communication so much easier. Within seconds, we can connect with thousands of people across the globe via e-mail and Skype. We can talk to loved ones, have meetings and attend conferences with people wherever they might be.

Yet, notwithstanding these opportunities, relationships seem to be weakening, not getting stronger. There are so many marriages in trouble, dysfunctional families and an abundance of misunderstandings and conflict.

Perhaps modern communication is not as successful as we sometimes portray it?

Consider a recent e-mail I received, and I am sure you have received similar ones:

“Dear Mr. Rabbi. We know you like...”

How can you know what I like if you don’t even know my name?

This automated response is indicative of the general communication style today that is facilitated by technology.

Real human communication is the ability to enter the world of the other person, to understand them, to relate to their needs and to address them. The purpose of human expression is not just to speak our own minds and broadcast messages.

The function of our communication is to be less absorbed in our own existence and to relate more to the world of the listener. When we express ourselves in a way that the other person feels that we have understood them and empathised with them our communication will be effective.

People can do that. Machines, even the most cutting-edge, cannot and never will be able to relate to and establish a rapport with a person.

In this week’s Torah reading the Jewish people lack water and complain to Moshe. He famously strikes a rock, which at first produces a trickle of water and after striking it a second time, it produces a torrent.

Many explanations have been given as to precisely what the mistake of Moshe was (after all, he did bring water to the Jews), but foremost among these is the simple point that G-d asked him to speak to the rock and instead he struck it (as he once has been commanded to do decades earlier).

The Medrash adds that Moshe could not identify which rock he was meant to speak to (it was the rock that had previously been in Miriam’s water-producing well), as it had blended in with the surrounding rocks.

But why didn’t Moshe speak to all the rocks, and say something along the lines of: “Whichever rock is the one meant to produce water, please do so now!”?



Rabbi Pesach Fishman  
Northcliff Hebrew  
Congregation

However, that would not have been real communication, especially for Moshe the master communicator. A message in the manner of “To Whom It May Concern” would never suffice. When Moshe spoke, the message had to be tailored to the individual, even if were only to a rock.

Certainly when we speak to people the same should apply.

The next time you have to say something, ask yourself: Is this an automated message from my world or is it something that will truly speak to the person I am communicating with? Am I focussed on getting my message out there, or ensuring that these thoughts are actually heard? Am I just talking or am I communicating?

Shabbat Shalom!

From page 1

Alert Cornwell Dube saves Helen Sher’s life

SHARON AKUM

Dovid Ginsberg, project manager of Magen Security is full of praise for Cornwell Dube who was on duty at Matrix Computers in Athol Street, opposite the Balfour Park Shopping Centre on May 20, when he picked up “the suspicious body language” of two males on the opposite side of Athol Street, at 09:00 that morning.

“From their body language I realised they were going to commit a crime,” Dube, who has worked for Magen Securities for 19 years, told Jewish Report.

He followed the two to a parking lot outside the optometrist located next to Matrix Computers and saw an elderly woman being assaulted in the passenger seat of her car. The two suspicious-looking males plus a third one, accosted 86-year-old Sher as she was getting out of her car for an appointment at the optometrist.

Two of the suspects had already stolen Sher’s watch and wedding ring and the third one was going for her handbag as he held a gun to her head.

Dube acted very quickly and managed to wrestle down one of the men who was leaning into the car, assaulting Sher. He put the man into an arm lock, put a boot on the suspect’s neck and took out his firearm, warning the suspect not to try any funny business, before he arrested him. The other two managed to get away, even though CAP and the SAPS had promptly reacted to Dube’s panic button.

“I owe my life to Cornwell; he saved me,” said a grateful Sher. With a gun to her head, she thought she might be shot, but she didn’t panic. She has been for counseling since, but all she seems to have suffered from the frightening ordeal is a bruised arm and shoulder as the one suspect tried to pull her from her car.

Sher is most grateful to Cornwell who acted so quickly to rescue her.

Sher is also full of praise for Ginsberg who she says regularly phoned her to find out if she was alright.

Dube has been rewarded by Magen Security with a certificate of excellence and a bonus.

DL Link helps to make the cancer journey bearable

SHIRA DRUION

Cancer is a tortuous disease to suffer, but organisations like DL Link allow the journey to be one that is filled with nurturing, compassion and care. Not only do patients themselves reap tremendous benefits from their relationships with the volunteers and programmes, but the ripple effects ensure that the families of the patients are also supported through the recovery process.

Sunday morning was one such event, where volunteers and patients were treated to a spa day to rejuvenate body and soul.

“In the world of cancer treatment, patients live in a continuous loop of prodding, injections and submission” says Michelle Goodman, director and founder of DL Link. “What a treat to have a pampering day and to be so well deservedly spoilt!”

While enjoying manicures and pedicures, reflexology, Indian head massages and a delicious breakfast, patients networked with one



Liel Egdes; Aviva Egdes; and Netanya Egdes.

another and a resonance of shared pain seemed to echo through the home of Robbie and Shireen Fihrrer who generously made their home available for the morning.

The morning also acted as a “PINK Strip” fundraiser, where women and men from all walks of life came out to support DL Link by purchasing a pink hair extension for R100.

Two months ago, DL Link participant Aviva Egdes was diagnosed with breast cancer and in solidarity with her, her immediate group of

friends added a pink stripe to their hair. With the help of her 11-year-old daughter, Liel, the trend spread like wildfire and to date over R30 000 has been raised, with over 250 extensions sold in Johannesburg and 50 more in Israel.

“I am in awe and inspired by how we all extended ourselves!” says Egdes, “The energy in Sher-eeen’s home was dignified, positive and gracious. The morning was a testimony to the exceptional chesed that is so reflective of our community.”

Jewish Report

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# Fransman cocks a snook at mediation efforts

Rasool, who hosted participants at his home, said that both communities needed to “divest from the exclusive victimhood” if they wished to build bridges.

"In light of Deputy Minister Fransman's refusal to participate in any constructive process of engagement that might resolve the dispute, the SAHRC's investigation into the SAJBD's complaint against him will now be taken further."

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# Child abuse has become a scourge in the Jewish community

SHIRA DRUION

Abuse was not a prevalent issue in the Jewish community 25 years ago, but today the sexual perversion in the media was infecting our society on a minute to minute basis and depraved acts of abuse were being perpetrated more and more.

This was said by Debbie Gross (pictured), a world-renowned expert on women and child abuse, brought to South Africa as part of the Chevrah Kadisha and Sydenham Shul's CAJE's "Enrich Your Life" series of lectures.

Koleinu SA, a support service for victims of sexual abuse in the Jewish community, recently spearheaded its launch by bringing out Gross.

Gross, who sets out to educate the community about women and child abuse and the preventive measures that need to be in place to address this issue. Gross, a developmental psychologist, is also the founder and director of the Crisis Centre for Religious Women in Jerusalem. She's also a member of the Jerusalem advisory board against family violence, is on the board of directors of The Association of Rape Centres in Israel and is a member



of The Knesset's committee for the status of women.

"Twenty five years ago, abuse was not a prevalent issue in our community. Years ago, abuse happened, but far less than today. Today, the sexual perversion in the media is infecting our society on a minute-to-minute basis and depraved acts of abuse are being perpetrated more and more. It's also more widespread because the victims of abuse more often than not are likely to become abusers, particularly when abuse is

perpetrated against males, whereas females who are abused, are likely to stay victims.

"So the cycle very often repeats itself and the abuse becomes entrenched. One perpetrator can damage hundreds of victims who in turn damage hundreds and so the abuse proliferates, mutating to cause horrifying statistics.

"Abuse has become an epidemic in our society; 97 per cent of the time, abuse is perpetrated by males with victims being 80 per cent females, 20 per cent male."

She added: "In the religious world the victim stats differ with 60 per cent female and 40 per cent male. This may be due to living in segregated societies where a mother is not around to protect her young boys and perpetrators may find it the perfect breeding ground to cause harm to young males.

"Abuse can be violent or gentle, but either way, the effects are very damaging, particularly when it is long-term abuse with the victim being subjected to years of depravity. It is devastating to hear about victims who have had to suffer in silence because they are afraid of what the perpetrator may do, or are scared of how a parent may react.

"Kids may also not understand what is actually going on, or may be afraid 'to tell a secret'. Sometimes a child wants to tell, but they block it out, because it is too much to handle. Parents should be aware of any out of character behaviour, such as changes in the child's sleeping patterns, social behaviour, sudden fears, etc.

"If a child comes to a parent to tell them that he/she has been abused, parents should tell the child that it was the correct thing to do to tell mommy/daddy; that they believe him/her; that they are not bad or to blame.

"A parent should also reassure a child that they will do everything possible to keep them safe and should not make false promises about keeping it confidential when in fact the parent knows that he or she will take the child to a therapist, as this causes the child to feel betrayed by the one person he/she trusts."

• *Victims of sexual abuse may contact Koleinu: koleinusa@gmail.com. All correspondence will be treated with the utmost confidentiality.*

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## Jews in the News

An overview of the SA media  
Correct on June 11

**CITY PRESS**  
[www.citypress.co.za](http://www.citypress.co.za)  
"ANC slams ruling on Helen Suzman statement"

A ruling in the Western Cape legislature that saw ANC MPL Max Ozinsky ordered out of the chamber for refusing to retract a statement in which he reportedly said: "Helen Suzman had wanted to kill us," is outrageous, according to ANC chief whip Mathole Motshekgga.

**NEWS 24**  
[www.news24.com](http://www.news24.com)  
"Fransman snubs SAHRC meeting"

ANC Western Cape Chaiman Marius Frans-

man failed to attend a mediation meeting with the SA Jewish Board of Deputies after a comment he made... He told News 24: "I don't believe what I said is wrong... I'm prepared to meet them [the Board] to engage about real human issues in a previously disadvantaged community."

**SUNDAY TIMES**  
[www.timeslive.co.za/sundaytimes](http://www.timeslive.co.za/sundaytimes)  
Karabus: Did airline play role in arrest?

The 78-year-old paediatric oncologist Cyril Karabus who was held in the United Arab Emirates for nine months on erroneous charges of manslaughter and fraud, holds Emirates Airline responsible for his arrest

in Dubai last August. He suspects the airline knew of the trouble in Dubai, but it gave him the all-clear to fly regardless.

**DISPATCH ONLINE (EAST LONDON)**  
[www.dispatch.co.za](http://www.dispatch.co.za)  
"Leon urges government and DA to 'be civilised'"

Former Democratic Alliance parliamentary leader Tony Leon has called for disagreements and engagements between the ruling ANC and his former party to be more civilised. This comes as scenes were shown recently of faeces and sewerage being thrown at Western Cape premier Helen Zille's convoy, allegedly by ANC Youth League members.

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# Cell C a welcome fresh face on the Jewish Achiever Awards scene

## OWN CORRESPONDENT

Cell C’s decision to come on board as Sponsor of the Lifetime Achiever Award in honour of the late Helen Suzman, was recently formalised. Said Wayne Merris, Cell C’s Executive for Brand and Sponsorship (pictured), who joined the company from Chivas Regal at the end of last year: “This sponsorship is in recognition of the high profile businesspeople associated with lifetime achievement in this country.

“Having worked at Chivas for five years and been involved with the Absa Jewish Achiever Awards banquet on that brand, I know the profile of the Achievers’ attendees and winners and I am delighted to now align the Cell C brand with them and this event.

““The power is in your hands’, is our pay-off line at Cell C. It’s therefore apt for us to honour someone in this space who’s positively impacted the country. Also this is one of the Jewish Achiever Awards that is a-religious – South Africans do not have to be Jewish to be recognised for their achievements in this space.

“In May, Cell C partnered with

Discovery Vitality, whereby Vitality customers who are Cell C subscribers can, for R29 a month, enjoy free calls with one another, as well as a 50 per cent boost on data at no extra cost. Mooted as Vitality Mobile, this facility is accessible on 084-157-0000.

“Porting (or changing) from other cellular service providers to Cell C is easy, and a major thrust of our marketing communication, given that the cellular marketplace is over-saturated.” he added.

“For pre-paid customers, it can take as little as 24 hours to change over to Cell C, and for contract clients, after you’ve advised your current service provider that you do not wish to renew your contract, it will take about 72 hours to become a Cell C customer, once your current contract has ended.

“When you port to Cell C, your original phone number does not change. All you need to do is go into one of our 128 Cell C stores or call 084-145 to port.

“Cell C is the consumer champion in the cellular industry; as such, we’re trying to change the rules of the game. With Alan Knott-Craig - considered as the father of SA cellular - having taken

over as CEO at Cell C over a year ago, our position is strong.

“The SA cellular industry is fraught with the complication of many options; we are cleaning this up by offering one guaranteed call rate, which is the lowest in the market and billed on a per second basis at 99c per minute.

“We are a serious option that can save you a lot of money. To date, Cell C has 97 per cent population coverage and we have invested focus on addressing the historical stigma that we do not have our own network, which was one of the problems when Cell C launched. Over the last six months, Cell C has been the fastest growing network in South Africa.”

Merris moved from Chivas in the name of “career growth”. “Chivas is a challenger brand in the premier whisky market,” he explained.

