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WITSReview

The magazine for **ALUMNI** and friends of the University of the Witwatersrand

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Sculptures at Wits • Danny K

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Witsies reflect on their Alma Mater

The results of a 2011 online survey of South African university graduates undertaken by employer branding company, Magnet Communications, were recently released.



In addition to employment matters, the survey asked graduates whether they were “Very dissatisfied”, “Dissatisfied”, “Neutral”, “Satisfied” or “Very satisfied” with their Alma Mater on a variety of issues.

While many graduates were “Satisfied”, a far greater number of Witsies were “Very satisfied” with their university experience:

Satisfaction with university experience:

Very satisfied

	Wits graduates	National average
Quality of education	56%	40%
Reputation of the university	64%	49%
Quality of lecturers	34%	26%
Quality of tutors	25%	13%
University environment	51%	41%

How well did your university education prepare you?

Very satisfied

	Wits graduates	National average
To solve problems successfully	48%	27%
Use modern technology	35%	25%
To communicate effectively	37%	23%
Think and learn independently	60%	35%
To work in a team	43%	27%
To link theory and practice	52%	30%

The Magnet survey reflects the perception of those Wits graduates that participated in the survey and their attitude towards their Alma Mater. While these results are not scientifically conclusive, they do correspond with results of similar surveys of Wits students.

Also emerging from the Magnet survey was that 66% of Wits graduates use the professional networking site, LinkedIn, compared to the university average of 52%. Conversely, 78% of Wits graduates regularly use Facebook compared to the university average of 88%.

According to LinkedIn, there are currently about 35 000 members who have listed a Wits graduation year in their biography. Of these, 2 683 indicate they are entrepreneurs! The next most prevalent vocations are finance at 1 871, administration at 1 869, information technology at 1 718, engineering at 1 688, and consulting at 1 600.

Wits University has a deserved reputation for providing a well-rounded tertiary education and this is borne out by survey results, career choices and the achievements of Wits graduates who have excelled in all fields of endeavour.

In my experience, Wits graduates are regarded as hard-working, self-motivated, independent-minded problem-solvers and innovators who do Wits and the country proud!

Peter Maher

Director: Alumni Relations

from the editor

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Best external magazine 2010 (MACE)
Best External Magazine 2011 (SA Publication Forum)
Editor of the Year 2010 (SA Publication Forum)

Cover: Man and His Soul by Herman Wald.
Photo: EYEscape. See Heritage feature on p24.



*Letters to the editor are welcome and can be sent c/o the
Office of Alumni Relations or e-mailed to alumni@wits.ac.za*



Ismé Bennie. Freshers' Flick
1957 - an initiation rite.

Letters



from our
readers

Memories of Sunnyside I

Reading in the January 2012 issue about Sunnyside - still Lady Isabel Dalrymple House to me – evoked memories of the four years I spent there in the late '50s, so many lifetimes ago. What was life like in a women's residence then?

I had no sooner unpacked than I was summoned to the front door. There was no intercom system then, nor phones in the rooms.

Maids did door duty in the day time, and first-year students had to do it on a rotation basis nights and weekends. You were fetched to meet with your visitor or date. If it was a male, he never got beyond reception.

One of the second-year guys from my hometown had come to say hello and to check out the new crop of arrivals. He came from the men's residence a few hundred yards away. In those first months we shared several activities with the men's residence: an "exchange" dance, when we trooped over to be selected by the new men as dinner partners; a very demeaning experience, particularly if you were one of the last to be chosen. We also got together with the men for a concert of sorts. I remember performing to Green Door. Before all of this though, we had initiation - dressing up in weird clothing

and marching in pairs with the freshmen. We were called freshettes.

Accommodation was handed out based on academic success. I did well in Matric so had a room of my own. There was no such thing as "en suite". Bathrooms and showers and toilets were down the hall. Rooms were minimal. Today dorms have mini-fridges and microwaves and television sets and other accoutrements. In those days South Africa did not have television! The rooms were cleaned by maids and they changed the linen every week. They were under the supervision of the matrons, who took care of the daily running of the place.

We ate in a communal dining room. Breakfast and lunch were casual, but dinner started on time and we wore academic gowns, and for formal dinners, a white dress under the gown. Food was institutional, not horrible, but often included grey slices of roast for dinner. We had tea in a common room every afternoon, with nice cake. My mother sent cookies regularly. We would walk up the hill to pick up sausage and other goodies from a German deli. In fourth year we often picnicked in the garden rather than go in to dinner.

Being in residence made attending early morning classes easier: we rolled up our pyjama pants under a coat, and off we

went. The swimming pool was almost at the door, for an afternoon's reading in the sun.

In our first few months, lectures were organised for us, some on sex education. There were still young women who needed to know where babies came from. We came from all over southern Africa, many of us from small towns or rural communities, some of us from public schools, some from private schools, others from convents.

Our residence had its own float, for Rag [Remember and Give]. Does Rag still exist? [No. - Ed.] It was a fund-raiser. We decorated trucks for a carnival-like procession through the city. I was on a float with the Rag Queen and her princesses, one who almost became the wife of a US President, had John Kerry only won.

The phone system was basic. There was a bank of public phones, four I think. They were manned by the maids during the day and by first-year students the rest of the time, who fetched you to the phone. The corridors were long and spread out, so by the time you reached the phone, the caller might be long gone.

We had Res Dances twice a year. One invited a date. The invitation process - asking or receiving a reply - was stressful. Bedrooms at the front of the building were set aside for small groups and dancing took place in the dining room. Punch was made in the Matron's bathtub. One year a couple of women came as a pair, one dressed in a man's suit. It was quite the talk!

There was a curfew system. One had to be in by 8PM

most nights, could only be out later a certain number of nights per week. Saturday night was the big going out night. Going out nights required permission from the assistant dean, at one time Liz Hyslop (who later became my classmate in Library Science) or the Dean, in my day, Mrs Biesheuvel. One signed in and out, and being late was a serious offence. As we progressed through the years, the rules became much more flexible.

Romance was rife, engagements happened. Many of us stayed until we graduated. Then we went on to new lives, to chosen careers, and many of us to other countries.

Ismé Bennie (BA, 1960), Toronto

Memories of Sunnyside II

Your lovely photos and article on Sunnyside in the January issue of *WITSReview* brought back a flood of memories. I was "in res" at Sunnyside from 1967 to 1969. Thelma Henderson was the Dean of Sunnyside then.

From Monday to Thursday we had "formal dinner" every evening at 7PM. There was a roster for three or four girls to have sherry with the Dean in her flat before formal dinner and each girl's turn came around about twice a year. At dinner academic gowns had to be worn over dresses, with shoes and stockings. We stood behind our chairs until the Dean had said grace and were not allowed to leave until the meal was over and those at "top table" had filed out. If you were late and those at top table had already taken their seats, you were not allowed in and would miss dinner. Sometimes we did this

deliberately. The waiters who served us at all meals were not allowed to tell us what was on the menu for that evening, but we had a chum by the name of Lucky who would sometimes tell us on the quiet. What we tried hard to avoid was “flat red” (corned beef) which was not a favourite. On those evenings we missed dinner we would buy some junk food from the res tuck shop which opened for 15 minutes at 9PM most nights or, if we were feeling flush, we’d wander over to Pop’s café on Empire Road and buy a takeaway, or even share a salad at the restaurant in the Total Centre.

As a special concession, we were allowed to come to lunch on Saturday in our curlers (getting ready for Saturday evening dates was a serious business), although they had to be modestly covered with a scarf. Pantyhose were just coming into fashion then and we had a tough time learning how to put them on!

The photo of the beautiful wrought iron balustrades reminded me of the annual Sunnyside dance. All decked out in our long formal dresses, we’d have to wait in the corridor on the top floor at the head of the front stairs for our names to be called individually, signalling the arrival of our dance partner, and then descend the stairs to meet him and introduce him to the Dean and Vice-Dean. Usually Maggie called us; she was mostly in charge of the entrance at Sunnyside and was much loved by the girls. Later in the dining hall cleared specially for the dance, we really whooped it up to the music of the Beatles, Simon and Garfunkel, etc.

In my first year my room facing Empire Road was

very tiny. Most first-years had to share a room, but I was lucky because I was a little older, having taken a gap year (then not known as one) before coming to Wits. In my second year I chose a very large room, which proved, however, to be terribly cold. In my third year I chose a room on the top floor at the front, with windows looking south and west. It seemed ideal until I discovered that I would be woken every weekday morning at 5am by a tremendous noise and clatter as the rubbish bins were emptied right below my room! As soon as I could I moved to a vacant room in “music row”, facing north and with a view over Sunnyside’s lovely gardens. Outside my window was a narrow balcony with discreet washing lines for the girls’ laundry (we did this ourselves by hand), where a good deal of now-unfashionable sunbathing also went on.

I enjoyed my years at Sunnyside and did not at all resent the few restrictions we had, such as having to be back in res by certain times. A friend and I did spend one night illegally away from res when the party we’d been attending off campus ended too late. We sneaked back the next morning early before breakfast and were never found out.

They were politically active years too - that could not escape anyone’s notice - and many of my acquaintances were arrested by the police. I was a reporter for *Wits Student* for a while and was relied on to type for the newspaper, a skill I had picked up in my gap year. The *Wits Student* offices were close to Sunnyside.

By the way, we did have a Chinese girl in res with us. She was studying law and came from Pretoria.

Beverlie Davies (née Fuchs) (BA 1970), Pretoria

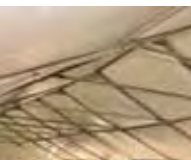
Wits welcomes new students and celebrates turning 90

Wits University greeted 5 500 new students at an event on 5 February 2012. A festive mood prevailed at the Piazza outside the Great Hall, where the Vice-Chancellor and Principal, Professor Loyiso Nongxa, welcomed the new recruits before releasing balloons and cutting a cake. This new intake joins Wits as the University celebrates its 90th anniversary.

“Studying at Wits comes with a lot of responsibilities. There are many young people out there looking for the space you have been offered. It is your responsibility and obligation to make the most of it, because you are in a position for which others are yearning,” said Nongxa. “Do not overstay your welcome,” he quipped, to much laughter.

Nongxa told the new Witsies that they had an obligation to rise to national challenges identified by the National Planning Commission. These include reducing unemployment, improving the public health system, providing a better public service, enhancing the quality of education and stamping out corruption.

“We want to produce graduates who can help society rise to the challenges of the 21st century,” he said.



Drama
for Life
five
years
young
and



In just five years, the Drama for Life (DfL) applied drama and theatre research programme at Wits has produced more than 80 alumni who now work across Africa to develop capacity in public health, migration, population development, education, theatre and HIV and Aids education. During the Wits 90th celebrations in 2012, DfL harnesses the power of its patron and Carnegie Resident Scholar, Pieter-Dirk Uys, and that of its global partnerships, to build capacity in HIV education, human rights, social justice and cultural development.



***“you ANC
nothing yet!”***

By Deborah Minors



“Every year scholars dream new ideas. The DfL projects are the arena to practise and engage, and make new work that speaks to a contemporary Africa.”

The Drama for Life programme is one forged on partnerships. When the GIZ (Deutsche Gesellschaft für Internationale Zusammenarbeit) invited Warren Nebe (BA DA 1986) to stage a play in 2006 about HIV and Aids awareness, the number of partners who quickly stepped up was evidence that this kind of work addressed a critical need in South Africa and beyond: building capacity, through applied theatre, in HIV and Aids education. The programme would later expand to include human rights, social justice, cultural development and environmental sustainability.

DfL is a postgraduate research, training and development programme in the Wits School of Arts which explores the interdisciplinary field of applied theatre as a medium for HIV and Aids education, activism and therapy.

It launched in 2008 with 29 scholars and Nebe at the helm. The GIZ, which promotes change processes that sustainably improve people's living conditions, funded academic scholarships to support DfL's objective of educating applied drama practitioners in "best practice". The scholarships enabled students from nine African countries to pursue postgraduate studies in applied theatre and drama.

Components of the DfL programme include an undergraduate and postgraduate academic and scholarship programme; the annual DfL *Sex Actually* Festival; an annual international research conference; and projects driven and/or supported by alumni.

DFL's cultural partners now include the Goethe-Institut, a cultural entity that promotes German cultural and educational policy abroad. Goethe currently supports DFL's scholarship programme by enabling scholars to practise their art. For instance, Zimbabwean Munyaradzi Chatikobo (MA 2010), a scholar in the original 2008 cohort and now DFL's programme manager, was able to attend a Cultural Leadership International Programme in Istanbul last October, to enhance his cultural leadership capacity. Similarly, DfL scholar Theogene Niwenshuti from Rwanda now has the means, through a national arts award, to mount a production during the *Sex Actually* Festival in September.

Partners working in HIV and Aids, such as Themba Interactive, the HIV and the Media Project within the Wits Department of Journalism and the Anova Institute, support DfL. Partners working in human rights include the Robert F Kennedy Centre for Justice and Human Rights and the Speak Truth to Power Programme. Internationally, DfL has forged partnerships with the University of California, Los Angeles (UCLA) and with McMaster University in Canada.

The annual DfL research conference has spawned the production of two research publications with McMaster University and academic publishing house RODOPI, which represent some of the best

practice case study work in arts activism, education and therapies across Africa.

In five years, DfL has qualified more than 80 scholars and the programme boasts a 100% pass rate. DfL enrolls its first five PhD scholars in June this year, and there's an undergraduate programme in Applied Drama and Theatre as well, which includes a Theatre for Human Rights course.

"Now we have scholars in 17 African countries," says Nebe. "And they're all doing something in their communities. We're educating all-rounders who are engaging with society."

"Every year scholars dream new ideas"

"The projects were born out of the scholarship and academic programme," explains DfL Projects Manager Levinia Jones (BA Hons 2008). "Every year scholars dream new ideas. The DfL projects are the arena to practise and engage, and make new work that speaks to a contemporary Africa."

The projects, of which there are eight in 2012, have shown "exponential growth", says Jones. The DfL Company Laboratory project in particular supports Wits' 90th, which celebrates the University as a world leader in research on the cutting edge of socio-economic and political issues in Africa and globally.

The DfL Company Laboratory project, headed by Nebe, aims to establish arts administration structures that enable training, research and development in performance-based research, theatre making and arts management and administration. The project comprises an internship programme, theatre-making

A photograph of two performers on a stage. The performer on the left is wearing a bright orange, shiny, sleeveless dress and has their right arm raised. The performer on the right is wearing a bright pink, shiny, sleeveless dress and has their right arm raised and left arm extended. They are both barefoot and appear to be in a dynamic pose. The background is dark with some green and blue lighting. A semi-transparent text box is overlaid on the right side of the image.

“The project comprises an internship programme, theatre-making projects and a Resident Performing Artist programme, all of which create the space to bring young performers and professionals together.”

projects and a Resident Performing Artist programme, all of which create the space to bring young performers and professionals together.

Pieter-Dirk Uys

Legendary entertainer Pieter-Dirk Uys (honorary DLit 2004) is one such professional - although this is something of an understatement. Uys is a political satirist, playwright, author and Aids-awareness activist whose acerbic wit and ironic insights have delighted South Africans (and foreigners) since the 1970s when he graduated in drama from UCT.

Through his alter ego Evita Bezuidenhout ("South Africa's most famous white woman"), Uys has delivered caustic home truths from which no one - including the likes of Archbishop Desmond Tutu and Julius Malema - is spared. Since 2000, Uys has travelled South Africa to perform his free Aids-awareness satire, *For Fact's Sake!*, in schools, prisons and reformatories. He has released a corporate Aids-information video, *Having Sex with Pieter-Dirk Uys*, as well as the family-friendly video *Survival Aids* and *Just a Small Prick!*, a treatment of the fears surrounding testing for HIV.

Critically acclaimed worldwide, Uys received the 2011 TMSA Naledi Lifetime Achiever Award for his contribution to South African theatre.

With these theatre, performance and HIV-education credentials, Uys perfectly exhibits the practice of applied theatre in a social context. He is both a patron of DfL and its 2012 Carnegie Resident Scholar.



Pieter-Dirk Uys will deliver a free public lecture in the Great Hall at 1pm on Monday 23 April based on *You ANC Nothing Yet!*

DRAMA FOR LIFE CALENDAR 2012

- 23 April** Pieter-Dirk Uys public lecture at Wits, *You ANC Nothing Yet!*
- May** DfL Company Lab, COP17 documentary: *Stories of the Future*
- 9 - 12 May** DfL @ Wits Arts & Literature Experience (WALE)
- 29 May, 26 June** DfL Playback Theatre open performances, Joburg Theatre
- 23 - 28 July** DfL Company Lab presents SA Season: Young Directors *Crossing Borders*
- 23 Aug - 1 Sept** DfL *Sex Actually* Festival
- 28, 29 Sept** DfL Human Rights and Social Justice Arts Experience mini-festival

Surprise Khoza

Surprising **art**

By Deborah Minors



Photos: Peter Maher

As his name suggests, artist **Surprise Khoza** is no ordinary Wits graduate.



He won eight prizes while completing his Fine Arts degree in 2008 and advanced diploma in Fine Arts in 2009. The prizes he won include the Buntman Family Achievement Award, the Martienssen Prize for Art, the National Arts Council Prize, and the ABSA and Standard Bank Fine Arts prizes. In 2008, he received the Momentum and National Arts Bursary Award. Last year, he completed his MSc in development planning at Wits.

Khoza's first solo art exhibition, *My Left Hand*, held in the Wartenweiler Library in 2004, included nine works, one of which was a favourite, *African Cowboy*. An image he saw on campus of an African boy wearing a stetson inspired the portrait. He used beans, seeds, rice and beads to create the portrait, complete with a maize-teeth smiling mouth. The exhibition resulted in the sale of two works and further commissions.

Khoza and his art, which he's described as "something you can touch", featured in media including SABC1, SAfm, *The Star*, *Daily Sun* and *City Press* throughout the first decade of the 21st century.

He worked as an artist after graduating and coordinated a community art exhibition during this time. "The mission of this exhibition was to address the

issues of disabilities, which seem to be a problem in society," he writes.

But for many, the biggest "surprise" is when they find out that he has been quadriplegic since his birth in Bushbuckridge, Mpumalanga.

Although he has some mobility, his fine motor skills are limited and he is confined to a motorised wheelchair (supplied by the Wits Disability Unit), which enables him to quickly scoot between lectures on campus.

He has been an artist since the sixth grade, when Disney cartoon characters were his inspiration. "I used to love drawing Disney characters. I virtually drew all the Disney characters day and night," he said in an interview in 2004.

He always envisioned studying art at university. Although he passed matric, he was dissatisfied with his results. He did Grade 12 again through correspondence and matriculated with exemption in 1995. Eight years later, he realised his dream of accessing tertiary arts education.

"People should not judge you based on your disability, rather they should give you a chance and see how you fare," he said. And no one can dispute that Surprise Khoza has fared exceptionally well.

“One morning I woke up and I couldn’t see,”

says **Sisanda Msekele** matter-of-factly. “I’m not an early-morning person so I thought I just hadn’t woken up properly.” The 23-year-old third-year Wits psychology student went blind in 2008, aged 18.