“I was looking for a new challenge, and identified the robust cellular industry. My wife Marlize and I moved with our two sons, our two dogs and our cat from Cape Town at the beginning of this year; it is very exciting being here.”



Photo supplied

• There are two weeks left to nominate your achievers for the Jewish Report Jewish Achievers event. The deadline is June 28. The event takes place on August 15. For bookings for tables for this premier event on the Jewish social calendar, e-mail [RSVP@sajewishreport.co.za](mailto:RSVP@sajewishreport.co.za) or fax 086-224-4340 or contact Elanit on 083-655-5392 or e-mail her on [elanit@sistersact.co.za](mailto:elanit@sistersact.co.za)

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South African Jewish Report

Point-scoring with the dangerous ethnic card

When a senior ANC politician and government official slanders South African Jews, then effectively tells them to go and jump in the lake when they try to confront him, we are heading down a dangerous slope.

Deputy Minister of the Department of International Relations and Co-operation Marius Fransman, on Voice of the Cape radio station questioned the patriotism of SA Jews, accusing them of being un-South African and pursuing interests outside the national interest.

This is cynical political point-scoring without regard to the damage he can do in a country with such a history of racial and ethnic division. It is as if he is doing his utmost to inject Middle East realities into our political scene.

Jewish and Muslim leaders, especially in the Western Cape, have over the years built up a good relationship. Both groups are here to stay. However, being South African does not mean Jews cannot have other interests. Jewish history encompasses all corners of the world as part of the fabric of numerous societies - as they are in South Africa. Greek South Africans are not called un-South African for celebrating Greece’s national holiday; the Chinese New Year is marked with colour and enthusiasm.

What is Fransman’s agenda? He is part of an ANC campaign to wrest the Western Cape by all means from DA control, no matter what the “collateral”. It sticks in their craw that this is the one province they don’t control.

The SAJBD’s response to Fransman was dignified, refraining from a public slanging match and instead turning to the SA Human Rights Commission to mediate, which it was perfectly willing to do. Yet his political cynicism shone through when, after agreeing to mediation, he not only failed to turn up, but said he would not participate at all (see story on page 3).

The government’s failure to repudiate his remarks shows a worrying disregard for ethnic sensitivities in a country where memories of apartheid injustices still abound. And unfortunately, Fransman’s finger-pointing at Jews has an undertone of accusations against whites – all to gain the coloured community’s votes in a province where they constitute the majority of the electorate.

Trying to curry favour with an ethnic group in a fair political contest is perfectly legitimate if the effort is based on sound policies to benefit that group. However, Fransman is playing the Middle East card by proxy through the Muslim identity of many Western Cape coloureds.

The SAHRC was set up to help defuse racial tensions, innuendoes and lies as a safety valve for society. It seems Fransman rejected mediation because he knows that if he participated, he would be reproached, which would be politically embarrassing. As the ANC provincial leader in the Western Cape, this would discredit his party, showing the extent to which it will go to gain votes.

If playing the volatile ethnic card is the level to which our politics has descended, it is a sad day. And if this is accepted as a norm, it is extremely dangerous.

The question for South Africans going forward is how to conduct our politics to avoid raising the bitter ghosts of our racial past.

Reconciliation has not been completed by a long shot. There is still enmity and distrust and the last thing we need is someone in a leadership position stirring this pot.

It is high time the government and ANC distanced themselves from Fransman’s baseless remarks. They should insist that the SAHRC be allowed to play its role. After all, what is Fransman trying to hide? Leadership is needed, lest this small sore turns into a festering wound.

Praying for Madiba

At the time of going to press, the whole world waits with bated breath and fervent prayers for the recovery of former President Nelson Mandela, revered worldwide for his leadership and compassion.

At the SA Jewish Report, too, he is in our prayers and hearts. We are sure we speak for all Jewish South Africans on this. Our thoughts go out to his family at this trying time.

S African Muslims and Jews, united against apartheid, are now split

Delegations of Jews and Muslims meet in Washington to bridge differences

NATHAN GUTTMAN  
NEW YORK

Partnership between Jews and Muslims in South Africa flourished when both communities joined forces in the struggle to end the apartheid regime. But as the common cause uniting them was resolved in the early 1990s, Jews and Muslims, both minorities in South Africa, grew apart and allowed the Israeli-Palestinian conflict to become a wedge issue and a source of ongoing tension.

Now, leaders of the two communities in Washington tried to find ways, thousands of kilometres away from their homeland, to rebuild the bridges.

“The greatest challenge we’ve encountered is South Africa,” said Rabbi Marc Schneier, who is the founder and president of the Foundation for Ethnic Understanding, the organisation that put together the joint mission of Muslim and Jewish leaders to the United States.

This challenge, which he sees as being more difficult than in other parts of the world in which the group has been trying to promote interfaith dialogue, is made up of a community of 70 000 Jews and a Muslim population 10 times its size, both of which have been far behind the United States in terms of interfaith co-operation.

The reason, leaders of both communities agree, has to do more with the Middle East than with relations on the ground in Africa.

“Obviously, Israel is a huge issue,” said Rabbi Ron Hendler, who represented South Africa’s chief rabbi in the mission to Washington. “Many in the Muslim community feel very, very strongly about the Israeli-Palestinian issue, and many in the Jewish community are very Zionist.”

Sitting around a breakfast table at the residence of Ebrahim Rasool, South Africa’s ambassador to the United States and one of the country’s leading Muslim activists, leaders of the two communities expressed their eagerness to move closer.

Rasool, who co-founded the Call of Islam, a Muslim organisation formed to fight apartheid, told the Forward that he would like to see the discussion about Jewish-Muslim relations begin not in the founding of the State of Israel in 1948, but rather in 1492, when Christians expelled Jews and Muslims from Spain, a place where both communities flourished together.

Like other activists, Rasool lamented the break in Muslim-Jewish co-operation once South Africa transitioned beyond its racist past.

“We all co-operated in fighting apartheid. Our humanity forced us to reach our common values,” he said, “but as soon as that evil was pushed down, we allowed ourselves to retreat to the issue of Israel-Palestine.”

Speaking to two dozen activists gathered at his home, Rasool said that in order to build bridges, both communities needed to “divest from the exclusive victimhood”. He quoted South African leader Nelson Mandela, who “knew that victims can’t make peace”.

In practical terms, organisers hope the short trip to Washington can inspire South African Jews and Muslims to follow some of the models set in the United States for interfaith dialogue, including the idea of twinning synagogues and mosques, the flagship programme of the Foundation for Ethnic Understanding.

The reason, leaders of both communities agree, has to do more with the Middle East than with relations on the ground in Africa.

The organisation has long sought to spread the idea of interfaith relations beyond the United States and has already conducted programmes in Europe and Latin America. This mission, which alongside delegates from South Africa also included representatives from Australia and New Zealand, is the first attempt to reach out to Jews and Muslims in the Southern Hemisphere.

“South Africa is such a deeply prejudiced society,” said David Jacobson, executive director of the South African Jewish Board of Deputies in the Cape. But it is this deep divide that gave participants hope that just as South Africa overcame its racial tensions, it can build bridges between Jews and Muslims.

“If we can do it in South Africa, we can be a beacon to the world,” Jacobson said.

• This article first appeared in the Forward, New York, June 8, 2013.



Delegates to the Mission of Muslim and Jewish Leaders from Southern Hemisphere Countries, meet with the Ambassador of South Africa to the United States, Ebrahim Rasool, at the Embassy in Washington.



# JNF role in forced removals under the loupe

*As Victor Gordon last week responded to Allan Horwitz’s letter on his organisation Stop the JNF, we believe it is fair to allow Horwitz the right to reply. With this we will close the correspondence unless it takes the debate further. – Editor*

ALLAN HORWITZ

Victor Gordon writes that the matter of the Bedouins is not a simple one for discussion in a matter of a few lines and that at best our comments are “simplistic and unsubstantiated”. Let us then go into the details.

Firstly, who is the JNF? Let us see how they describe themselves:

**“Over the past 109 years, JNF has evolved into a global environmental leader by planting 250 million trees, building over 210 reservoirs and dams, developing over 250 000 acres of land, creating more than 1 000 parks, providing the infrastructure for over 1 000 communities, bringing life to the Negev Desert and educating students around the world**

**about Israel and the environment.” (www.jnf.org)**

All of the above is likely to be true. But it also covers a more sinister, hidden reality.

The JNF was established in 1901 in order to acquire land in historic Palestine to be held forever for exclusively Jewish use. This automatically means that the JNF aims to prevent a free market in land sales that would result in land being sold or leased to non-Jews.

Since 1953 the JNF has operated as a part of the State. Directly, it controls some 13 per cent of the land. And, as a parastatal organisation, it appoints nearly half of the board of the Israel Land Authority (ILA).

The ILA then manages both the JNF’s 13 per cent and an additional 80 per cent of all land in the State of Israel. The JNF therefore has “shared responsibility” for managing “93 per cent of all land in Israel”.

The JNF’s very constitution is fundamentally racist with article 23 stipulating that only Jews may buy or lease JNF land. The JNF itself unashamedly asserts:

**“[the JNF] is not a public body that works for the benefit of all its citizens of the state. The loyalty**

**of the JNF is given to the Jewish people and only to them is the JNF obligated. The JNF, as the owner of JNF land, does not have a duty to practise equality to all citizens of the state.”**

To translate, the JNF owes loyalty to me, as a South African Jew, but not to 20 per cent of Israel’s citizens who happen to be Arabs. South African Jews of Lithuanian origin have more right to land in Israel, than Palestinians who have been there since the time of Saladin.

Secondly, how does JNF’s role play out in the Negev?

Again, in JNF’s words:

**“Over the next five years, our goal is to bring 250 000 new residents to the Negev. And over the next ten years, Blueprint Negev will bring over 500 000 people to 100 000 housing sites that will be created in 25 new communities. JNF South Africa is making a difference by assisting young pioneers to establish farmsteads. The farmsteads are located in the Negev highlands between the Telallim Junction to the town of Mizpe Ramon. The farms are built on available sites in the Negev that are neither protected nature reserves or army training areas. Most of the sites have been chosen**

**for their scenic location and in many cases have been built on previously disturbed sites.[own emphasis] http://www.jnf.co.za/pages/project-negev.htm”**

These “previously disturbed sites” are what are called “unrecognised” Bedouin villages, such as Al Arakib and Umm al-Hiran. Its occupants are among the 3 - 40 000 Naqab Bedouins whom Israel is forcefully relocating to government-approved designated townships in terms of Israel’s Praver Plan. This will devastate livelihoods, sever them from their land, destroy ancestral lifestyles, and corrode at their communal identity and sense of belonging.

The initiative is part and parcel of Israel’s project to “Judaize” the Negev in terms of which it will settle 250 000 Jews in the area under a scheme known as the Blueprint Negev.

To ensure that the villagers of Al-Arakib can never return, the JNF has begun planting a forest of environmentally damaging, non-indigenous eucalyptus trees to conceal evidence of its existence. Further exposing the JNF’s hypocrisy and the myth of being an environmental organisation, in the process of forced removals, the state uprooted hundreds of indigenous olive trees.

Simply put, the idea is to make the Negev Jewish and ensure that the non-Jewish inhabitants live in manageable enclaves. If the state has its way, Al-Arakib will be forested over by the JNF, and, with Umm al-Hiran, join the fate of around 500 Palestinian villages that have been wiped from the face of the “Jewish State” since 1947 (a process that started before the state came into being in 1948). Many of these villages now lie buried beneath Jewish settlements and JNF recreation parks and forests.

Although we cannot stop people from choosing to donate to organisations like the JNF, we feel that it is important that they know the full truth about what such an organisation is involved in, and understand that they are contributing to the displacement of thousands of people from areas where they have lived for hundreds of years.

All the information is available on the Internet and is completely substantiated by human rights organisations within Israel. They include Negev Co-Existence Forum, Tarabut and B’Tzelem. All these organisations operate on the ground in Israel.

This article focuses on the JNF and I will respond on the general peace issues in a further article.

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Letters up to 400 words get preference. Provide your full name, place of residence, and daytime contact phone number. We do not publish letters under noms de plume. Letters should preferably be e-mailed. Letters may be edited or shortened. *The Editor, PO Box 84650, Greenside, 2034 email: sharon@sajewishreport.co.za*

In last week's story on the ORT JET Eureka awards, it was inaccurately stated that Chabad's Project Natan sponsored all awards received by the prize-winners. Project Natan covers the R100 000 interest free loan that each of them received, and the rest of the prizes, which include software, iPads, training courses and the like, are sponsored by different businesses. The new project is called Jet Angels. We regret the error.



# south african Jewish Report

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# Grahamstown National Arts Festival



## Ismail Mohamed – fuelled by a love of his job

*On the eve of the 39th National Arts Festival in Grahamstown, Ismail Mohamed, the festival's artistic director, spoke to the SA Jewish Report. This year's festival runs from June 27 until July 7; details are available through [www.nationalartsfestival.co.za](http://www.nationalartsfestival.co.za), in Standard Bank branches nationally and in Grahamstown city marketing outlets.*

**ROBYN SASSEN**

You could not be blamed if you concluded, considering the weekly itinerary of Ismail Mohamed (pictured), artistic director of the National Arts Festival in Grahamstown, he can clone himself. Indeed, the quantity of ties he keeps in his office alone would convince you the man has an alter ego.

But no. The ties are about a sensitive understanding for protocol in the range of contexts which occur often during a typical working day for him in his office in the 1820 Settlers Monument. And his diary attests to an incredible work ethic fuelled by a sheer love of his job.

Having taken over the helm of the festival in Grahamstown four years ago, Mohamed has a background in arts activism. He's playwright, theatre judge, critic. He was a senior cultural specialist at the American embassy and his travel diary needs to be seen to be believed. By all accounts, he's proved himself the man for the job. Each year, he's pushed festival boundaries a bit more, aiming bigger, better - and more international.

"It's healthy to push boundaries as long's you remember the three Rs: Repercussions, Responsibility and Respect," he said to the media halfway through his first festival in 2009.

Raised in a conservative Muslim community, in Lenasia, Mahomed, born in 1955, became a maths and science teacher, but

describes his foray into the arts as by "a catapult".

"Lenasia is a complex suburb that was politically very sensitised but culturally conservative. As a youth I often grappled with the challenges of breaking away from this community. The arts introduced me to a different world.

"My job is what most arts administrators would kill for," he comments on his role in the festival, now in its 39th year, and still South Africa's biggest. "It offers so much access to what is happening in the arts sector."

But there are hilarious, weird and downright inconvenient challenges to living in the Eastern Cape city of Graham-

stown, that with its proliferation of churches has earned itself the misnomer City of Saints.

"There's no Exclusive Books there. No food Woolies. But where else can you be in a place this naked of bureaucratic gatekeeping? You might bump into the mayor in Pick n Pay and the prospect of seeing a well-respected academic shopping on the weekend in their dressing gown, is real.

"On a really heavy traffic day, it takes me seven minutes to get to work. And when visitors come to Grahamstown they are astounded by its infrastructure. It works all the time. In 39 years of running a city-wide festival, the professionals in the industry know the drill well, and weeks before the festival opens, the signage, the scaffolding for seating, the vibe moves in. The day after the festival ends, the city is cleaned overnight."

But further to that, is the annual jewel in the Festival's crown, the Standard Bank Young Artist Awards.

"It's fuel to the festival.

The reason for the success of the SBYA is its recognition in an open competition. Winners are sought after."

Smiling diplomatically as to what he recommends as the best festival fare this year, he points to the 238 page programme, adding that as a rule he makes a point of not visiting shows scheduled to travel - he catches them during his work-related circumnavigations.

Photo by Paul Greenway

## People in the know on what the Festival means to them

*The National Arts Festival in Grahamstown is this year celebrating 39 years at the bastion of local culture. We asked some key players in the festival what it means to them:*



**Pieter-Dirk Uys**, satirist: "The Grahamstown Festival has always been an essential outlet for brave and dangerous thoughts. From the dark old days when most of what we did was illegal, ie anti-apartheid, to the 2013 NAF, when most of what we do probably will be in breach of a new Secrecy Act.

"It's cold, it's wet, it's draughty. Some shows are brilliant, some are dire. You meet people you've been avoiding all year. It's a perfect exercise in freedom of expression, speech and choice. See you there!"



**Georgina Thomson**, artistic director Dance Umbrella: "The Festival has built a reputation to be the main platform for the presentation of SA performing and visual arts to local and international audiences. But it does not only present the arts; it has over the past years developed additional programmes of training for young cultural practitioners.

"With this they connect the up-and-coming to the industry. Most importantly, the Festival also co-produces with other events and producers, hereby giving the work life beyond the festival."



**Darryl Acccone**, editor, Cue newspaper: "In a country where thoughtlessness is on the rise, it offers a space for more considered and matured - but of course not always mature - ways of being and seeing.

"The festival brings together new work and experimental approaches with safe bankable offerings, which means that festival-goers and festival artists are fairly sure of a satisfying time as well as of the possibility of experiencing something truly, madly, deeply memorable. Adapting the Indian proverb about chess, the Festival is a sea in which a gnat may drink and an elephant may bathe."



**Gavin Krastin**, performer: "Apart from the invaluable exposure that the Festival offers, it is the potential for exchange and conversations between makers and consumers of the arts that is of key importance. It is one of largest festivals in Africa; to be immersed in so many creative offerings in such an intimate and intense way is just so inspiring. "The Festival also

plays a key role in disseminating funds, availing stages and supporting young and emerging artists from the country. I am deeply grateful for the opportunities, support, accommodation and time that the Festival provides for me and my work."



**Lynette Marais**, former Festival director: "The Festival strives to present a cutting-edge well-balanced programme of excellence, showcasing the best of SA arts. The Fringe is on an equal footing with the Main; seasoned performers and famous directors can just as easily be found on either programme.

"The distinguishing feature of the Fringe is that it is open to all and exempt from the selection process that applies to the Main, thereby playing a vital role towards the growth of the arts in SA.

"The Festival provides a forum for new ideas, is an indicator of future trends and has become the showcase for international promoters."

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A special supplement of the south african Jewish Report





Photo courtesy The Famous Idea

Focused: dancers from Jazzart in Biko's Quest.

# Contemporary dance and performance art

ROBYN SASSEN

In bringing a previously ignored genre under its loupe this year, the Standard Bank Young Artist committee has achieved something fantastic, yet very obvious.

The cleavage of contemporary dance and performance art has long been ongoing in the West, beginning with pokes at formal painting by the Italian Futurists before the First World War. They used sound and movement to rip the contents of their paintings out and push it into their public's faces, outrageously.

But outrage is good: any emotion in this notoriously obscure medium is positive; this year's programme is jam-packed with a fine array of experiences to outrage you and otherwise rock your thinking.

With Anthea Moys, SBYA's first performance art winner, you're promised something to not only rock, but smash your

complacency. The colonial city of Grahamstown, fraught as it is with contradiction and subversion, always lends itself beautifully to a terrifying and wise glance at its underbelly.

Whatever she does, Moys will touch you in a way you won't forget, leaving you remembering this year's festival as context. Or catalyst. Come armed with an open mind.

Come emotionally armed also to appreciate the idea of negative entertainment. Young choreographer Nadine Joseph's current piece, for.GIVE.n, dealing with abuse, manifests that rawness we used to see in dance in the 1980s. There's magnificent potent rage in her dance vocabulary which sets fire to the stage.

"Biko's Quest", is another historical piece you shouldn't miss. It's choreographed and performed by Jazzart Dance Theatre, mooted in the early 1990s by Alfred Hinkel, which never disappoints, in its supremely, exciting and intelligent choreography.

Making new dance history are Alan Parker and Gavin Krastin, self-styled dance guerrillas, oft stepping into footprints left by Steven Cohen.

Their Cellardoor, set to reduce you to a quivering mess of curiosity in the face of unexpected beauty, is on the Fringe; Rough Musick is on the Main. Parker also performs in Plastic, about choreographic stretch.

The Swiss bring us Yann Marussich who will bathe in broken glass and explore his body inside and out, for those with stomach and patience to watch.

There are many new names on the Fringe; don't be blasé in passing them by. New energy is healthy in this unforgiving genre. There's even a work by prisoners.

To do it justice, dance and performance arts' nature must be approached with an open heart: celebrate the bravery enabling spectacle, narrative and dance to touch you where it might.

# JYB dances Hansel and Gretel

ROBYN SASSEN

Opening up a field of magic, coloured by filigree and silk and tintured by the reality of giving the stage to young performers, is something that the National Arts Festival programming team, in an exciting new move, has done.

Hansel and Gretel, a full-length, two act ballet, which debuted last August in Johannesburg, will be showcased on the main stage at this year's festival, danced by members of the Jo-

hannesburg Youth Ballet.

"It's a tale of hunger, love, courage and triumph, but there's a lot of enchantment thrown in on the side, and a range of angels, birds, jewels, pebbles and swans, to enhance it all, said the ballet's choreographer, Mark Hawkins.

"I don't teach them technique, I teach them breadth and how to perform from their souls."

The JYB has been in existence for 37 years. It was established by Audrey King in 1976, and brought different races on stage

together, before it was considered acceptable or legal to do so.

"The work features new music composed by Nik Sakellarides, and a set and costumes by Andrew Botha. There are some surprises also, by way of projection on gauze, which brings the magic," adds Hawkins.

For many, colloquially referred to as the "blue rinse" brigade by the late Alan Crump, who served as the Festival committee's Chair for many years, the ballet was the standard of festival fare.

Not too threatening or avant-garde, it guaranteed a good, solid evening out. That "blue rinse" brigade might have trashed the fashion of dying one's hair blue, but they're still an important part of Grahamstown Festival's stakeholders; and the young dancers are polishing their act specially for them.

• *Hansel and Gretel is at the Guy Butler Theatre, on June 27 at 19:00 and on June 28 at 11:00 and 19:00.*

# 'Dance really can change a life'

ROBYN SASSEN

"I'm curious about rituals," 26-year-old Fana Tshabalala (pictured), the 2013 Standard Bank Young Artist for Dance, says of his work Indumba, debuting at this year's National Arts Festival in Grahamstown.

"My own rituals fuel my thinking. Sometimes I sit on my own and cry; the emotional release this creates for me frees up my head and heart.

"The crying is my cleansing ritual. But it was an article by Lisbon academic Paul Granjo that alerted me to the potency of rituals generally. His words encouraged me to visit Mozambique to research the aftermath of their 1994 civil war.

"I visited the village of Nacala, a powerful place and the home to many war veterans. Its inhabitants have nothing. They fish and farm. They have no electricity.

"This village was a place of exile. Things are much worse in Nacala than they are here."

Tshabalala's week in Mozambique to observe the post-war cleansing ceremonies and how they affected the community of war veterans, sowed the seeds for "Indumba". It refers to a hut used as a place for cleaning rituals in most African countries.

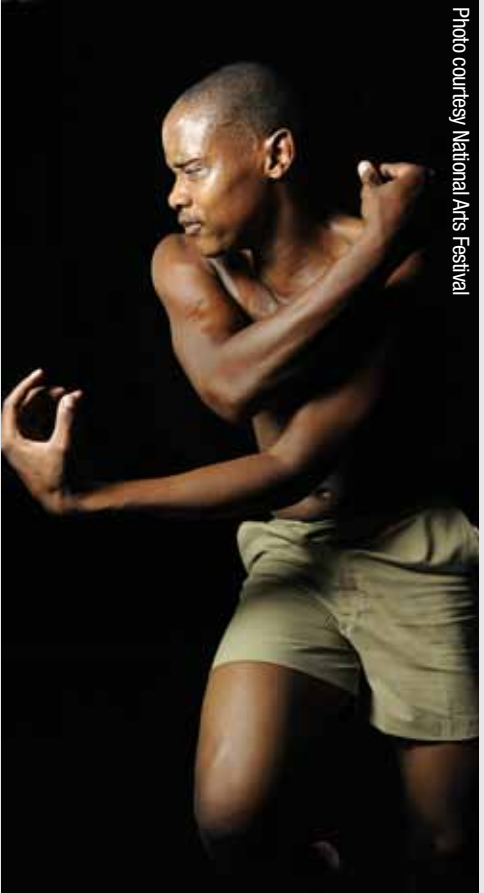


Photo courtesy National Arts Festival

"The exercise taught me that one must appreciate what one has. And it also showed me how easy it becomes to take things for granted. It was mind-opening.

"In choreographing, you're halfway between your ideas and the dancers." After his formative years with Moving Into Dance Mophatong, which he joined in 2006, he moved to the Forgotten Angle Theatre Company, directed by PJ Sabbagha.

"I love MIDM. Its role in my career and in the development of my personality has been vital. But I believe you grow by taking risks.

"A work is seldom about performance; it's about who you think you are. There is enormous intimacy in performing. You cannot lie.

"You also cannot make a mistake. On stage there is no second chance. I look at it like this: Whatever happens on stage was meant to happen. But the thing most missing for me as a choreographer is a second eye that can critically assess the work as it unfolds.

"This award is a chance. I will give it everything I have. Dance really can change a life. Slowly, youth are turning away from the arts, however. The pull is money. But it is our responsibility as dancers to demonstrate what a career dance can be. In presenting ourselves, we must take care: We must never lose sight of our roots."

• *Indumba is at the Rhodes Theatre on July 5 at 20:00; July 6 at 12:00 and 16:00 and July 7 at 14:00 and 18:30. It performs in August at Jomba (Durban), and in September at Dance Umbrella (Johannesburg).*

*Johannesburg Youth Ballet* On tour in 2013

# Hansel and Gretel

A Ballet in 2 Acts  
A tale of hunger, love, courage and triumph

Choreographed by Mark Hawkins  
Original Score by Nik Sakellarides  
Sets and Costumes by Andrew Botha  
Guest Artist: Nigel Hannah

"Young as they are these dancers can convincingly interpret character and show off their developing technique. There's enough magic and humour to make this two-act a keeper in the JYB repertory."  
Adrienne Sichel, The Star Tonight

**Grahamstown:**  
Guy Butler Theatre  
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**Johannesburg:**  
UJ Arts Centre Theatre  
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# Grahamstown jazz - living, breathing, constantly developing

GWEN ANSELL

Jazz at Grahamstown is a huge beast, with tentacles reaching into academia (there’s a jazz symposium as part of Thinkfest on June 30), community development and more, as well as its main incarnations as the Standard Bank Jazz Festival and the National Youth Jazz Festival.