By Deborah Minors



Rocking the boat on disability

A condition known as Stevens-Johnson syndrome (SJS) progressively robbed Msekele of her sight. According to the Mayo Clinic, “SJS is a rare, serious disorder in which the skin and mucous membranes react severely to medication or infection.” The rash caused by SJS can lead to extensive tissue damage and scarring in the eyes - and blindness. “My skin healed,” says Msekele, absently rubbing a flawlessly smooth, chocolate-coloured shoulder, “but my corneas are completely destroyed.”

But Msekele does not let her blindness define her. Not only is she poised to enrol for Honours in neuropsychology in 2013, she is also a national rowing champion, a role she relishes as much as that of owner of her new guide dog, a golden Retriever called Romy.

Msekele sits in the kitchen in the Disability Unit in Senate House, Romy at her feet. A native of the Eastern Cape, Msekele perks up behind her dark glasses when she relates how she came to study at Wits. At primary school in Gauteng, she excelled as a 200-metre sprinter. “We used to do athletics at Wits and I thought then, ‘I’m going to come here’,”

she says resolutely. She doesn’t run anymore though. “You know, when you get older, the girls say athletics isn’t ‘cool’,” she laughs.

Now Msekele rows - which is surprising considering she originally “didn’t even know what rowing was!” The University of Johannesburg phoned Wits in search of potential adaptive crew members - students with disabilities interested in rowing. Msekele signed up in June 2011 and, although she had to wait for a coach, by August 2011 she and her Cox-4 team were competing in the World Rowing Championships - a London Olympics qualifier. The team won the C-final, which wasn’t a qualifying race, but sufficient to rank the team 13th in the world.

“Rowing is very challenging, especially when you’re blind,” says Msekele. “You have to feel the rhythm and really concentrate. Vision stimulates motivation and if you can’t see, it’s like, ‘Ag I’m sick of this...’ It’s easy to know how to row but it’s very challenging to know how to row well,” she explains. “Now I can’t imagine my life without rowing,” she beams. “I’m doing something with my life.”





Witsies march across the Rissik Street Bridge to the City Hall, 22 May 1957

DEFENDING THE 'OPEN' UNIVERSITY: The origins of student protest at Wits

By Heather Dugmore

Between the outbreak of World War II in 1939 and the enforcement of university apartheid by the Nationalist government in 1959, Wits was known as an “open university”, admitting students of all races, explains **Professor Emeritus Bruce Murray**, who taught history at Wits from 1970 to 2001.

Murray was Wits’ official historian for many years, and wrote two books on the University: *Wits: The Early Years*, which covers the history of Wits from its origins in 1922 to 1939; and *Wits: The ‘Open’ Years*, covering the period from 1939 to 1959. This feature is based on a conversation with Professor Murray about the origins of student protest at Wits.

War has a radicalising effect on certain young men who might otherwise have gone about their daily lives without fighting injustice or defending what is right. Such was the effect of World War II on a number of South African soldiers returning from war who enrolled at Wits post-1945 on the eve of the National Party’s rise to power.

These men had fought against fascism. They had witnessed Hitler’s racist assault and now they were seeing a similar pattern of fascism and racism developing at home. With a heightened sense of political awareness, some of them belonged to a radical organisation of ex-servicemen known as the Springbok Legion. These men put their weight behind the existing left and liberal student movements on



campus. Together, they set in motion the culture of protest at Wits.

Wits and the University of Cape Town were “open universities” at the time, where black students attended the same classes as white students. It was not a universal openness because only 5-6% of approximately 4 000 students were black - the majority of them at Medical School.



Inset: Professor Bruce Murray over the years: with Professor Robert Charlton and former Chief Justice Arthur Chaskalson in 1997, with Alan Paton in 1980 and on a visit to the alumni office in 2012.



The National Party, which gained ground in the 1940s, did not approve of black and white students intermingling. It alleged, among other things, that black students were being brainwashed by white liberal and leftist students. It therefore came as no surprise that when the Nationalists came to power in 1948, they set about eradicating what they perceived as the “evil” of racial intermingling at the open universities.

This culminated in the Extension of University Education Act of 1959, which provided for the imposition of apartheid structures on South Africa’s university system. According to the Act, black students were excluded from the “white” universities unless they received special ministerial permission to attend. By this time black schooling had already been state controlled for several years. The Bantu Education Act of 1953 had closed down most of the mission schools, which, because they provided black learners with a solid education, were accused of producing intellectual thinkers and political troublemakers.

From here the state wanted to control black higher education so that it could develop it along ethnic, tribal lines. Zulus would go to the University College of Zululand, Indians would go to the University College of Durban-Westville, Sothos to the University College of the North, Xhosas to Fort Hare, Coloureds to the University College of the Western Cape, and so it went.

The culture of student protest at Wits developed during the struggle against the imposition of university apartheid. This struggle went through two distinct phases:

The first phase: 1948 – 1955

This phase was characterised by a high degree of disunity on campus. The student left, often effectively in control of the Students’ Representative Council (SRC) through their alliance with the student liberal movement, sought to involve Wits students in the wider struggle against apartheid. They clashed regularly with a conservative-minded University administration, which was philosophically hostile to



A 1959 banner proudly proclaims the University's values.



Vice-Chancellor and Principal, Professor William Sutton, addresses staff and students before the march to City Hall on 22 May 1957.

the very notion of University involvement in politics and anxious to appease rather than provoke the new government.

The problem after 1948 was that Wits itself was under direct political attack. While the Wits administration was slow to appreciate the implications of this, students engaged in far-ranging debates as to how “political” they and their representative organs, the SRC and the National Union of South African Students (NUSAS), should become in the attempt to ward off the Nationalist challenge to the open universities.

The legendary Phillip Tobias, who was President of NUSAS from 1948 for three years, mobilised NUSAS against university apartheid. In keeping with NUSAS’ leftist policy of a more activist role for students and their organisations, they sought to engage in the wider, extra-parliamentary campaign against the Nationalists. In their contention it was futile to wait until the Nationalists reached the University’s gates.

On 1 June 1948, immediately after the Nationalist victory, George Clayton, the SRC President and a prominent member of the radical Springbok Legion, summoned a mass meeting of students at the Great Hall steps to protest against the country’s “apathetic acceptance” of the Nationalist accession to power. After the meeting some 200 students marched into the city to participate in another protest meeting at the City Hall steps.

The involvement of Wits students in extra-parliamentary protests against the government reached a climax with the Defiance Campaign in 1952, and the march by about 250 students, many wearing their University blazers, to Marshall Square, the police headquarters, to protest the arrest of Defiance Campaign leaders, including Nelson Mandela.

Humphrey Raikes, the Vice-Chancellor at the time, was outraged at what he saw as a blatant attempt to involve the University in politics. “Any demonstration against the operation of the duly established laws of the country is wrong,” he remonstrated, “but

demonstrating in University blazers and in close association with non-Europeans makes things worse - it brings the University into contempt.”

The shared principle that held the left and liberal students together was that of non-racialism, and their challenge, through the SRC, to racial discrimination at Wits caused a major confrontation between the SRC and the University administration. The University's policy towards black students was one of “academic non-segregation and social segregation”, which meant blacks were excluded from organised sports and formal social functions such as dances.

This went a step further in 1952, when, in an attempt to mollify the government, the University administration sought to tighten up on social segregation by requiring segregated seating in the Great Hall for all University functions. The following year the University introduced a quota system for black admissions to the Medical School.

The SRC's challenge to these moves not only created a massive estrangement between themselves and Raikes, but also badly divided the student body, with radical and conservative students constantly at odds. Wits presented anything but a unified front against the Nationalists when Raikes retired in February 1954 and the even more conservative Professor WG Sutton took over. By introducing a statutory constitution for the SRC he set about clipping the political power of the leftist SRC on campus, which ushered in an era of liberal dominance in the SRC.

The second phase: post-1955

In the second phase, from 1955, as the government's

plans for university apartheid took firm shape, Wits came together in a truly united front. At this point a remarkable degree of co-operation developed between students, academic staff and the University administration in opposition to the government's plans.

After a series of commissions and investigations, the government announced in September 1956 that it would be proceeding in the next year with legislation to enforce university apartheid. The response of the SRC was to set up the Academic Freedom Committee to mobilise protest action with the goal of getting the entire University to participate. In this endeavour the SRC was greatly assisted by the fact that Senate, after a famous debate in 1954, had endorsed the maintenance of “open” admission to Wits. A key influence in this endorsement was the senior member of Senate, Professor ID MacCrone, a committed liberal who was anxious to work with the liberal student leadership to defend Wits' open status. Together with the Chancellor, Justice Richard Feetham, he was also a key influence in persuading Council of the need for a dignified but “emphatic” protest against legislation that would prohibit Wits from admitting black students.

The first unified demonstration at Wits was the famous march in May 1957 when more than 2 000 members of the University, with academics in their gowns and students in their blazers, marched from campus to the City Hall to protest against the Separate University Education Bill. It was a peaceful protest with no interference from the police but the BBC was there and the story was broadcast around the world.

General Assembly

The Bill was later withdrawn, only to be replaced by the Extension of University Education Bill. In April 1959, in the midst of the second reading debate in Parliament, the University held a Convocation General Assembly - the first in its history - to record its solemn protest and opposition to the denial of academic freedom. A giant banner suspended from the Great Hall read: "We affirm in the name of the University of the Witwatersrand that it is our duty to uphold the principle that a university is a place where men and women without regard to race and colour are welcome to join in the acquisition and advancement of knowledge; and continue faithfully to defend the ideal against all who have sought by legislative enactment to curtail the autonomy of the university..."