But those two - and particularly the youth festival - give jazz festival events a special character in the City of Spires.

The educational projects allow jazz festival director Alan Webster to draw in players from across the world to teach: This year’s visitors come from Switzerland, the Netherlands, Scandinavia, Australia, the UK and France.

And because their visits involve far more than the usual fly in, play, fly out schedule, they build musical networks and deepen collaborations in a unique way - not only those planned in advance in the festival programme, but those born of serendipity at the event itself.

Add to this the opportunity to spot upcoming stars at the youth concerts (always worth hearing), and Grahamstown jazz, much more than other South African jazz festivals, show-

cases the music as something living, breathing and constantly in development.

This year, the space for serendipity has widened. The regular venue, the cavernous, draughty hall of the Diocesan School for Girls (take an extra scarf), which presents three to four concerts each day, has been joined by a new one: the Standard Bank Jazz and Blues Café, at the Lowlander in St Andrews College.

This will host one scheduled gig every evening, at 21:30, led by innovators such as drummer Ayanda Sikade, trumpeter Lee Thompson and saxophonist Rick van Heerden, followed by a jam session at 23:30 where players - from international stars to aspiring newbies - may all turn up.

In addition, the Eastern Cape Department of Arts and Culture is running free nightly jazz sessions at 19:00 in the Dakawa Cultural Centre on Froude Street, featuring local and provincial bands.

DAC gets a gold star for the initiative - festinos rarely find transport to seek local jazz out of town - but a demerit mark for failing to tell us anything about players, history or styles: essential information for festival-goers making tough choices.

And the choices this year will be tough. Webster has assembled a constellation of interesting voices, and put them together in intelligent combinations. There’s a particularly strong line-up of South Africa’s best, including singer Gloria Bosman, trombonist Jonas Gwangwa, guitarist Menyatso Mathole and reedman Barney Rachabane working with his vocalist daughter and saxophonist grandson, both formidable musicians in their own right.

The divisions on the various programme flyers and pages, mean very little in a genre where good players don’t work in boxes. Apart from the above, your don’t-miss list should certainly include some of the following:

- US trombone and seashell player Steve Turre (June 28)
- Standard Bank Young Artist for Jazz Shane Cooper (June 28 and July 2)
- Ever-interesting Cape Town saxophonist Rus Nerwich with a new jazz/rap project (June 27)
- Duetting improvisers bassist Carlo Mombelli and Dutch pianist Jeroen van Vliet (June 28)
- The Rhythm Changing project led by drummers Kesivan Naidoo and Norwegian Hajkon Mjaset (June 30)
- French pianist Laurent Coq (June 28)



Standard Bank Young Artist Award-winner for Jazz, Shane Cooper.

## Runette sure to account for a Festival highlight this year

PAUL BOEKKOOI

It all started with music loving parents who allowed her to wallow in classical music and opera. Runette Botha initially sang in the East Rand Children’s Choir, later in their Youth Choir and while studying accountancy at the then Rand Afrikaans University, she was a member of the RAU Choir as well.

Runette Botha? Who is she? This question most South Africans could not answer. But since she was awarded the Standard Bank Young Artist Award in classical music, the buzz started.

Runette received lessons from Tippi de Kock in the East Rand, and later more intensive, specialised tuition from Carla Pohl and Prof Virginia Davids in Cape Town.

“Initially I did not really consider a career in singing. That’s why I concentrated on my degree in accountancy. Over that period my love for music nevertheless fed me daily. Having sung as a child and teenager at every opportunity, I do believe that life must be a process of commitment and that there should be joy in your daily tasks. That’s why I wanted to study further in music after completing accountancy.

“Life doesn’t happen randomly. Everything has a purpose at a specific moment in time. For me it was the correct decision to study first because the music industry and its environment is hard and competitive - a place one is immediately after leaving school not ready for,” emphasises Botha.

With more than just solid grounding her vocal teachers gave her, she left for London to further her skills at the Royal Academy of Music. Here she did a masters, majoring in opera. She made her professional debut in the Royal Albert Hall,



Richard Bonyng teaching Runette Botha at the George Solti Accademia.

sharing the stage during a gala concert with Kiri Te Kanawa and José Carreras.

“Through the Solti/Te Kanawa Accademia (today the Georg Solti Accademia) in Italy I did a course focusing specifically on the bel canto repertoire in Italian opera.

“The music director of the Staatstheater Kassel in Germany, coincidentally sat in on one of the master classes given by Te-Kanawa and Richard Bonyng. Afterwards he invited me to Kassel to become part of the core group of singers in the following season.”

This company works according to a unique system: A singer is given a permanent contract for a full season. It has its pros and cons, as Runette explains: “The company must cast their operas as much of possible from the pool of singers they have. It’s expensive to invite extras.

“It happens occasionally that a singer might have to perform a role that is not well suited to his/her voice. For the rest it is a great way of learning new roles and shifting boundaries.”

- *Runette Botha sings in the festival’s Gala Concert, in the Guy Butler Theatre, on June 30 at 15:00. She also performs a solo recital, accompanied by Audrey Hyland, in the Rhodes Chapel on June 28 at 16:00 and July 1 at 19:00.*



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# Appetite-whetters for the Grahamstown Arts Festival

*The Jewish Report has endeavoured to cherry pick 10 of the best festival experiences in the programme for each day of the festival. There are time-based overlaps and some productions have longer seasons than others. To be sure to not be disappointed, consult the official programme available on [www.nationalartsfestival.co.za](http://www.nationalartsfestival.co.za). All details were correct at the time of going to press.*

## Thursday June 27

- 12:00 **Dirt** (13+) Drill Hall 55min (theatre)
- 14:00 **Cellardoor** (PG) Centenary Hall 45min (performance art)
- 14:30 **The Three Little Pigs** (13+) St Andrew’s Hall 1h (theatre)
- 15:00 **My Name is Rachel Corrie** (PG) Rhodes Box 1h 30min (theatre)
- 16:00 **for.GIVEn** (16+) PJ’s 50min (dance)
- 18:00 **Plastic** (all) Centenary Hall 45min (performance art)
- 19:00 **Hansel and Gretel** (all) Guy Butler Theatre 1h 15min (ballet)
- 19:30 **Rus Nerwich & the Wondering Who** (PG) DSG Hall 1h 10min (jazz)
- 20:00 **The Snow Goose** (all) Drill Hall 1h 15min (theatre)
- 22:00 **Jittery Citizens** (PG) Drill Hall 1h (improv)

## Friday June 28

- 10:00 **The Epicene Butcher and other stories for consenting adults** (16+) Masonic Hall 55min (theatre)
- 11:00 **Hinterland** (15+) Hangar 1h 15min (theatre)
- 12:00 **The Purple Shall Govern** (all) Monument Gallery 1h (art walkabout)
- 12:30 **Running on Empty** (PG) Gymnasium 1h 20min (theatre)
- 14:00 **The Last Show** (PG) Drill Hall 50min (theatre)
- 15:00 **Eastern Cape indigenous music and dance ensemble** (all) Victoria Theatre 1h (music)
- 16:00 **Runette Botha Standard Bank Young Artist Recital** (12+) Rhodes Chapel, 1h 15min (music)
- 17:00 **Laurent Coq** (PG) DSG Hall 1h 10min (jazz)
- 18:00 **Wednesday Night** (13+) Drill Hall 1h (theatre)
- 19:30 **Shane Cooper** (PG) DSG Hall 1h 10min (jazz)
- 21:00 **Mombelli & Van Vliet** (PG) DSG Auditorium 1h 10min (jazz)
- 22:00 **Steve Turre** (all) DSG Hall 1h 10 min

## Saturday June 29

- 10:00 **Lake** (all) Drill Hall 1h (theatre)
- 11:00 **Flirting with Coward** (all) Albany Club 1h 5min (musical theatre)
- 12:00 **Get Kraken** (all) Oatlands Hall 50min (theatre)
- 13:30 **Bell ringing demonstration in the Cathedral Tower** (all) Cathedral 30min
- 14:00 **The Chanticleer Singers Programme 1** (all) Rhodes Chapel 1h 10min (music)
- 15:30 **Anthea Moys va SABRE** (all) Fort Selwyn 1h (performance art)
- 16:00 **Sunday Morning** (PG) Drill Hall 55min (theatre)
- 16:30 **The Things You Left Behind** (13+) Princess Alice 55min (theatre)
- 18:00 **Appetite** (16+) Glennie Festival Centre 45min (performance art)



Cape Town saxophonist Rus Nerwich brings a new jazz/rap project to Grahamstown.

- 20:00 **Exit/Exist** (all) Great Hall 1h (dance)

## Sunday June 30

- 10:00 **Brothers in Blood** (PG) Gymnasium 1h 15min (theatre)
- 11:00 **Dis Koue Kos, Skat** (16+) Albany Club 1h 10min (theatre)
- 12:00 **Across my Father’s Fault** (all) Monument Basement 1h (art walkabout)
- 14:00 **Martyrs, Saints and Sellouts** (all) Ntsikana Gallery 1h (art walkabout)
- 14:30 **Elzabe Zietsman in Vlakkant/ Diepkant** (16+) Bowling Club 1h 10min (musical theatre)
- 15:00 **Champ** (14+) Gymnasium 1h 10min (theatre)
- 15:30 **Anthea Moys vs Victoria Girls Choir** (all) Thomas Pringle 1h (performance art)
- 16:30 **Crazy in Love** (16+) Glennie Hall 1h 5min (theatre)
- 19:00 **The Chanticleer Singers, Programme 2** (all) Rhodes Chapel 1h 10min (music)

- 20:00 **Conversations with a Snake** (all) City Hall 1h 30min (musical theatre)
- 21:00 **Rhythm Changing** (PG) DSG Auditorium 1h 10min (Jazz)

## Monday July 1

- 10:00 **Settler Skeletons and Colourful Characters** (all) The Cock House 1h 30min (tour)
- 12:00 **The Last Moustache** (15+) Hangar 1h 10min (theatre)
- 13:00 **Ben Schoeman & Anzél Gerber: A Cello and Piano Recital** (12+) Rhodes Chapel 1h 10min (music)
- 14:00 **Frank Sinatra Tribute** (all) Guy Butler Theatre 1h 30 min (Jazz)
- 15:00 **Asinamali** (PG13+) Rhodes Box 1h 25min (theatre)
- 16:00 **A Day in the Desert** (all) Vicky’s 45min (theatre)
- 18:00 **Heavy** (13+) Scout Hall 1h (theatre)
- 18:30 **Rob van Vuuren – WHATWHAT** (16+) St Andrew’s Hall 1h 5min (theatre)
- 19:00 **Runette Botha Standard Bank**

- Young Artist Recital** (12+) Rhodes Chapel 1h 15min (music)
- 19:30 **Anthea Moys vs Rhodes Chess Club** (all) Thomas Pringle 1h (performance art)
- 20:30 **The 39 Steps** (10+) Memory Hall 1h 25min (theatre)

## Tuesday July 2

- 10:00 **The Secrets of the Blaauwkrantz Pool** (all) Victoria Hotel, New Street 2h (tour)
- 12:30 **Hoss** (13+) PJ’s 1h 5min (theatre)
- 14:00 **Cadre** (PG13+) Rhodes Theatre 1h 20min (theatre)
- 15:00 **The Line** (PG13+) Rhodes Box 1h (theatre)
- 16:00 **A Town Called Fokol-Luthu** (all) NG Kerk Hall 1h 5min (musical theatre)
- 18:30 **Thom Pain (based on nothing)** (13+) Princess Alice Hall 1h 15min (theatre)
- 19:00 **Anthea Moys vs Grahamstown Latin Ballroom Dancercizers** (all) Thomas Pringle 1h (performance art)
- 19:30 **SBYA Shane Cooper Quartet** (PG) DSG hall 1h 10min (jazz)
- 20:00 **Panic** (PG) Gymnasium 1h 10min (theatre)
- 21:30 **Dan Patlansky** (PG) Lowlander 1h (blues)

## Wednesday July 3

- 10:00 **Story Behind Bars: “Art behind Bars”** (all) City Hall 1h 30min (dance)
- 11:00 **Untitled #310** (12+) Guy Butler Theatre 1h (performance art)
- 12:00 **Biko’s Quest** (all) Great Hall 1h 20min (dance)
- 14:00 **Drive with Me** (13+) NG Kerk Hall 1h (theatre)
- 15:00 **Bleu Remix** (PG) Atherstone Room 1h (performance art)
- 17:00 **Rough Musick** (18+) Worcester St/St Andrews College pedestrian crossing 50min (performance art)
- 17:30 **Callum’s Will** (13+) Hangar 55min (theatre)
- 18:30 **An Audience with Miss Hobhouse** (all) Oatlands Hall 55min (theatre)
- 19:00 **An Audience with Pieter-Dirk EISH!** (PG) Guy Butler Theatre 1h 10min (theatre)
- 20:00 **Woza Albert** (13+) Rhodes Box 1h 30min (theatre)

## Thursday July 4

- 10:00 **Falling Moon** (all) NG Kerk Hall 1h (theatre)
- 10:30 **Bitches Be Crazy** (16+) Bowling Club 1h (theatre)
- 12:00 **The Voice of Anne Frank** (all) Hangar 1h (theatre)
- 13:00 **Minnie & Johnson** (PG) Beethoven Room 1h 5min (musical theatre)
- 14:30 **Strategy of Grey** (PG) Hangar 55min (theatre)
- 15:00 **Bain Brisé** (adults only) Atherstone Room 1h 30min (performance art)





Vanessa Cooke and Graham Hopkins in a scene from Vigil.