Into this mix came police monitoring of student protest action, which started when the Nationalists came to power. At demonstrations, police cameramen often outnumbered the press and the first Security Branch spies posing as students were exposed; it was a foretaste of things to come. At Wits the notorious "blonde spy" scandal hit campus in 1959 when it came to light that Priscilla Lefson, who had recently completed her BA, had been receiving payments from the police in return for information about student political activity at Wits. The story made front-page news in the *Sunday Times* on 15 February 1959.

Two weeks later, close on 1 000 students staged a mass public demonstration. They carried banners and posters, one reading "Keep Wits open – but

not to spies" and they lined the traffic island in Jan Smuts Avenue holding a 274-metres-long iron chain to symbolise the chaining of university freedom. A day later, in sympathy, 1 000 students marched through the streets of central London to protest against university apartheid.

The passing of the Extension of University Education Act in 1959 was a malevolent wakeup call for the University. The only positive aspect was that it was a time when the unity between students and the administration was strongest. The liberal SRC also started flexing its muscles and became far more active after coming to the same conclusion as the left: that you have to get to the belly of the beast and challenge apartheid in wider society. This gathered momentum from the early 1960s through the 1970s when campus politics took another historic turn as black students throughout South Africa broke away from NUSAS to form their own black consciousness structures. Throughout this period Wits emerged as a rallying point of opposition to the Nationalists and their authoritarian behaviour, which included banning organisations, clamping down on freedom of speech and detention without trial.

In our ongoing Wits activism series we'll be taking the story forward with narratives from Wits SRC presidents through the 1960s and 1970s. In the next issue we explore the volatile 1976-1980 period in South Africa.

Wits: The 'Open' Years by Bruce K Murray, published in 1997, is available through Wits University Press www.witspress.co.za.





Convocation War Memorial by Moses Kottler



Medical School memorial sculpture by Laurence Chait



The Miners by Ernest Ullmann

Through the years
Wits has installed
or acquired many
sculptures in
public spaces on
its campuses.

*By Katherine Munro
and Natalie Knight*

Photos: Peter Maher

April 2012

Mindshapes

Sculptures at Wits



Stone bird-bath in memory of
Raymond Dart by Marco Cianfanelli



Man and His Soul by Herman Wald
Photo: EYEscape

The Unknown Miner by Herman Wald



From top to bottom:

The Pioneer and

The Family Group by Ernest Ullmann

Relief panel by Edoardo Villa

Guardian Angel by John Baloyi



The University recently received a major donation of two large bronze sculptures created by the late Herman Wald - the Unknown Miner and Man and His Soul.

The donation was made by the artist's son Louis Wald, a Wits alumnus, and throws the spotlight on the public sculptures in the Wits collection.

These works include freestanding three-dimensional outdoor sculptures, incised relief panels on exterior buildings, and indoor wooden art benches for use by students.

A diversity of materials is in evidence in the Wits sculptures – bronze, stainless steel, travertine, clay, concrete, and wood have all been used.

The East Campus has the Convocation War Memorial sculpture by Moses Kottler. This is perhaps the most dominantly visible and meaningful to Wits. The sculpture consists of three linked bronze nudes larger than life, male and female figures with the left figure raising a hand to the heavens. They represent the sacrifice of war.





Lawson's Pinnacle, Unknown Artist. Photo: EYEscape

Sculptures at Wits

This work is positioned to the right of the Central Block, overlooking a flowerbed. It commemorates the students, staff and alumni who gave their lives during the First and Second World Wars and the Korean War. Their names are inscribed in a book in the Wits archives. These figures have watched over the changes and transformation in student life over many years.

Kottler was born in Lithuania and was active as a sculptor in South Africa after arriving here in 1915. Together with Anton van Wouw and Lippy Lipschitz he became a leading sculptor of the time. He was a member of the New Group and a close associate of artists such as Terence McCaw and Gregoire Boonzaier. He lived in Johannesburg from 1932 and died here in 1977.

Wits is fortunate to have a major body of the work of Edoardo Villa which contains examples of his development. Villa, one of South Africa's pre-eminent sculptors, was born in Italy in 1915. After being sent as a prisoner of war to South Africa, he made this country his home on his release in 1947. An artist who kept working and developing until his death at age 94 in 2011, he worked in many different styles.

The earliest Villa owned by Wits is the St Apollonia (the patron saint of dentists), a bas relief figure cast in artificial stone. Dating from 1948, this work was commissioned by John Fassler for the then new and very modern Dental Hospital (now the School of Arts). His relief panels relating to mining activities, embedded over the entrance on the east side of the Geology and Mining Engineering building (now Geosciences building) were added in the early 1960s.

Close to the Wits Theatre are two major works by Villa - "Reclining Figure" (1969) and "Two Figures". These works are massively robust and are among Villa's largest bronzes. Two large Villas will also be permanently on display in the entrance foyer of the new Wits Art Museum.



Reclining Figure and Two Figures by Edoardo Villa



A smaller sculpture by Villa is housed in the Chalsty Foyer of the School of Law. “Red Madonna”, donated by the Chalsty Trust, is an abstract representation of the female form.

On the outside patio close to Senate House are several sculptures by South African-born sculptors.

Malcolm Payne (born 1946) won the Standard Bank Young Artist of the Year award in 1984. His sculpture “Arc Angel: Homage to Harold Bloom” is in mild steel and dated 1977. It is a circular motif with sharp juxtaposed attachments of flat iron and angled iron.

In close proximity is the work of Johann Moolman (born 1950). “Bourke’s Luck” is made of welded steel plates and is an abstract composition.

Also in the piazza are two works by Gavin Younge (born 1947). “To the Dark Rising”, a figurative and powerful work made of welded steel, won the Afrox competition of 1978. A second work, “Umkhonto”, could represent a spear or a new anchor of the future, date from 1979, a time when Younge was keen to portray current political challenges.

Willem Strydom (born 1945) is represented in two untitled works. One is in mild steel (1977) and the second in mild steel and wood (1980).

The redesign and modernising of the foyer of the Great Hall in the Central Block in 2001, by the architect Henry Paine, saw the installation of three powerful abstract wooden works by the sculptor Geoffrey Armstrong. These sculptures, carved from the bluegum tree, make tactile, substantial backdrops for public functions.

Two other works not yet installed are by Alan Crump and Marco Sante Cianfanelli.

Moving over to the West Campus, near the School of Law is the temporary installation of a bronze sculpture by Neels Coetzee commissioned by Wits.

“The Bier” represents a hollowed skull and was part of a series from the mid 1980s, an intensely productive period for Coetzee. The artist was born in 1940 and was a member of staff in the Wits Fine Arts Department for much of his career. He studied skulls in the Wits Department of Anatomy and made casts from real skulls. Originally intended



Dig Man by Robert Legatt

“The sculptures at Wits are a rich reminder of our difficult and contested past; they celebrate life and achievement and, set in the gorgeous gardens of Wits, are a fine tribute to the University’s people.”

to rise above a circular pond, this work has been relocated as the pond concept was not sustainable.

The two bronze works by Herman Wald are situated in different areas of the West Campus. Wald, an immigrant to South Africa, was well known in Johannesburg between the 1940s and his early death in 1970. In his day he was a popular and celebrated sculptor. His best-known work was the “Stampede of Impalas”, now located in 44 Main Street, commissioned by Harry Oppenheimer in honour of his late father, Sir Ernest Oppenheimer.

Wald was also commissioned by the Oppenheims to create a work to mark Ernest Oppenheimer’s life and work in Kimberley. He produced a plaster cast of a miner three metres high. The Oppenheims selected the work in a smaller dimension and a group of five figures became part of the Diamond Digger’s fountain in Kimberley. The original 3-metre figure was donated by Louis Wald, and funds were raised to cover the cost of casting by the Faculty of Engineering and the Built Environment. Titled “Unknown Miner”, the work was installed at the east entrance of the Chamber of Mines building.

The striking, detailed figure recalls the mining roots of the University, noting that the South African School of Mines established in Kimberley in 1896 was a forerunner of Wits.

Mining engineering, metallurgy, geology and geosciences were key disciplines from the earliest days of Wits. Human endeavour of both mental and physical varieties and representing miners of diverse backgrounds is personified in the male form, exhibiting energy, muscle and brain power.

The second work by Wald is “Man and His Soul”, a sensuous semi-abstract work in circular form, showing interlinked male and female figures. It is cast in gilded bronze and rises above a plinth. It was acquired by the Faculty of Commerce, Law and Management (CLM), and complements the West Campus art collection built up over the last four years under the curatorship of Natalie Knight. It is located at the main crossroads below the sculpture Concatenation by Paul Stein.

“Concatenation”, a stainless steel abstract sculpture dating from the development of the West Campus

in 1986, represents the connection between books and the chain of knowledge. It is located in front of the Commerce Library, a popular social spot for students. This work was commissioned by Barlow Rand as a gift to Wits when the company sponsored the development of the Commerce Library. The piece was fabricated in Johannesburg and proved to be a challenge to install.

Another work, recently relocated to the West Campus and the Tower of Light forecourt, is the piece we have entitled “Lawson’s Pinnacle”. This tall, narrow, tapering spire in stainless steel rising off a tripod was originally in front of Lawson’s Building in Jorissen Street. It was commissioned by businessman Wilfred Lawson in the 1960s to set off his new skyscraper, “Lawson’s Corner”, with its innovative circular revolving restaurant on the 19th floor. It was moved to make way for the building of the Wits Arts Museum.

The West Campus is also the location of four Ernest Ullmann sculptures in cast concrete and travertine that date from the 1960s. Ullmann was born in Germany in 1900 and emigrated to South Africa in 1935. He received recognition in his adopted country when he was asked to design a poster for the 1936 Empire Exhibition. This was held on the Milner Park Rand Show estate, which is now the Wits West Campus. The four pieces are “The Family Group”, “The Pioneer”, “The Cross Bearers” and “The Miners”, all cast in substantial concrete or travertine.