Photo courtesy National Arts Festival

**16:00 The Art of Banking: Celebrating through collections** (all) Standard Bank Gallery, Albany History Museum (art walkabout)  
**17:30 Rainbow Scars** (14+) Gymnasium 1h 15min (theatre)  
**18:00 Karen Zoid** (PG) Smirnoff Music Room 1h (contemporary music)  
**19:00 Anthea Moys vs Grahamstown United Soccer Team** (all) King’s Field 1h (performance art)

Friday July 5

**10:00 Yes, Really, Angel** (13+) Scout Hall 1h (theatre)

**10:30 Mix Tape** (all) Bowling Club 1h (musical theatre)  
**12:00 Our Lady of Benoni** (PG) Dicks 1h (theatre)  
**13:00 7 Deadly Sins** (all) Centenary Hall 1h (dance)  
**16:00 Anthea Moys vs East Cape Shotokan-Ryu Karate Club** (all) Thomas Pringle 1h (performance art)  
**17:00 Gloria Bosman** (PG) DSG Hall 1h 10min (jazz)  
**20:00 Indumba** (all) Rhodes Theatre 1h (dance)  
**20:30 Cry Havoc** (16+) Rhodes Box Theatre 1h (theatre)  
**21:00 Vusi Mahlasela** (PG) DSG Hall 1h 10min (jazz)  
**21:30 Rick van Heerden Quartet** (PG) The Standard Bank Jazz & Blues café, Lowlander 1h 10min (jazz)

Saturday July 6

**10:00 Saints, Sinners and Students** (all) Albany Natural Sciences Museum 1h 30min (tour)  
**12:00 As Night Falls** (10+) PJ’s 1h (dance)  
**14:00 Bye Bye World!** (All) B2 Arena 1h (theatre)  
**14:30 Run!** (PG) Great Hall 45min (dance)  
**15:00 Anthea Moys: Closing Ceremony** (all) Thomas Pringle 1h (performance art)  
**16:00 Vigil** (PG12+) Victoria Theatre 1h 30min (theatre)  
**18:00 Breathing In** (16+) Library Hall 1h 30min (theatre)  
**18:30 Silent Voice** (13+) Glennie Hall 1h (theatre)  
**20:30 Same Time Next Year** (all) NG Kerk Hall 2h15min (theatre)  
**21:00 Pants on Fire** (16+) Princess Alice Hall 1h 30min (theatre).

Sunday July 7  
(last day of festival; all Fringe tickets at 50 per cent)

**10:00 A Girl Called Owl** (16+) Vicky’s 1h (theatre)  
**10:00 Song & Dance** (13+) NG Kerk Hall 1h (theatre)  
**11:00 The Shadow of Brel** (all) Beethoven Room 1h 5min (musical theatre)  
**12:00 Fully Committed** (PG) Glennie Hall 1h (theatre)  
**12:00 Betti and the Yeti** (all) Memory Hall 45 min (theatre)  
**12:30 The View** (16+) Princess Alice Hall 1h 5min (theatre)  
**14:00 Swoop** (all) Memory Hall 1h (theatre)  
**14:00 Unreal** (13+) The Highlander 55 min (performance art)  
**14:00 Bram Fischer Waltz** (PG) Glennie Hall 1h 5min (theatre)  
**16:00 Dogyard** (13+) B2 Arena 55 min (theatre)





# Woza Albert is a dream come true for Prince Lamla

ROBYN SASSEN

“I’m not an actor. I’m a theatre-maker,” this year’s Standard Bank Young Artist for drama, Prince Lamla (pictured), 31, said. His unprecedented six month season of Woza Albert last year was his professional debut. Lamla cut his teeth in the theatre through community platforms, but he agrees that his best education has been on the job, as an assistant director.

“The director I’ve learnt most from working with is Jeremy Herrin from Newcastle, in the UK. I worked with him on Blackbird in 2007 and I really love how he goes deeply into the text in directing it.”

In 2007 - ‘08 Lamla was with Benoni-based Sibikwa and was associate director for The Famished Road, directed by Helen Iskander in 2009.

Hailing from QwaQwa, Lamla smiles at the idea that he has taken on apartheid theatre with a perspective that makes them valid today. “I want to do new work, but these classics carry so much soul that when the opportunity came, I couldn’t say no. They are still relevant today.

“Woza Albert gave me another level of directing. It made

Photo: Adam McCommachie



me think of how I perceive South Africa. Asinamali is about the day-to-day grind of life. It’s about people’s need to mourn for and blame a situation.

“I’ve wanted to direct Woza Albert since 2001, when I first came across it. Ten years later,

I knew it was time.” And then it took a little longer. “But I believe in things taking time. I also believe in team work. And in loyalty.

“Mncedisi Shabangu, who performs in Woza Albert and Asinamali, is my mentor. He is

actually the reason I am in the industry.

“When I was an adolescent, Mncedisi came through to QwaQwa as part of a Market Theatre community theatre initiative. After matric, I met him again. I was looking into studying law and was trying, through Star Schools to increase my matric marks. He said to me: ‘Why are we losing artists?’.

He made me rethink my values sufficiently to drop the idea of law and go and register at the Market Theatre Laboratory.

“I really never saw this award coming!” he laughs, still incredulous that he joins the ranks of Shabangu, who won SBYA for drama in 2003.

“My dream is to see all theatres in the country on the same critical level; that we could forget about money for a bit and allow good theatre to circulate. So many talented people are out there, ripe for a breakthrough.”

- *Woza Albert is at the Rhodes Box on July 2 - 4 and tours nationally after the festival.*
- *Asinamali is at the Rhodes Box on July 1-4 and travels to the Market Theatre after the festival and then to the Soweto Theatre in August/September.*

# No sugarcoating in Cadre

REVIEWED BY ROBYN SASSEN

Omphile Molusi has the urgent sense of hunger, the skill and the storytelling sophistication, to say nothing of an understanding of the value of surprising his audience, necessary to make theatre that will, in generations ahead, define the core of South African political theatre.

He’s also a remarkably talented performer, setting ego-less fire to his own work. “Cadre” which debuted last month in Johannesburg, performs on the Main component of the National Arts Festival in Grahamstown this year.

It’s a harrowing tale of betrayal and collusion, of being forced to understand the value of friends and family as you define yourself in a world gone beserk.

Featuring sterling performances by Molusi himself, Sello Motloung and relative newcomer Lillian Tshabalala, who doubles as the work’s music director, the play slips from 1994 to 1965 and back again, backgrounded as it is by the stories within stories and horrors within horrors that coloured the anti-apartheid sentiment and multiple strands of pro-action in South Africa.

There are no Pollyannaisms in this piece which grapples with all the horrors of plastic bag torture, murder and the reality of breaking people in the name of forcing them to betray their own. Difficult to watch moments propel the horror central to the story.

But more than any of this, Cadre is a rough play; it cuts through the formalities of the hundreds of years of theatre tradition that informs it, with candidness.

Its set is designed by Scott Davis and is constructed of several bed sheets hung on improvised washing lines which cross one another perpendicularly. The sheets are held up with hundreds of pegs, and thus become walls, indicating the ephemeral and dirty closeness of township hovels.

Cadre is further fuelled by cast shadows, performers singing into the mouth of a bucket and other low-tech devices to create effects so enormous, they lift and rest the tale on their metaphorical backs.

Premised on South Africa’s struggle for democracy, the story touches factional discord. In doing so, it focuses on the life of a 13-year-old Gregory - based on the life story of Molusi’s uncle - and the ripples he makes in his own circles, with parents, a brother, a girlfriend.

It touches not only the crudeness of values specific to apartheid, but the kinds of horrific struggles he faced in becoming a man: too much pivots on violent loss and the need for revenge for a 13-year-old to hold the moral ground.

You come away, awash with tears of empathy, but also with a hollow awareness of how democracy presented its own grim challenges.

Cadre veers from grandstanding; its strength lies in its compelling performances and raw and generous storytelling.



Photo by Ruphin Coudyzer

Omphile Molusi as 13-year-old Gregory, filching his mother’s beads as a birthday present for his girlfriend.

# The Line: Stories epitomised by photos in bottles

ROBYN SASSEN

While packing 450 glass bottles comprising the set of award-winning play The Line, writer and director, Gina Shmukler and production designer, Niall Griffin, spoke to the SA Jewish Report. They were packing not for Grahamstown (yet), but for Alexandra township north of Johannesburg, for a season in the Thusong community centre.

Said Griffin: “We had 250 bottles in the set when the play debuted at the Nunnery, then the set grew to fit the Market’s Barney Simon Theatre stage; now it needs to be redesigned for touring.”

The set grabs you by the imagination as you walk into the theatre, and holds you rapt as the play embraces it. Each

bottle contains a photograph.

“The photographs are the work’s pivot,” says Shmukler. The Line grew from her masters dissertation and is focused on the xenophobic attacks in South Africa in 2007.

You don’t actually see the photographs; you know they are there. SA photojournalist Nadine Hutton, who was responsible for much of the photo-documentation of this grim period in our recent history, is developed as the central character in this work.

“It’s about revisiting the trauma when you, as the photographer, go back to edit the photographs you have taken of an event. I interviewed Nadine. She expressed such a complex understanding of the events that the play just developed from there.

“The idea of photographs in bottles came of an interview I did with a victim from Mozambique. On her sideboard was an emptied Crosse and Blackwell mayonnaise jar upside-down. It was full of photographs. I was very moved by that, and then discovered the work of Palestinian artist Mona Hatoum who works with glass.”

It’s an unusual kind of a play, essentially a compilation of stories all intersecting with one another; somewhere between the reality presented in Claude Lanzmann’s Shoah, in reflecting on SA’s xenophobic crisis in 2007, and theatre proper.

The cast, Khutjo Green and Gabi Harris, was hand-picked by Shmukler; she didn’t want to open this special play to the unpredictable roughness of auditions. The same applied to the

rest of the team on The Line.

“A lot of people do not understand process. The Line is a gesammtkunstwerk, embracing many disciplines and nerves. Above all, the whole team needs empathy: we are telling stories far bigger than us.”

“It’s because we ‘speak Shmukler’,” Griffin laughs, explaining Shmukler’s belief in him and the cast, self-deprecatingly. “I simply won’t do work that does not speak to me,” Shmukler adds, smilingly, but earnestly. “I cannot justify that in my heart.”

- *The Line, one of five plays at this year’s National Arts Festival from the Market Theatre, performs at the Rhodes Box Theatre on July 2, 3 and 4. The other plays are Cadre, Asinamali, Woza Albert and The Island.*

THE line

MILK AND HONEY

CADRE ASINAMALI

WOZA ALBERT!

THE ISLAND

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Shane Cooper (Jazz), Fana Tshabalala (Dance), Prince Lamla (Theatre),  
Mary Sibande (Visual Art), Anthea Moys (Performance Art), Runette Botha (Music)

# Congratulations to the winners of the Standard Bank Young Artist Award 2013

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# Sibande feels it's time to bid Sophie adieu

ROBYN SASSEN

"It's time to let her go," says Mary Sibande, the Standard Bank Young Artist award winner for visual art. She's referring to Sophie, the character she created over the last few years, and very successfully exhibited at Momo Gallery in Parktown North in 2009.

Sophie's an enormous sculptural construction made of a mix between a body casting and a massive skirt. She's a conceptually sophisticated figure which engages with where Victorian culture and the culture embracing domestic helpers intersect, and was initially inspired by Sibande's mother, who earned her living as a domestic helper.

The work's been exhibited in various manifestations, locally and abroad, as sculptures and as photographs of sculptures, but now, said Sibande from Paris where she was on a residency: "It's time for me to reveal the next chapter of my life."

The Purple Shall Govern is the title of the new work, which has been designed not only to fit the 300m² of the Monument Gallery in Grahams-town, but also to travel: the exhibition traditionally, will travel to every national gallery in the country, in a programme extending until next June.

Notwithstanding the fact that this title is identical to a work made by Willem Boshoff in 1997, the title, according to Sibande, draws from protest posters from the late 1980s in South Africa. It's obvious a

corruption on the bid for democracy, but

Mary Sibande, SBYA winner for visual art, poses in a costume evocative of "Sophie".

Sibande draws on the ritual and religious value of the colour purple - one of mourning in her culture, to create this new work. Sophie became a very important tool for me to tell a story with," she adds. "The question I need to answer is what happens next? How do I top Sophie?"

- The Purple Shall Govern is on show in the Monument Gallery and the Gallery in the Round daily between 09:00 and 18:00.