Robert Legatt’s “Dig Man” is a highly tactile work in bronze overlooking the Dig sports fields to the north of Barnato Hall on the West Campus, dating

from the 1980s. This work was commissioned by the company Dig & Associates, involved in the Dig Fields development. Legatt was born in Pretoria in 1963 and specialises in bronze, stainless steel and silver.

The West Campus also has a number of carved wooden sculptural benches in the First National Bank building. These include “the Crocodile Maiden Bench” and “the Swan Bench” by Azwifarwi Ragimana. “The Parliament Bench” has been moved to the first floor of the New Commerce Building (NCB). Two additional benches, “The Lion” and “The Lioness”, are now in the downstairs area of the NCB. Some of the benches were purchased by Wits’ CLM Faculty and others were a gift from Gallery 181.

Azwi was born in 1962 in Limpopo and starting sculpting at the age of 15. He says he receives his inspiration from his ancestors and the spirits. In addition to benches he carves musical instruments, mainly drums, and he has also carved major works with biblical themes.

At the north entrance of the CLM building on the ground floor are two benches by Johannes Maswanganyi, “The Fish Bench” and “The Kings Bench”. His painted wooden sculpture, “Mandela Power”, is on view in the Chalsty Foyer next to the Edoardo Villa and a wood carved head of “Man Signing the Constitution” by the late Samson Makwala.

Maswanganyi was born in 1948 in Msengini village near Giyani, in Limpopo. He comes from a family of wood carvers and has been exhibiting nationally and internationally since 1985. His preference is to

work in leadwood to create functional pieces used by sangomas. Several of these works are currently on show at Museum Africa.

The entrance foyer of the Donald Gordon Centre contains a magnificent sculpture by Deborah Bell, “Rising from the Ashes II”, made in terracotta clay and set on an engraved pedestal. Created in 1999, the work provides a focal point for the art collections of the Parktown campus. This work was presented by Christopher Seabrooke, chairman of Sabvest, with funding from Business and Arts South Africa, to celebrate the 30th anniversary of Wits Business School (1968-1998).

At the Health Sciences campus in Parktown, close to the Medical School, is an important memorial sculpture by Johannesburg plastic surgeon and artist Dr Laurence Chait. This work commemorates the acceptance of the Medical Faculty’s Reconciliation Commission manifesto in February 2000. The sculpture comprises two figures holding books, portraying medical students. The one on the left looks down and represents the years of shame when students of colour were not allowed to participate fully in the training at the Medical School because of the apartheid laws. The sharp barbs represent the pain and embarrassment suffered by these students at the time. The figure on the right is a student looking upwards and forwards towards the future and represents a united and non-racial Medical School. The words on the plaque express the pain and the hopes of generations of Wits staff and students but also convey the anticipation of a different and better future.

The Origins Centre is home to a major work by sculptor Walter Oltmann (born 1960). This installation is a giant world map, hand-woven from aluminium wire, with Africa at the heart of the design and showing the movement of humankind into all continents.

In the indigenous garden at the entrance to the Origins Centre is a stone bird-bath in the shape of Africa (Marco Cianfanelli), in memory of the life and work of Raymond Dart.

On the Education campus is a large leadwood sculpture by the late John Baloyi (1964-2006) titled “The Guardian Angel”. It is dated January 2006; Baloyi died shortly thereafter. This work celebrates the life and work of Peter Hunter (died 2007), who was a dedicated educator at Wits.

The sculptures at Wits are a rich reminder of our difficult and contested past; they celebrate life and achievement and, set in the gorgeous gardens of Wits, are a fine tribute to the University’s people.

A tour of the public works on the various Wits Campuses should prove to be a source of pleasure and enable the visitor to connect with our heritage. Contact alumni@wits.ac.za if you would like a tour.

Kathy Munro, Honorary Associate Professor, Wits School of Architecture and Planning.
Natalie Knight, Art Curator, FCLM West Campus art collection



The Bier by Neels Coetzee

Danny K



It's difficult to imagine but there was a time when **Danny K** wasn't sure he would make it in the music industry.

On track to a better society

By Lana Jacobson

It took six long years to get a record company to take a chance and offer him a recording contract.


But Danny K – that is, Wits graduate Danny Koppel – was born to be a star.

Since topping the charts with “Hurt So Bad”, his breakout recording, he has come up with a string of top 10 singles and gold albums, and has written and produced songs for artists like 101, Jamali, TK, Kabelo, Mandoza and RJ Benjamin.

He was the first South African musician to perform on *The Oprah Winfrey Show* in Chicago, with guests Stevie Wonder, Tina Turner, Josh Groban and John Travolta.

His awards are too numerous to detail, but include four South African Music Awards. In 2011, together with kwaito musician Kabelo, he won the ABSA Jewish Achievers Humanitarian Award for SHOUT, the non-profit anti-crime organisation they co-founded to mobilise musicians for a safer South Africa. The SHOUT Foundation also won a Generation Next Award for best online social responsibility campaign.

Danny K has toured and performed with international acts – Usher, Craig David, P Diddy, Ladysmith Black Mambazo, Eric Benét, Bob Geldof, U2 and Beyonce – and is one of only five South African acts chosen to perform at Nelson Mandela's 46664 concert, broadcast to three billion viewers worldwide.



‘ I am passionate about bringing the crime rate down. Many people leave this country because of crime. It would hurt me terribly to live anywhere else. I lived in London once, and I pined for South Africa. ’

He also performed at the opening of the ICC World Cup.

Danny was born in 1977, the eldest of Gavin and Pam Koppel's three children.

It was a tight-knit family, in which the parents inspired and encouraged their children's dreams. Danny's parents must have recognised his exceptional singing talent from the time he sang his first nursery school rhyme, because he was encouraged to participate in school musicals from a young age. He believes this instilled music discipline in him.

To this day, Danny's mother is his manager, and he attributes part of his success to his father. "He is a great singer. I got my talent from him. He managed a big band in the 1980s called Cinema. I went on a tour with them and I loved the idea of being a star."

Danny's introduction to pop came at the age of five, in 1982, with the release of Michael Jackson's *Thriller*. It remains his favourite music. "He was a major influence in my life," he says.

A learner of note

He matriculated from King David High School and enrolled at Wits. At this time, he was already a trained songwriter though not yet a recording artist.

He reminisces: "After school, I couldn't get a recording contract, and anyway I didn't want to put all my eggs in one basket. I wondered what else I could do.

"I was interested in law and business, so I enrolled at Wits for a BA Law. Then I went to Wits Business School, where I obtained a postgraduate diploma in management."

"Wits was an interesting time, because I was torn between academics, song writing and music practice. I would be either at a music studio or at Wits lectures. In any event, I am thrilled I got a degree."

In 2000, after years of perseverance, a record company named Electromode took a chance and signed him up for a recording deal. "They were a small label, but had a lot of talented producers who taped my songs and breathed life into them. The sound was so good, really of an international standard. This was pop music when there was not a lot of pop out there. Radio stations welcomed it and gave me lots of support."

"Hurt So Bad" hit the airwaves.

But success and tragedy came in tandem, marring the singer's life – and that of his family – forever. His brother, Jarren, who, at 23 years old, was Danny's role model as well as his manager, was killed in a helicopter accident. Danny tried to reach some form of healing the only way he could, with music.

It was then that he wrote and recorded his favourite album, aptly titled J23, and best song, "I Can't Imagine", as a tribute to Jarren.

Crime fighter

Tragedy struck yet again in 2005, when music legend Lucky Dube was murdered. This spurred Danny and Kabelo Mablane to form SHOUT, a non-profit, anti-crime initiative which partnered with Crime Line to encourage South Africans to take a stand against crime.

"Lucky was an icon worldwide and he was struck



down prematurely,” says Danny. “I decided to get 50 singers together and we released SHOUT, a song, and a charity movement to fight crime. We have managed to raise a couple of million rand for organizations that support children and people affected by violence and crime.

“We want this to have a ripple effect on our country. I am passionate about bringing the crime rate down. Many people leave this country because of crime. It would hurt me terribly to live anywhere else. I lived in London once, and I pined for South Africa.”

The song which launched the SHOUT campaign won the 2011 SAMA award for best-selling full track download.

So what is Danny working on now?

He has just been appointed Samsung Brand Ambassador, which entails appearances and promotions nationally. He has written a song for Samsung, which he hopes will form part of its national and international advertising campaign.

He is involved with TV and radio interviews for a newly released SHOUT song, *You're the voice* and is working on a new album. He has also put together a band, Toy Soldiers, which is making a huge impression on the party scene.

Somehow, amid this success he is a regular guy. He spends quality time with his soul mate, advocate Lisa Gundelfinger, whom he proposed to last November at Londolozi game reserve. “It was perfect. We had a view over the river and there were rose petals on the table. There was even lightning but no rain.”



Geek

made good

Ronnie Apteker has not slept. He went to bed at 03:00 and was up at 05:00. That's normal for this Wits alumnus (MSc cum laude 1994), who describes himself as a nerd and who was one of the founders of Internet Solutions in 1993.

“The world is made up of stories. That’s why I make movies.”

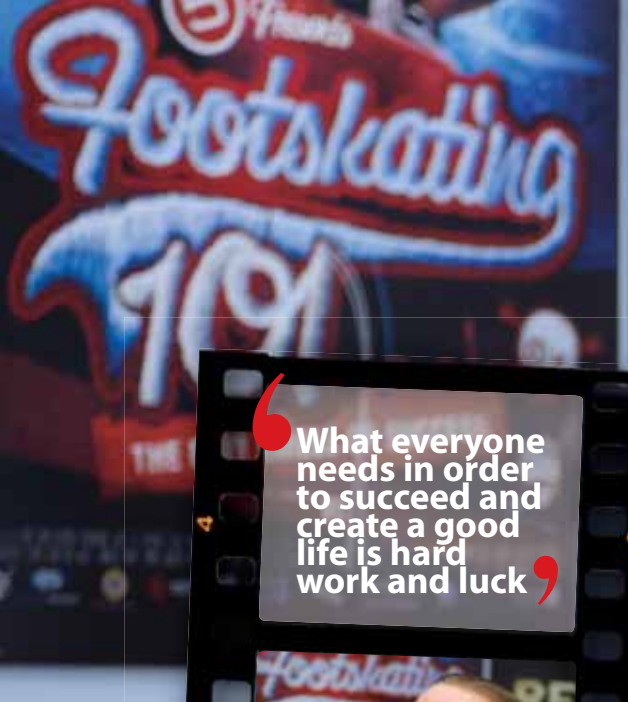
Launching South Africa’s first internet service provider at the dawning of the era of the World Wide Web is just one of Ronnie Apteker’s achievements. He’s also an author, public speaker, and movie producer. At the time of the interview he was about to premiere ‘Material’, the South African movie he co-produced. Which is why he doesn’t have much time to sleep.

“We invent things to save us time but we have less time than ever before. It’s called the progress paradox,” he says, ushering the way into his office at Internet Solutions in Bryanston. He still keeps an office here even though the company has been sold to the Japanese, along with his shares.

His office could be mistaken for a 10-year-old boy’s den, with toys everywhere, including a retro computer arcade game from the online shop ThinkGeek iCADE. Instead of slotting money into the machine he slots his iPad, and delights in the challenges of Atari classics like Asteroids.

He’s insistent that nothing gets moved in his office; he knows exactly where everything is in the industrious chaos, where cinema billboards cramming the walls speak of the 11 movies he has produced... *Purpose, Jerusalem, Crazy Monkey, Straight Outta Benoni, Material...*

By Heather Dugmore



“What everyone needs in order to succeed and create a good life is hard work and luck”



“The world is made up of stories. That’s why I make movies,” he says. “People think it’s fun, and making a film can certainly be a lot of fun, but selling it is another story altogether. I often get anxious about the money side of things because as the producer everything lands on your shoulders and when things go wrong, not only financial things, I mean anything, big or small, you take the fall.

“A few days ago, for example, someone with a stake in *Material* was offended by something one of the cast said to him, and even though I had nothing to do with it, he phoned me and screamed at me for an hour. I listened to him and kept saying ‘I’m really sorry sir’ but he kept on screaming and I kept on listening. My attitude is that if he thinks I’m important enough to be screamed at for that long, I’ll let him vent – it’s all part of my day’s work.”

Apteker, who is now in his mid-forties, has been working since age 12, when he would wash cars for R3 apiece. “My whole family is entrepreneurial. My father started out with nothing; he was an orphan in World War II and he and my mother know the horrors of war. After emigrating to South Africa to start a new life, they opened a clothing manufacturing company in Cape Town, made a success of it and created a good life for us.”

What everyone needs in order to succeed and create a good life is “hard work and luck”, says Apteker. “I also believe in keeping your promise, never letting people down, remembering to laugh, and surrounding yourself with good people,” he says. He explores his nice-guy approach to business in the books he has written, including *Funny Business: The secrets of an accidental entrepreneur*, which he co-authored with Gus Silber.

At the same time he emphasises that success is not all moonshine and roses. “Success is also about getting back up again when you’ve had a proper beating, which I’ve had repeatedly. I get back up again because I’m obsessed with what I do and because I have a lot of people depending on me.”

His experience of the world is that many people do not share his tenets. They do not believe in honouring their word or giving others a gap, and he harbours horror stories from the United States, where he lived for a while, exploring the Hollywood film industry.

“They’ll shake your hand and smile at you, and you’ll think you’ve reached an agreement only to discover they’re out to destroy you. America is the

most predatory place I have ever experienced and American greed is such that they leave nothing on the table for anyone else.”

He launches into a description of America’s so-called captains of industry who take their companies for hundreds of millions of dollars, seemingly without conscience. He talks about the 2010 Academy Award-winning documentary *Inside Job*, which looks at the behaviour in the late 2000s of giant corporates and banks such as Lehman Brothers. Its CEO, Richard Fuld, took US\$484-million in salary, bonuses and stock options, then filed for bankruptcy in 2008. Several years before that was the Enron scandal, a similar story - and it is happening all the time.

“Pure Evil”

“These guys don’t make the money, they take it and leave millions of people without work. That’s pure evil. People are getting totally screwed because they’re naïve. It’s come down to the rich and the rest. And we’ve only seen the tip of it. I reckon there is far worse to come. You can’t take and take and take without consequence, and then come up with this word ‘bailout’. The world hasn’t seen the worst of it. The way things are going, they’ll be calling the Great Depression ‘the Great Depression I’.”

Super-greed is a subject on which Apteker has been known to speak at length. “It’s destroying the world, along with the death of communication,” he explains. “The youth don’t know how to communicate anymore. Sending an SMS is not the same as talking to someone. Finding online friends on Facebook is not the same as making friends face to face. You don’t build trust, confidence or rapport that way.”

As for young people who seek his advice and then, when he makes time to meet with them in his over-subscribed schedule, SMS and answer their phones during the meeting... “they certainly don’t impress me”.

Apteker believes everyone is so wired today that people have become dysfunctional. “It’s destroying the soul. People are becoming disconnected and isolated and this destroys confidence.”

Technology is not the problem, it’s people allowing it to control them that’s the problem, says Apteker, adding that he and his partners were “innocent and quite naïve” when they founded Internet Solutions. If he could do it all again, of course he would, but he never envisaged how much it would contribute to the pace of life becoming so intense. “Technology fuels this intensity. You have text messages and emails coming through at the same time as landlines and cellphones are ringing. It’s insane. And if you’re a nice person you feel obliged to respond.”

He finds himself trapped in this whirlwind, which is why one of his favourite quotes is Gandhi’s: “There is more to life than increasing its speed.”

“We all like quotations because we believe in them but they’re not easy to live,” says Apteker, who already has three more film projects on the cards. One is a “zomromcom” - a zombie romantic comedy, which he describes as “a low budget guerrilla film-making project”. The second is based on a novel by AHM Scholtz titled *A Place Called Vatmaar*, and the third is about a British man who meets a Russian woman - we’ll have to wait and see what happens from there.

Moved by material

In the meantime South Africa will immerse itself in ‘*Material*’ and Apteker will know if it’s been a box office success or not.

What he likes about the movie is that it combines an entertaining story with a reconciliatory message. “We have this distorted picture of Muslims whereas this film is about a normal Muslim family in Fordsburg, Johannesburg, making their way in life with all their traditions, dreams and aspirations for their son.

“It goes without saying that I would like the movie to go all over the world,” says Apteker, who applauds the team with whom he made the film. “It’s the best team I’ve ever worked with and Riaad Moosa, who plays the son, is the nicest, humblest guy I’ve ever met.”

Moosa, who inspired the movie, is, in real life, a medical doctor turned comedian and actor.

‘*Material*’ certainly got movie reviewer Barry Ronge all choked up and he described it as “such a wonderful film”, so bets on it’s going to be a giant success and earn back Apteker some of the millions he has invested in film-making over the years. “I really hope so or I’ll have a lot of people screaming at me on the phone,” smiles the man who, when once asked how to make a small fortune from the movie business, replied: “Start with a big fortune”.

Ed’s note: ‘*Material*’ was directed by fellow Witsie Craig Freimond (BA DA 1989)





Professor Yunus Ballim



Professor Maureen Coetzee



Dr Owen Horwood

1. The Council for Higher Education (CHE) appointed **Professor Yunus Ballim** (BSc Eng Civil 1981, MSc Eng Civil 1983, PhD Civil 1994) as Chairman of the Higher Education Quality Committee (HEQC) from April 2012 until March 2015.

The HEQC, which is the CHE's only permanent committee, is responsible for quality promotion and quality assurance in higher education. It audits the quality assurance mechanisms of higher education institutions and accredits higher education programmes. Ballim is Vice-Principal and Deputy Vice-Chancellor (Academic) at Wits University.

2. The director of the Malaria Entomology Research Unit, **Professor Maureen Coetzee** (MSc 1982, PhD Science 1987), was one of seven scientists recognised at the Kwame Nkrumah Scientific Awards held in Ethiopia on 14 December 2011. These awards honour scientific achievement and

contributions through science to Africa's socio-economic development. Coetzee's award acknowledged her malaria research, including insecticide resistance and novel ways of controlling the disease.

Furthermore, the Royal Society of South Africa elected the Wits benefactor as a Fellow on 7 December 2011.

Earlier in 2011, entomologists at the Smithsonian Institution in Washington DC named a mosquito subgenus after Coetzee, in a paper entitled *Coetzeemyia*, a new subgenus of *Aedes*.

3. The German Federal Ministry of Education and Research (BMBF) named water governance specialist **Dr Owen Horwood** (BSc 2001, BSc Hons 2002, MSc 2003) as one of the world's outstanding young scientists. The BMBF, which supports research on sustainable development, awarded 20 "Green Talents" from 331 applicants, at a ceremony in Berlin on 15 December 2011.



Professor Peter Jacobs



Yumna Laher



Moshoeshoe Monare

Horwood, 32, a former Rhodes Scholar (South Africa-at-large, 2003) also holds Masters degrees in environmental change and management and in water science from Oxford University.

His PhD thesis addressed the challenges of implementing South Africa's National Water Resource Strategy within the context of the new National Water Act. BMBF judges said Horwood "combines the ability to address complex scientific problems with research focused on problem-solving".