# Fare ranging from laughter to real tears



ROBYN SASSEN

A curious thing is happening in Johannesburg theatre today. Featuring flawless performance, theatre savvy and crispy fresh ideas, it's about bravely looking established traditions in the eye.

Who's behind it? Think of James Cuninghame, Nick Warren and Jenine Collocott: their joint creation, Sunday Morning is fitting this bill. It debuted last year and bagged four Naledi awards and a couple of Fleur du Caps in March. It features an improvised set

and one performer. In just 55 minutes, it makes you laugh out loud and weep real tears as you see the whole vista of another's life open before you. You leave the theatre, your heart tweaked. The play, Dirt does this too. The writer? Nick Warren. The director? Jenine Collocott. A pattern emerges.

This awareness of what plays are for, this energy onstage and in sketch is not only about teamwork. It's also professionally viable. It's where performer/director/curator Nina Lucy Wylde comes in.

In 2010, she and Cairns - the immaculately skilled performer who brings Dirt to life - formed a business partnership: The Framework. "It started as an unashamed copycat of the fantastic work The Factory in the UK is doing."

Filled with passion for Shakespeare, modern European playwrights and new writing, she says, "We have been in this industry too long to have lightweights on our programme."

This year, The Framework cracked the festival nod to curate a venue, after hosting Tactics last year, a mix of improv and new writing. Thus the Drill Hall in Hill Street becomes home daily to seven splinteringly fine productions from Johannesburg for this

year's festival: Dirt; Sunday Morning; The Last Show, directed by Jemma Kahn; the Snow Goose, a new work by Collocott and Warren, featuring Cairns and Tarryn Bennett and based on the Paul Gallico classic; Wednesday Night, a new play by Ingrid Wylde, directed by Princess Mhlongo; Lake, by the team that put the Butcher Brothers together; and Jittery Citizens, the improv show that's taken audiences by hilarious storm.

"It's a 220-seater," says Wylde of the Drill Hall. "We've a three-year contract for this venue. So far." She is cautiously optimistic in believing discerning festival-goers gravitate toward venues because of their pickings.

They've only just begun. Think of Julie Walters, Robert Lindsay, David Ross - UK actors who rose to prominence as a repertory group in the 1990s. This is critically where The Framework heads. But see them first at the Drill Hall, daily through the Festival: Lake: 10:00; Dirt: 12:00; The Last Show: 14:00; Sunday Morning: 16:00; Wednesday Night: 18:00; The Snow Goose: 20:00; Jittery Citizens: 22:00. It's almost enough of an impetus to visit the festival for just one full day!



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# MARY SIBANDE THE PURPLE SHALL GOVERN



The Admission of the purple figure 2013. Digital pigment print 111.8x 154cm

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# Community Voices

## ‘Great art’ – in the eye of the beholder?

Artists by reputation have long been considered avant garde - ahead of their times in understanding the kind of currents that fuel the society in which they live. In commemoration of Youth Day which will be celebrated this coming weekend nationally, the SA Jewish Report asked several professional young artists – under 40 – their opinion on the viability of SA audiences in relation to great art.



**Adam Pelkowitz**, 26, actor: “SA audiences do appreciate good art. However, from being involved in the industry, I notice audiences are starting to prefer ‘entertainment’-based shows as opposed to ‘artistic’ shows. This, in my opinion, is due to the fact that SA audiences have been saturated with protest theatre and anti-apartheid shows.

“Also, there is now a need for good entertainment because audiences want to forget their troubles and just not have to think about any issues as they have enough of their own. Shows like Phantom, Dirty Dancing and Jersey Boys, and their box office histories reflect exactly what SA audiences want.”



**Only Shapiro**, 28, actor and theatre entrepreneur: “I’m not one for generalisations or sweeping statements and so this question does not just get a simple ‘yes’ or ‘no’ answer. From what I’ve witnessed about SA audiences, it is that they like to follow trend.

“If people see that someone who knows ‘art’ has dubbed a piece ‘cool’ or ‘great’ then they flock to it. However there are far too many moments of great art that go by unnoticed and unappreciated by SA audiences. Not to be only pejorative, I do find that audiences are starting to seek their own truths for what they feel is worthwhile art.”



**Jonah Sack**, 35 visual artist: “I think SA audiences do appreciate great art. That is, to the extent that you’re talking about art audiences. I think art is a niche taste, like jazz or science fiction or greyhound racing. Not that it’s an elite taste, necessarily, just that it doesn’t appeal to everyone, and that’s okay.

“So, within the narrow audience of people who are interested in painting and video and performance and drawing, I think there is a real engagement with art, and there’s an intense interest in local art. This kind of attention - looking closely - is the most important kind of appreciation.”



**Lara Lipschitz**, 25, actor: “We must define ‘great art.’ If we’re talking of the Western art canon, we must remember only a small minority of South Africans can afford to watch theatre and film. This minority will most likely be the same well-educated group exposed to such art. SA’s standards of making and appreciating art are growing rapidly.

“In the past, audiences were more conservative; they may not have appreciated strong language in a production like Jersey Boys. Today, this show is extremely successful. My answer is yes, SA audiences are capable of appreciating great art, increasingly with every quality production introduced to us.”



**Nadine Joseph**, 26, choreographer: “What I consider great art others may find appalling, grotesque or obscure; I respond from a particular viewpoint, training and background. That said, no I don’t think SA audiences in general appreciate what I consider good art, though a small minority does.

“South Africa, though claiming to be diverse, in my opinion generally just wants to be entertained; works that are entertaining, not challenging or threatening speak to the masses. I think we as artists shouldn’t undermine the intelligence of our audiences: at times even I am surprised by how open and receptive the general public actually is to work.”

### Arts News in Brief

## Danny K on at The Venue on June 30



94.7 Highveld Stereo and Real Concerts present 947Unplugged with Danny K at The Venue, Melrose Arch on June 30, which also features the release of a new album by Danny. The opening act for the show is Connell Cruise. After a decade of music making, Danny has finally found his sound. His ally in this landmark release is producer Pete “Boxsta” Martin, who gave Danny invaluable support at his debut album launch, which contained a monster pop/R&B song in “Hurt So Bad” that ignited his solo career. Danny has since won a string of accolades for his music, including the 2007 South African Music Award for Best Pop Album for “This Is My Time”. The 947Unplugged series has included some of SA music’s biggest acts including Jack Parow, Dan Patlansky and The Parlotones. Tickets, on sale at R263, are available through Computicket.

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# Turning CBD into living space for the hip crowd, is Jonathan Liebmann’s dream

SHIRA DRUION

Jonathan Liebmann (pictured inset), CEO of Propertuity, exudes an electric energy as he has transformed some of the derelict run-down buildings of Johannesburg’s CBD into the trendy urban village of Maboneng - Place of Light.

Thirty-year-old Liebmann, originally from Durban, holds a degree in business and accounting. He is ultra-focused, passionate and the quintessential optimist. Despite his relatively young age, he has already achieved enormous success as one of South Africa’s leading young entrepreneurs.

At age 19, while at university, Liebmann started a laundry business which grew exponentially, and allowed him and his partner to expand into 17 branches.

“During that part of my life, I was living in a factory space in Auckland Park and it occurred to me that there were many other such spaces that could be turned into living spaces; therein lay the first vision for what was to later become the neighbourhood of Maboneng.

“I used the profits from my laundry business to purchase the first

property which became Art on Main, and the rest is history.”

Liebmann reminisces: “In just five years, Propertuity has amassed a portfolio of 35 buildings, and is mushrooming furiously with a long-term portfolio goal of 100 buildings.”

The buildings in the Maboneng precinct, all form part of his vision to reconfigure the originally fragmented urban space. Liebmann embarked on his journey to restore the original charm and charisma that the inner city had buried deep within her walls and has done so with a spirit that is nothing short of relentless.

“I love the city for a multitude of reasons. It pulsates with a contagious energy and there is a sense of fluid community life. There is vibrancy in Maboneng which has been lost in the northern suburbs where high walls and electric fences have become the status quo.

“When I first arrived back from my travels, I felt stifled and restless in the northern suburbs. The barrage of crime had trampled people into submission and it was suffocating to witness.

“With this in mind, residential property has been a real focus of



An aerial shot of Arts on Main, in the Maboneng Precinct, downtown Johannesburg.

Propertuity and we have turned multiple buildings into living spaces for the hip crowd, many of whom are professionals who want to live in the Johannesburg that once was.

“We have also been able to create urban chic workspaces like Arts on Main which alongside being a Sunday jol, also acts as a gallery to many artists, including William

Kentridge.” There are also satellite galleries for institutions like the Goethe Institut, Nirox and the Goodman Gallery, in Arts on Main.

“When I finished school, my Durban buddies and I packed our bags to go travelling. We stamped our passports in tens of cities across the globe, visiting Asia, Europe and the US. The time spent abroad exposed me to worldwide

trends, which have greatly influenced my perception of the world, particularly in the realm of design, space and lifestyle.”

Maboneng now boasts 15 restaurants, entertainment venues, loft apartments, offices, a hotel, a museum and creative factory spaces. “My goal is to make Maboneng the best neighbourhood in the world,” he vows.



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# South African art triumphs at Stephan Welz auction



The auction floor at Stephan Welz & Co in Cape Town this last week was indeed “Proudly South African”, with two Maggie Laubser paintings and one Tretchikoff selling for over R1 million each, and an iconic Sydney Kumalo sculpture going for R728 000, nearly four times its estimated value.

Laubser’s Die Meidjie, which was estimated at R900 000 - R1 100 000, sold for R1 680 000. “This painting is one of Laubser’s iconic works, and a great example of her portraiture,” said Anton Welz, director of Stephan Welz & Co.

“Adding to its attractiveness is the fact that it is something fresh on the market. It was given to the seller by the artist herself, so has never before been for sale.” Another Laubser painting, Portrait of a Woman with a Headscarf, sold for R1 008 000.

Also new to the market was Kumalo’s bronze of St. Francis of Assisi. The sculpture, which is one of an edition of 10, was purchased directly by the seller from the artist, who is considered one of South Africa’s most important sculptors.

“The work is one of Kumalo’s most iconic pieces and has been featured in a number of reference books,” added Welz. It was valued at R200 000 - R220 000.

In recent days, Vladimir Tretchikoff’s oil on canvas painting, The Hindu Dancer (pictured), has attracted huge attention, as the whereabouts of Champa Chameli, the woman who posed for the painting nearly 60 years ago, were discovered.


The sale of the painting at R1 456 000, did not disappoint, as it was estimated at R800 000 - R1 000 000.

Last week, Chameli’s daughter confirmed that her mother, who is now known as Champa Manooa, was the woman immortalised on canvas by Tretchikoff, and currently lives in Florida, US. Chameli was a well-known South African Indian dancer from a musical family in the Springfield suburb of Durban. The painting’s new owner is a Durban resident.

Continuing the current trend of high-selling Andy Warhol works, a colour silkscreen of Mick Jagger signed by both Jagger and Warhol, sold for R448 000. The silkscreen was valued at just R300 000 - R 350 000.

Last November, bidding at the auction house for a funky Warhol cabinet crudely painted with dollar signs reached frenzied levels, with the cabinet (estimated at R15 000 to R18 000) ultimately selling for R134 400. In 2011, Stephan Welz & Co sold its first Warhol silkscreen of Jagger, which was valued at R200 000, for R268 800.

Other important sales include a rare first edition of J M Barrie’s Peter Pan in Kensington Gardens, estimated at R10 000 - R 15 000, sold for R56 000, and an Anglo-Boer POW cedarwood and inlaid travelling writing desk made in 1902, valued at R20 000 - R25 000, sold for R112 000.



Stephan Welz & Co.<sup>ESTD 1968</sup>

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# Chagall sweeps Stephan Welz & Co auction



A painting by French-Russian artist Marc Chagall, one of the 20th century's most successful artists, was the big seller at the Stephan Welz & Co Decorative and Fine Arts Auction in Johannesburg on April 23, fetching more than R1 million more than its estimated value of R2,2 - R2,5 million.

Stephan Welz and Co said the work, Joie de Vivre Paysage de Vence Avec des Fleurs, painted by Chagall in 1948, sold for R3 584 000.

The sale of Russian-born South African artist Vladimir Tretchikoff's Fruit Seller was also a high point, with the painting selling for R1 736 000, over R500 000 higher than its estimated value of R800 000 - R1 200 000.

Stephan Welz & Co was the first local auction house to champion the value of Tretchikoff's works, which resulted in the staggering sale of Fruits of Bali

in 2008 for nearly 12 times its estimate. The sale resulted in widespread local and even international attention paid to Tretchikoff, whose kitschy style remains controversial within the art world.

This was also the first liveonline auction for Stephan Welz & Co. The live online bidding was managed by ATG Media South Africa through [www.the-saleroom.com](http://www.the-saleroom.com), Europe's leading portal for live art and antiques auctions, which is now operating in South Africa.

Users of the website can search catalogues and place their bids over the Internet in real-time, with live audio and video feeds recreating the auction room atmosphere - all from the comfort of their laptop or computer.

"The excitement of selling the Chagall was matched by the success of our first-ever online auction, which has opened up the bidding to a broader South African and international audience," said Dr Fred

Scott of Stephan Welz & Co.