4. Western Cape Premier Helen Zille (BA, PDE 1974) presented Wits benefactor **Professor Peter Jacobs** (MBBCh 1959, PhD Medicine 1974) with an award at an event commemorating the 10th anniversary of the Sunflower Fund for his role in introducing bone marrow transplantation to South Africa. Furthermore, the American College of Physicians elected Jacobs a Master on 11 October 2011. Jacobs is Professor Extraordinaire in Haematological Pathology at Stellenbosch University.

5. **Yumna Laher** (BA 2010) is the only 2012 Mandela Rhodes Scholar from Wits University. This

internationally sought-after postgraduate bursary aims to build leadership excellence in Africa and enables citizens of African countries to study at South African institutions.

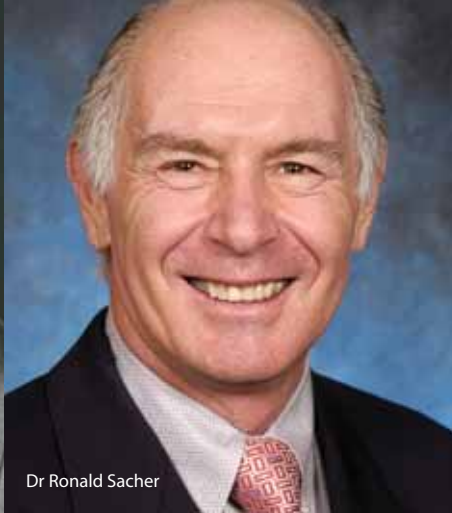
Mandela Rhodes Scholars are individuals aged 30 or younger who "reflect in their character a commitment to the principles of education, reconciliation, leadership and entrepreneurship" and who exhibit "the moral force of character and instinct to lead".

Laher, 21, will read for a Masters in International Relations at Wits. She received certificates of merit and first class every year of her undergraduate degree and she won the Lipschitz Family Prize in 2009. A St Mary's School matriculant, Laher is the only person to date to whom the school has awarded an honours blazer in recognition of academic, cultural and service achievements.

6. Newspaper publisher Independent News and Media South Africa appointed **Moshoeshoe Monare** (BA Hons 2003) as editor of *The Sunday Independent* on 6 February 2012. Previously an executive editor on *The Star*, Monare is "one of the



Jovial Rantao



Dr Ronald Sacher



Professor Rhian Touyz

more impressive young editors in South African journalism”, according to Independent News Chief Executive Tony Howard.

Howard was “pleased” with the appointment of **Jovial Rantao** (BA Hons 2008), formerly deputy editor of *The Star* and now editor of the *Sunday Tribune* in KwaZulu-Natal. Rantao joined the group as a cub reporter, rising through the ranks and serving an editorial apprenticeship at *The Star* in preparation for editing the *Tribune*.

The appointments were part of the group’s drive to appoint talented journalists into senior editorial roles on selected established titles.

7. A Professor of Internal Medicine and Pathology at the University of Cincinnati, Wits benefactor **Dr Ronald Sacher** (BSc 1966, MBChB 1969, DTM&H 1973) was appointed to the Council of the American Clinical and Climatological Association (ACCA) for four years on 2 November 2011. Director of the Hoxworth Blood Centre since 2000, Sacher leads pioneering research in transfusion and regenerative medicine. The ACCA lauds him

as an internationally recognised leader in the field of haematology. Established in 1884, the ACCA undertakes the clinical study of disease and internal medicine. ACCA membership election is based on leadership and excellence.

8. The University of Glasgow in Scotland appointed hypertension specialist **Professor Rhian Touyz** (BSc 1980, BSc Hons 1981, MBChB 1984, MSc Medicine 1986, PhD Medicine 1992) as Director of the Institute of Cardiovascular and Medical Sciences in the College of Medical, Veterinary and Life Sciences. Touyz previously held the Canada Research Chair in Hypertension at the Kidney Research Centre, Ottawa Hospital Research Institute. An eminent alumna who participated in the Wits Faculty of Health Sciences’ Alumni Diaspora Programme in 2010, Touyz is the 2012 Robert M Berne Distinguished Lecturer of the American Physiological Society.

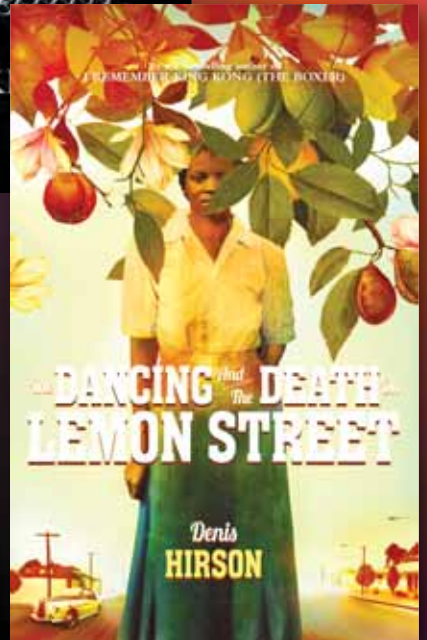
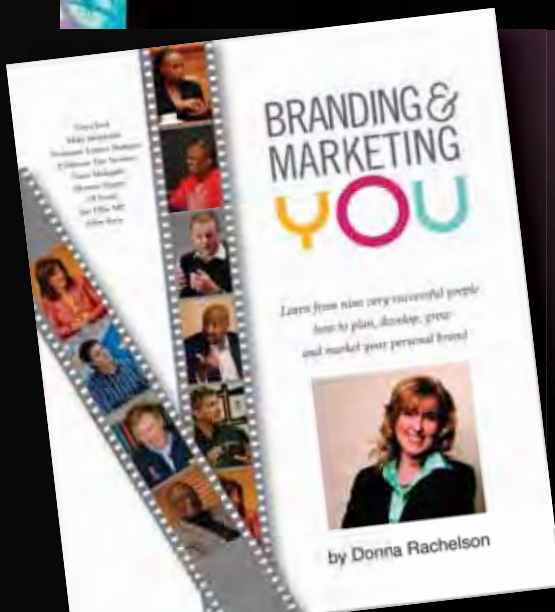
She has won numerous academic and research awards, including the Young Investigator Awards from the American, Canadian and Quebec societies of hypertension. She is the 2012 editor-in-chief of *Clinical Science*.

the writing edge

Alumni with

April 2012

By Deborah Minors





FICTION

Illuminating Love, by Hazel Frankel

Hazel Frankel (BA 1970, MA FA 2000, MA 2006) is an artist, calligrapher and teacher based in Johannesburg. Her first novel, *Counting Sleeping Beauties*, was runner-up for the EU Award in 2007, the year she published her poetry collection *Drawing from Memory* (Cinnamon Press, UK). Frankel is now completing a doctorate in creative writing through Sheffield Hallam University.

Illuminating Love (Jacana, 2011) looks at the myth that abuse does not occur in middle-income marriages. It entwines the journeys of two Jewish women: Judith, forced to leave Eastern Europe before World War II, and Cally, her granddaughter, living in South Africa. Cally uncovers her family's history in Lithuania while transcribing her grandmother's poems in calligraphy. Cally is simultaneously inscribing a love sampler to win back her husband, Jake, while preparing a marriage contract for new fiancés. The novel recreates Judith's life in Europe before and during WWII and Jake's experiences in the South African Border War.

The Dancing and the Death on Lemon Street, by Denis Hirson

Denis Hirson (BA 1972, BA Hons 1973) studied social anthropology at Wits. In 1973 he left for France, where he now works as a teacher and writer. His five previously published books - *The House Next Door to Africa*, *I Remember King Kong*, *We Walk Straight So You Better Get Out the Way*, *White Scars* and *Gardening in the Dark* - all evoke the memory of apartheid South Africa. Last year he published an essay, *Worlds in One Country: A brief survey of South African writing 19th Century to 1994* (Jacana).

The Dancing and the Death on Lemon Street explores how "violence rendered things visible". On Lemon Street in a leafy Johannesburg northern suburb in 1960, people live their lives, fall in love, suffer from loneliness. Current events including the great Clydesdale mine disaster, the Sharpeville massacre and the assassination attempt on Hendrik Verwoerd all reveal and alter the way people behave, indirectly pushing one of them to the blind need for revenge.



SELF-HELP

Branding and Marketing YOU, by Donna Rachelson

Donna Rachelson (BA Social Work 1987, BA Hons 1988, MBA 1994) has 25 years' experience in strategy, marketing and change management garnered in marketing director posts at blue-chip corporations. She now runs a personal branding and marketing firm.

Branding and Marketing YOU (2001) is South Africa's first personal branding and marketing book. Personal branding refers to how professionals can cultivate their personal brands by focusing on their "USP" (unique selling proposition) to maximise impact. Through interviews with leading South Africans, including Wits Vice-Chancellor and Principal Loyiso Nongxa and Empowerdex founder Vuyo Jack (BCom 1997, BCom Hons 1998), Rachelson explains how to "package" your personal brand authentically and effectively.



MEMOIR

Hemispheres: Inside a Stroke, by Karen Lazar

Dr Karen Lazar (BA 1983, BA Hons 1984, MA 1988, PhD 1996) is a lecturer in English at Wits. In 2001, she suffered a post-operative stroke that left one side of her body paralysed. "A stroke on one hemisphere of the brain crosses over to manifest ... on the opposite side of the body," writes Lazar's colleague, Professor Isabel Hofmeyr. "What does it mean to find oneself suddenly living at this lethal crossing?" The spatial, perceptual and subjective changes caused by the stroke force Lazar to view her new life in fragments. *Hemispheres: Inside a Stroke* (Modjaji, 2011) examines the process of Lazar's re-evaluation of her world. Divided into three sections, Acute Metamorphosis, Rehabilitation and Adaptation, "*Hemispheres* is concerned with returning separated parts into a whole and coming home to the self. As she relearns to apprehend the world spatially in its totality, she finds the missing hemisphere and reclaims her self-regulation and with it a sense of herself as whole."