Other sale highlights included sculptures by two significant South African artists: Sidney Alex Kumalo and Lucky Madlo Sibiyi. Kumalo's Dancing Figure in bronze with brown patina sold for R179 200 (estimated at R100 000 - R120 000), and Sibiyi's Figural Composition, which is a carved, painted and incised calabash went for R17 920 (estimated at R7 000 - R9 000).

Of special interest to history buffs and collectors of South African war memorabilia, will be the sale of a gold brooch given by President Paul Kruger to his wife. The brooch incorporates two lion claws from a lion shot by Kruger and a piece of unrefined Barberton alluvial gold. Estimated at R12 000 - R15 000, the historic brooch sold for R26 880.

• For more information, contact (011) 880-3125 or e-mail [jhb@stephanwelzandco.co.za](mailto:jhb@stephanwelzandco.co.za)

## Traditional auction tips

### Why are goods sold at auction?

There are several reasons and it is important to know why the goods are being sold and where they came from; this information can be found by consulting with the auctioneers before the sale or it may be stated in the catalogue of lots relating to that auction sale.

### How does an auction work?

When you arrive at the auction site you may need to register with the auctioneers in order to obtain a bidding number. The information required is usually your name and address and you may also need to pay a returnable deposit.

If you have not viewed the lots for auction prior to the auction day, you will need to allow yourself time to inspect your prospective purchases before the auction starts, if this is allowed. With

some "catalogue" auctions you may not be allowed to view the lots after the auction has started. You should confirm these details with the auctioneers prior to the auction date

When a lot you are interested in bidding on comes up for sale, the auctioneer will announce the lot number (either found in the catalogue next to the item or placed on the item during the viewing period) and give a brief description of the item usually tied to the description given in the catalogue.

A starting bid will be suggested by the auctioneer and usually bidding will start below this price, so do not assume the auctioneer's starting bid is the lowest price available. If the item has a reserve price the auctioneer will often start the bidding above this price and reduce the start bid towards the reserve price until

a bid is made. The auction catalogue will usually display a guide price for the item which is above the items reserve price.

You are free to start bidding at any time after the auctioneer has announced the starting bid. If there are no other bidders, your first bid may be the price you pay.

If similar lots are listed together in the catalogue and you are the buyer of the first lot, you may then have the option to purchase the similar lots at the same price as the first.

Now you have started bidding; the auctioneer will return to you every time the bid is against you to see if you wish to raise your offer. A clear shake of the head will indicate to the auctioneer that you do not wish to continue bidding.

Bids go up in steps controlled by the auctioneer and until the bid nears the

assumed final price, a bid of less than this amount will not usually be taken.

If your bid is the final bid and the price reached is above the item's reserve price, you have been successful in your purchase.

After you have won the bid you will have to pay an immediate deposit. The amount of deposit will be stated in the terms and conditions of the auction catalogue. The type of payment method, such as cash, bank drafts, credit cards, etc will be stipulated in the catalogue.

Remember it is usual for the goods to be the responsibility of the purchaser after the hammer has fallen.

If the items for auction are large, heavy or difficult to move, representatives of removal companies will usually be present, but this is worth checking with the auctioneers before you make

your purchase.

### Hot auction tips:

1. Before travelling any considerable distance to the auction, you should obtain a catalogue of items to ensure the goods for sale are what you require. Certain auctions can be subject to cancellation at short notice.
2. You should inspect the items thoroughly as most auction items are sold without guarantees. If items are described as faulty, check that the faults can be easily repaired. Some motor vehicle auctions give you a period of time after the sale in which to return the vehicle if it is found to be faulty.
3. Think about setting yourself a price limit on the goods you are interested in and "stick to it" - how much would the item cost new with a guarantee?

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**OVERHEAD:** \*220 Ton Adams Butterley \*7,5 Ton Davy Morris **MOBILE:** \*85 Ton Grove TM 865-F \*45 Ton Grove All Terrain \*2 x 25 Ton P & H All Terrain

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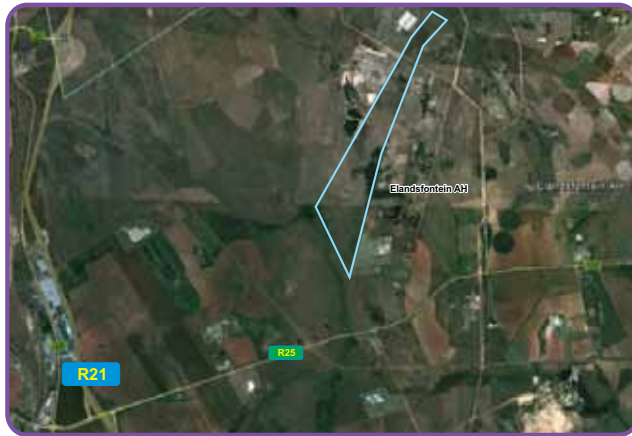
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# Fairytale ending for ‘lost’ Abel Pann pastel



5th Avenue Auctioneers hold regular catalogued auctions of South African and international paintings, antique furniture, silver, porcelain, bronze sculptures, Persian and oriental rugs and carpets and other works of art and collectables.

We recently had the pleasure of selling a

“lost” Abel Pann. Pann (1883 - 1963), born Abba Pfeffermann in Latvia, was a European Jewish artist who in 1903 moved to La Ruche, a Parisian building (which still exists) where Modigliani, Chagall, Chaim Soutine and other Jewish artists also lived.

Pann studied at the French Academy under

William-Adolphe Bouguereau, before settling in Jerusalem.

The piece, an exquisite pastel work titled “The Four Matriarchs”, had been exhibited in London in 1935 and then vanished. It arrived at our auction rooms earlier this year and immediately became one of the highlights of our April auction.

Having generated quite a degree of excitement, bidding was fiercely contested between two telephone bidders, one in Tel Aviv, the other in Pittsburgh in the US, eventually selling for R198 000 to our US bidder, despite a pre-auction estimate of R15 000 to R25 000!

The work has subsequently caused quite a stir since its arrival in Israel, having had a scholarly piece written by a noted Israeli art historian and being featured in a current opera programme. Let us do the same for your art, antiques and collectables - submit your goods to Stuart at 404 Jan Smuts Avenue, Craighall Park, Johannesburg, (011) 781-2040 or [stuart@5aa.co.za](mailto:stuart@5aa.co.za)

Our next catalogued auction will be held at our auction rooms on Sunday, June 23 and submissions for this auction closed on Wednesday, June 12. Past auction catalogues and results are available on our website, [www.5aa.co.za](http://www.5aa.co.za)

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Van’s Auctioneers will be celebrating its 50th birthday in 2014 with great exuberance, knowing with pride that it has been in the service of the auction industry for half a decade.

Van’s Auctioneers is the biggest auction house in Pretoria and one of the largest in Gauteng. Always keeping with the times, it is continuously revamping its strategies to the benefit of the seller and the purchaser in this industry. Van’s Auctioneers attends to insolvency and liquidation auctions and private auctions, as well as specialised auctions such as farms, development, unique investments and loose assets.

Van’s Auctioneers has earned an unrivalled reputation for service excellence, reliability and honest dealing during the 50 years it has served the business sector and public. Fifty years in the auctioneering industry has allowed Van’s

Auctioneers to try, test and perfect methods and systems to deliver the best possible service in the quickest and most effective manner possible.

We will soon offer one of the most unique opportunities to obtain one of the most exceptional properties in Knysna. This auction is scheduled to take place on July 3 on site. It is an exclusive property situated on the Knysna Heads with unobstructed ocean views, a spectacular house on the cliff edge with stairs to a private secluded beach, absolutely priceless!

All interested parties are welcome to view details at [www.vansauctions.co.za](http://www.vansauctions.co.za) or contact Van’s Auctioneers at 086 111 8267 for more information on this auction as well as other upcoming properties and loose asset auctions.

Van’s Auctioneers is the auction brand to remember for future assistance for all your auction needs!



## 41 hectares of Knysna Heads to be auctioned by Van’s

This unique property will be auctioned at the premises as portion 61 of the Farm Uitzigt 216, Knysna on Wednesday, July 3, at 11:00 and is truly one of the top 10 coastal properties in the world that money can buy. For additional information and viewing arrangements contact Van’s Auctioneers at 0861118267, or [www.vansauctions.co.za](http://www.vansauctions.co.za)



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**Cottage ± 60 m<sup>2</sup>:** 2 bedrooms, shower and separate toilet, kitchen, dining area and patio.  
**Other improvements:** Water tanks and reservoir and 40 ha unspoilt Fynbos with some of the most breath taking views in the garden route. Staircase and deck by private and secluded beach.  
**Viewing:** Strictly by appointment.  
**Auctioneer’s note:** A once in a lifetime opportunity to obtain this exceptional and unique property in Knysna, the diamond jewel of the Garden Route. This exclusive property on the Heads has breathtaking unobstructed ocean views and a spectacular house on the cliff edge, with stairs to a private secluded beach!



A column of the SA Jewish Board of Deputies

# A leader loved, trusted and revered by all



**Above Board**  
**Mary Kluk**  
National Chairman

At the time of writing, our thoughts cannot but be dominated by an awareness of Nelson Mandela’s serious state of health. It can safely be asserted that South Africans across the board will be feeling the same sense of concern over the situation.

It is a testimony to Mandela’s generosity of spirit and full-hearted outreach to all the peoples of this country that each and every one of us, regardless of race, creed or ethnicity, genuinely feels that he belongs to them. He was able to transcend all these differences to become a leader loved, trusted and revered by all.

Underpinning the democratic, human

rights-focused society that people like Nelson Mandela devoted their lives to achieving, is the Constitution, with its Bill of Rights.

A range of laws and institutions have been established to uphold its fundamental principles, among them the SA Human Rights Commission (SAHRC). The latter has become a crucial vehicle not only for people’s grievances to be addressed, but just as importantly for parties engaged in a dispute with one another to come together and resolve their differences without recourse to litigation.

Last week, a mediation meeting was scheduled to take place under the auspices of the SAHRC between the Board and Deputy Minister Marius Fransman. The Board has lodged a complaint against Mr Fransman for certain offensive remarks he had made and the meeting was aimed at discussing and hopefully resolving the matter so as to obviate the need for the complaint to be proceeded with.

When we arrived on the day, however, we were informed not only that Mr Fransman would not be attending, but that he had no interest in

participating in any future mediation process. This, as our subsequent media statement observed, had sent a clear message to Jews and members of other minority communities that Mr Fransman was disdainful of their concerns and had little respect for the constitutional processes that have been put in place to protect their rights.

Since no process of engagement that might resolve the dispute is now possible, our complaint will now formally be proceeded with by the SAHRC.

What sparked off the present dispute with the Deputy Minister was his comment on a Muslim radio station earlier this year that Muslim businessmen were being short-changed by the ruling Democratic Alliance in the Cape Province and that members of the Jewish community were benefitting.

It was, to say the least, highly irresponsible for a member of government to pit one community against another in this way, with the apparent aim of soliciting votes. Certainly, it runs completely counter to the spirit and ethos

of our democracy, whose Constitution puts so much emphasis on bringing people of all faiths and ethnicities together in a spirit of friendship, understanding and mutual trust.

As it is, differences over the conflict in the Middle East have undoubtedly had a negative impact on the relationship between Jews and Muslims in South Africa. This was frankly acknowledged and discussed at a gathering of Jewish and Muslim leaders in Washington DC last week.

Our community was represented by our Cape Director David Jacobson and Rabbi Ron Hendler. Afterwards, a joint declaration of principles was issued, inter alia stressing the importance of dialogue “based on mutual understanding and respect for each other’s religions” and pledging to oppose equally the evils of Islamophobia and anti-Semitism.

It was inspiring to be part of a genuine and warm initiative aimed at bringing members of these two great faith groups together, and we hope very much that this model can be brought to South Africa as well.

*This column is paid for by the SA Jewish Board of Deputies*

## Youth

# May Emunah batmitzvah girls’ dreams all come true

MELISSA CHIPKIN

Yaacov Avinu, Martin Luther King and The Emunah batmitzvah girls all had a dream...

It all began on Yom Hashoah at the Emunah batmitzvah programme. We held a wonderful session, learning about Anne Frank and the many other young girls who perished in the Holocaust, before having the chance to live their dreams. We held a competition - the first of its kind; we inspired the girls to dream. And dream they did! The brief was simple, but the dreams that the girls came up with were diverse and beyond our wildest expectations.

The dreams ranged from simple to extravagant: becoming doctors, opening homeless shelters, becoming fashion designers, bakers, acrobats and more. Just imagine what a difficult task it would be to choose just one winner!

We were honoured to have Howard Feldman as our judge. With great difficulty he narrowed down the field to come up with a winner. Originally we were only supposed to have one winner, but Howard felt that there was so much talent and potential that he offered a prize to two more runners-up.

The competition concluded with a session where the girls got to present their ideas and finally the winners were announced.

Sara Kotton’s dream of starting a clothing gamach for young girls in the memory of her great-grandmothers, is now on its way to becoming a reality. Our two runners-up are Yakira Shalpid, who is starting up a simcha band with her sisters and Sarah Shrock who will be making memory boxes for underprivileged orphans.

We are filled with pride at the calibre of all the 42 girls on our programme and the depth of their dreams. And we look forward to watching them continue to blossom and become the future leaders of our community

• If you would like to donate girls’ clothing suitable for a simcha, please contact (011) 786-7718.



Sarah Kotton (right) is the winner of the Emunah batmitzvah programme competition with a dream of starting up a clothing gamach for young girls. Runners-up are Sarah Shrock (middle) and Yakira Shalpid on the left.

# KDL shows the prospective grade 8s what it has to offer



Grades 11 and 7 learners bond over a baking lesson in the Consumer Studies kitchen.

EMMA PORTER

On Thursday May 30, King David High School Linksfield, hosted its annual open day for prospective grade 8 learners in 2014. Grade 7s from several schools came to the KDL campus for a fun and informative day.

It began with all the learners congregating on the rugby field where headmaster Marc Falconer and KDL student leaders addressed them. They explained the importance of getting involved in school to get the full experience and they pointed to all the opportunities King David has for learners to participate and grow from.

This was followed by lunch, socialising and taking in the KD vibe. We at KDL felt a sense of pride and joy as we watched how successful our very own school’s open day was. This warm feeling came about as we saw the many eager young faces ready to see what was in store for them.

The grade 7 guests then joined the KDL learners and staff in the hall to experience one of KDL’s unique assemblies and famous Glance videos, showing all the major events that have happened at KDL this year, from grade 8 orientation to Yom Ha’atzmaut, in the most entertaining way.

They were each given a necklace with a dif-

ferent coloured paper card on it. Each colour meant a different group and they were all divided and taken on a tour of the school, to get a feel of what is to come next year.

They were guided by our future matrices of 2014, who warmly welcomed them and took them to all the different classes, sports areas, offices and many more sites.

The grade 7s were very interested and very enthusiastic about the school environment.

After the tour they gathered again in the KDL pool area where a braai had been made for them by KDL teachers. Different skits, by KDL grade 11s were on the menu and there also was KDL’s very own jazz band which added to the exciting atmosphere. The day was nearly over, but not just yet.

The grade 7s parents then joined in for the closing assembly in the hall.

After a short speech from our head boy and head girl, the choir treated us to a song, followed by a traditional Israeli dance by KDL learners.

Marc Falconer told the assembled learners of the numerous academic and extra-curricular activities that King David Linksfield has to offer.

It was a spectacular day. We wish the grade 7s all the best for a successful high school career.



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What’s On

Today, Friday (June 14)

• UZLC hosts Arthur Goldstuck who will talk on “How Older Users Can Keep up with the Revolution in Cell Phones”. Venue: Our Parents Home: Time: 12:45 - 14:00. Contact: Gloria, (011) 485-4851 or 072-127-9421.

Saturday evening (June 15)

• WIZO Tzabar screens an Israeli film Contact: Graciela: 082-925-0924.

Wednesday (June 19)

• UJW hosts Dr Lorraine Chaskalson, former lecturer in the Department of English, Wits, with the third of a series of five lectures on “Contemporary Poetry”. Venue: 1 Oak Street, Houghton. Time: 09:30. Donation: R30. Contact: (011) 648-1053.

• WIZO hosts Meir Szold who will present a health and beauty demo sponsored by Dis-Chem Pharmacy. Time: 10:00 for 10:30. Cost: R40 (incl tea). Information: Sandy, (011) 645-2515.

• Second Innings hosts an “Outing to the Adler Museum of Medicine”, at the Faculty of Health Sciences, Wits, a guided tour by the curator

on the history of medicine, dentistry, optometry and pharmacy. Bus leaves from Golden Acres at 09:00. Tour starts at 10:00. Cost: R110 includes the tour, tea and the bus. Visitors pay an additional R30.

Thursday (June 20)

• WIZO Cyrildene has a book sale at Benmore Shopping Centre from 09:30. Details: Sandy, (011) 645-2515.

Sunday (June 23)

• Greenside Shul hosts wardrobe stylist Janine Carley-James who will give a talk titled “Restyle You” on general style tips. Time: 10:00 for 10:30.am for 10:30. Venue: Greenside Shul. Cost: R100 (incl refreshments). RSVP: Aviva Rabinowitz 083-600-4515 or Wendy Richard 082-903-6711. Remember to bring your contributions for the Greenside Shul blanket & winter clothing drive for Yad Aharon & Pholosha Primary School.

• Johannesburg Heritage Foundation is hosting a bus tour in the eastern suburbs of Johannesburg to pay tribute to Jewish Struggle activists. Duration of tour is two and a half hours. Bus leaves from Sunnyside Park Hotel at 14:00. Cost: R120

members, R200 non-members. Booking essential, either through Computicket or (011) 482-3349 weekdays 09:00 - 13:00.

• Second Innings hosts Neil Kirby, a director of Werksmans Attorneys, on “National Health Insurance - Fear of the Unknown”. Venue: The Gerald Horwitz Lounge, Golden Acres. Time: 10:00 for 10:30. Cost: R20 members, R40 visitors. Contact: Grecia Gabriel (011) 532-9718.

Friday (June 28)

• UZLC hosts Jewish Report arts editor Robyn Sassen on “From Where I sit: What Being an Arts Editor for a Community Newspaper is Like”. Venue: Our Parents Home. Time: 12:45 – 14:00. Contact: Gloria, 072-127-9421 or (011) 485-4851.

Sunday (June 30)

• Hospice Flea Boot Market held at the Checkers car park on Barry Hertzog Ave in Emmarentia. Every first, and last, Sunday of the month, from 08:00 until 13:00. An assortment of goods, ranging from hand-made leather goods, toys, bric-a-brac, honey, plants, hardware, crafts, etc. Information: Madeline (011) 794-5464 or Amanda at Hospice (011) 728-1052.

• JWBS Johannesburg, urgently requires secondhand clothing, kitchenware, household goods, books and bric-a-brac for its secondhand shop. Contact (011) 485-5232.

• Celebrating a bar-/batmitzvah? Why not give a donation to WIZO's bar-/batmitzvah project in Israel? You get a beautiful certificate to give to the bar-/batmitzvah child here. Certificates are available from WIZO tel (011) 645-2548.

• Second Innings runs a series courses and activities including scrabble, bridge, discussion groups, play reading groups, women's and men's reading groups, symphony concert rehearsals, bowls, pilates, Yogic Pranayama, walking and aerobics, Golden Oldies Cine Club, weekly workshops (by arrangement) on “falls education for the elder adult”, and organises regular activities. Contact Grecia Gabriel (011) 532-9718.

• Benarc Gift Shop has gift presentations for all occasions, made to order. Call (011) 485-5232, JWBS. All kosher under the Beth Din. Proceeds to support the less fortunate in our community.

• Elise WIZO Gift Shop has an exciting range of gifts available. Contact (011) 640-2760 or call in at Genesis, bottom level of the Genesis Shopping Centre, 3 Bradfield Drive, Fairmount.

• Chabad Chai Seniors Club meets Monday to Friday every week, 09:00 to 13:00. Venue: Chabad House. Refreshments and lunch provided. Mondays: Brain exercises with occupational therapist and computers and Internet (16:15). Tuesdays: Exploring the myths and mysteries of Judaism. Ladies learning with Aviva Goldman. Wednesdays: Torah studies and computer and Internet training (16:30). Thursdays: Living with the times with Rabbi Shlomo Raitport and ladies shiur with Rebbetzen Chaya Haller. Fridays: Living Torah with Rabbi Shlomo Raitport. Distribution of take-home food. Information: Chabad House (011) 440-6600, e-mail rak@chabad.org.za or www.ChabadJoburg.org/seniors.



# Maccabi SA banquet has it all



**ROCKING THE BOAT**  
*Jack Milner*

The annual Maccabi Sportsman of the Year banquet has always been a great event. It was staged again on Wednesday last week and the lavish affair was once again superb.

The banquet is one of Maccabi South Africa’s most important ways of raising money to help those who can’t afford to attend the Maccabi Games in Israel.

However, before I continue to extol the wonders of last week’s event, I do have to air my gripe. It is all in the opening line of this column. The annual event is not being held every year and Maccabi has not presented that trophy to any Jewish sportsman since jockey Anton Marcus won it in 2008/09.

Since it is a relevant fundraiser for the organisation, it is in their own interests to ensure it is staged every year.

There is an expression: “If it aint broke, don’t fix it.” But the converse is also true. If something is broken, then at least try to fix it.

The notion that people must nominate who they think should win the award, is no longer working. Perhaps it is time that Maccabi SA went out there and looked for Jewish sportsmen and women. Sadly, there may not be as many as we may hope, but they are out there - people who are deserving of the award.

Now that I’ve got that off my chest I would like to commend those involved in organising last week’s banquet. It was quite innovative in that six sportspeople were honoured - three Jews and three non-Jews.

The Jewish athletes honoured were soccer player Dean Furman, multiple South African cycling champion Kevin Evans (not too many people knew that he was Jewish) and the person I believe should have won the Maccabi Sportsman of the Year trophy a couple of years back when he reached the summit of Mount Everest - Lance Metz.

The performances of all three Jewish sportsmen prove my point - they are out there if you want to find them.

Dean was in the Central African Republic preparing for Bafana Bafana’s World Cup qualifier and



**Recipients of Maccabi South Africa Special awards, Dean Furman, Kevin Evans and Lance Metz.**

was unable to attend. Kevin was also not at the event because he was busy competing in a cycling event. Lance, however, was at the dinner to receive his award.

All three of the non-Jewish recipients attended, but it was a lot easier for them as they have all retired from their respective sports. Swimmer Penny Heyns and cricketer Makhaya Ntini all came up on stage to be presented with their certificates but the person who won the hearts of the guests was former Springbok Joost van der Westhuizen, for whom just to stand up takes unlimited effort.

One of the greatest scrum halves in the history of South African rugby, Joost suffers from Amyotrophic Lateral Sclerosis and can barely talk. He received a standing ovation when his certificate was taken to him and when various memorabilia were auctioned off, the item representing Joost’s Springbok career sold for a massive R100 000.

The Gerald Fox Humanitarian Award went to Bidvest’s Brian Joffe, who has assisted a plethora of participants to get to the Maccabiah.

Chief Rabbi Warren Goldstein kicked off the evening with a motivational talk, discussing, in particular, the spirit of sport, and wishing the South African team well ahead of their exploits in Israel next month.

The guest speaker was former Democratic Alliance leader and former South African ambassador to Argentina, Tony Leon, who described with both humour and eloquence his experiences in and out of parliament and anecdotes about his time in Argentina.

One has to congratulate Maccabi SA Chairman Cliff Garrun for putting together a great event and hopefully they did raise enough money to help some deserving youngster go to Israel and have the time of his or her life.

## Boxing event to help Maccabi soccer teams

JACK MILNER

Maccabi South Africa Soccer has joined forces with Golden Gloves to help raise funds for members of the respective soccer teams who will be travelling to Israel next month for the Maccabi Games.

On Monday night June 24, Dwayne Combrink and Sylvester Zaki will go toe to toe over 10 rounds for the Gauteng Middleweight title at Emperors Palace. It is one of six bouts on the Fists of Fame card.

The main supporting bout, also over 10 rounds, is between Ashley Dlamini and Koos Sibiya for the Gauteng Junior Lightweight title. The tournament begins at 19:30 with a featherweight bout over four rounds between Kathiso Hlahane and David Rajuili, followed by a Junior Middleweight fight (four rounds) between Tyrone Koen and Kutlwano Gare.

They will be followed by two six-round Junior Welterweight fights The first is between Adam de Moor and Gideon Mathe and the second will see Grant Fourie square up against Jules Batale.

The proceeds will be split between assisting Maccabi and young boxers.

- Anybody interested in attending the tournament and helping these youngsters, should e-mail [football@maccabi.co.za](mailto:football@maccabi.co.za) for further information.

## ChaiFM launches a subscription drive

Jewish talk radio station 101.9 ChaiFM, on June 18 launches a new subscription initiative. In a media release ChaiFM says that as part of its “return to its Jewish roots”, the radio station is inviting listeners in and around South Africa to take part in their new subscription drive to assist the station in becoming more independent, more relevant and more connected.

“The initiative, known as ‘Chai Radio Day’, is a launch day for subscriptions where the community can call in and subscribe to the station, thus creating a more independent station that is not just dependent on advertisers. When listeners subscribe, they will receive access to podcasts, Jewish and relevant programming and an independent radio station.”

The station says listeners will be asked “to vote with their wallets” on whether ChaiFM

should fulfil its Jewish mandate or whether it should pursue the “large numbers” by becoming a more “general” radio station - resulting in the station not being able to deliver the rich Jewish content currently on offer.

ChaiFM, the only Jewish talk radio station in South Africa, broadcasts from Johannesburg, on the 101.9 FM frequency and is available to the rest of the world via audiostream on [www.chaifm.com](http://www.chaifm.com).

The release states that ChaiFM provides a platform for a diversity of news, opinions, education, entertainment and music.

The subscription drive, although to be launched on June 18, will be available to all listeners on an ongoing basis. The subscription line number to dial on June 18 is (011) 242-5555.

Visit [www.chaifm.com](http://www.chaifm.com) for more details.

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