Mokale Koapeng (48) knew from the time his fingers first touched the piano keys at the age of 10 that he wanted to become a musical composer and conductor, but he had no idea that his passion would earn him international acclaim.

By Lana Jacobson

Mokale Koapeng Musical Maestro

His talent has led him to compose music for the Consonances Festival in France, the Lufthansa Festival of Baroque Music in London and the Salisbury Community Choir, also in the UK. He has held workshops on South African vocal, choral and jazz styles at the University of Jyväskylä in Finland, and has toured the USA, Canada and Europe many times.

The Wits music graduate, now doing his Masters at Wits while teaching Music Literacy and Skills and Aural Studies, is the first composer in residence of the International Mozart Festival (JIMF), a highlight on the South African classical music calendar. Koapeng was commissioned to compose a choral piece for the 2011 festival and *Dipesalema tsa Dafita* (Psalms of David), a classical piece for orchestra and choir, was sung by the Schleswig Holstein Festival Choir from Germany, the Johannesburg Chanticleer Singers and the Chamber Choir of South Africa. He says, "For me, this was an opportunity to make a contribution to the growing South African canon."

South Africa's history and current energy is clearly the source of his dedication and inspiration. He has served as a member of the board of trustees of the

National Arts Festival, Grahamstown, since 1999, as well as being President of NewMusic SA, an affiliate of the International Society of Contemporary Music. A career highlight for Koapeng was composing and conducting the world premiere of *Cantus in Memoria 76*, commemorating the 30th anniversary of the events of 16 June 1976.

"The issues around the Soweto uprising are emotional for all South Africans, but particularly blacks," he says. "I was there at the time. For me it was not just an academic exercise or artistic enterprise. I had flashbacks of running from the cops and being in Uncle Tom's Hall in Orlando West, hearing gunshots and realising the struggle was a matter of life and death.

"It all appeared like fun and games when it started, but the smell of teargas and the sight of police Casspirs and military vehicles called Hippos gave me a serious fright. Life was gravely disrupted. The landscape of Soweto (both physical and mental) was eternally altered. I just hope that the music did justice to the poetry of what happened that day."

Memories of Soweto are particularly poignant for

Koapeng, for he was born and raised in the suburb of Orlando West, the youngest of seven children. His was a typical township upbringing, with street soccer and street fights, but “I always made time for practising piano and attending music classes,” he smiles.

“I was predestined to be involved in music, born into a family of classical snobs, who played Bach and Handel at home. I guess I didn’t choose music, music chose me,” he smiles, quoting Leonard Bernstein. “I had a father who sang with the Union Music Society and the Seventh Day Adventist local choir.

“My father was the most refined and sophisticated general labourer and delivery boy ever, more so considering he had only two years’ education. Yet his innate sense of wisdom was so profound that it transcended any form of higher education.”

He talks about his father’s sense of fashion, wearing only powder blue, white and lemon shirts and never donning a pair of jeans in his lifetime. His mother, a domestic worker, was a powerful woman, playing a strong supportive role.

Apart from his strong family influence, he attributes his musical zeal partly to the Pedi dancers who danced on a small soccer field nearby on Sundays and played traditional music. “Their music got so etched in my mind, I can still hear it playing. This has stayed with me for life. Also, we lived near the Mzimhlophe male hostel, where the first so-called ‘black-on-black’ violence took place in 1977.”

With such reverence for his formative background

and his family it hardly surprises when he says, “I characterise my most defining moment in life as the time when I invited my eldest brother, two sisters, father and mother to my first performance with the Wits Chamber Choir. It was the proudest moment of my parents’ lives.”

He laughs and says, “I guess I have remained a Witsie through and through since leaving secondary school, even while working with international musicians and groups like Sibongile Khumalo, Hugh Masekela and the British vocal group I Fagiolini, as well as composing music for festivals overseas.”

So, what has been Koapeng’s favourite performance? “A collaboration with I Fagiolini (an Italian name for small beans) which fused African, gospel and Western music. This toured Europe with standing ovations, and they started commissioning pieces after the collaboration was over. It was magic working with a group who specialised in Western music and embraced our indigenous music.”

Koapeng keeps turning the conversation away from his achievements, pointing to the theme of his family. “My 11-year-old daughter is my creative partner and has provided me with lyrics for some of my works, while my son is the great hip hop fan. But my wife of 18 years, Noluthando, is my greatest friend and support in life.”

Can he hope for even more out of life?

“Oh yes,” he replies. “I need to keep reinventing myself. And I want to motivate people. Mostly, I would love to acquire my father’s wisdom, but I doubt I ever will.”



One of the most influential women in Canadian broadcasting, **Ismé Bennie** mentored many successful Canadian executives in a career that has spanned three decades. The former Wits library science student left Canadian TV in 2010 to consult independently and write non-fiction.

Ismé Bennie Media and mentoring mogul

By Deborah Minors



When Ismé Bennie graduated and began working as a librarian in the 1960s, she probably didn't anticipate that 40 years later she would be recognised for her lifetime contribution to Canadian television, and for the trail-blazing role she played for women in broadcasting. A resident at Sunnyside (then Lady Isabel Dalrymple House) in the late 1950s, Bennie (BA 1960) studied library science at Wits. She credits her success in part to the library skills - research, organisation and planning - that she acquired at Wits.

A veteran of the broadcasting industry

Bennie left South Africa and began working in broadcasting in America. She continued in this field after relocating to Canada. In 1983, she founded

Ismé Bennie International, a media distribution company. She successfully established the firm in the marketplace and it became an important contributor in the promotion and distribution of Canadian television internationally. After it merged with production company Paragon, Bennie returned to broadcasting.

She joined CHUM, a Toronto-based media company, as Director of Development, rising to Director of Programming and Acquisitions in 1995, and that year won the Canadian Film and Television Production Association (CFTPA) Jack Chisholm Award for Lifetime Contribution to the Motion Picture and Television Industry. She had already received the CFTPA Personal Achievement Award in 1990.

In 2003, Women in Film and Television – Toronto (WIFT-T) recognised her contribution to supporting and developing women in broadcasting, and she received the WIFT-T Outstanding Achievement Award.

Canadian Television Network (CTV) acquired CHUM in 2007 and Bennie was one of the executives retained in the acquisition. She served as Vice-President and General Manager of the CTV specialist channel Bravo! and by 2009, her expanded portfolio included management of several CTV speciality services.

Mentoring magic

Although Bennie modestly claims to have never been a formal or hands-on mentor, “Whenever I have recognised special ability, I have done my best to push it along,” she told *WITSReview*. “I take pleasure in the success of those I have helped, particularly that of a young receptionist who is now head of English Television at the Canadian Broadcasting Corporation!”

This “young receptionist” is Kirstine Stewart, who in a June 2011 interview with the online Canadian marketing publication *Strategy* cited Bennie as a pioneer for women in the distribution business of television, and as an exemplary role model for women in the industry.

Canadian producer Sean Karow, in recommending Bennie via LinkedIn, confirms the impact of her mentorship:

“My first broadcast contract of my career was with Ismé. When we spoke on the phone ... I recall at the

end of our conversation she said, ‘a handshake is a handshake’, meaning that we had just made a deal. It was a small production deal to her, but to me, it was my most important – it was my first. Afterwards, she approved many of my documentaries for production and I had a career.”

Bennie said that the Wits web-mentoring platform launched by Alumni Relations in November 2011 was “a great outreach initiative”.

The Wits platform is an opportunity for alumni to share knowledge and expertise in a one-on-one online mentoring relationship. It enables Witsies to mentor or be mentored by registering at **www.witsalumni.mentorcloud.com**.

“I have never been involved in online mentoring and I look forward to hearing about its progress,” commented Bennie.

Bennie's Mentoring Tips

The Canadian Women in Communications organisation hosted an event in October 2011 where Bennie shared her thoughts on mentoring:

1. Be nice
2. When you are trying to get to your destination, do not be too focused because you may miss good things that are on the fringes
3. Do not quit on a matter of principle, only quit when you have somewhere to go
4. You will always have to work with people you do not respect
5. Build and nurture relationships
6. Trust, responsibility and integrity are the keys to success
7. Always do things to the best of your ability
8. Do not sell what you do not have

WHAT'S ON? at wits



23 April

Pieter-Dirk Uys
Public Lecture:
You ANC Nothing Yet!

Political satirist,
entertainer and HIV
activist Pieter-Dirk Uys

(honorary DLitt 2004) is the 2012 Carnegie Artist-in-Residence Scholar and delivers this free public lecture in this capacity. Uys is also a patron of Drama For Life, the postgraduate programme in the School of Arts that uses applied drama and theatre in HIV and Aids education and activism.

Monday 23 April 2012 | 13:00 | Great Hall, East Campus, Wits University | Free

12 May Feya Faku Quintet

Feya Faku, the leader and trumpeter of this jazz outfit, has performed with the eminent Bheki Mseleku and Abdullah Ibrahim.

Saturday 12 May 2012 | 19:30 | Great Hall, East Campus, Wits University

5 May A Chamber Music Concert

Zanta Hofmeyr (violin), Maciej Lacny (cello), Malcolm Nay (piano)

Malcolm Nay (BMus, PDipMus 1982, MMus 2009) is widely regarded as one of the finest chamber pianists, accompanists and recitalists in South Africa. He is an Associate Professor of Music in the School of Arts.

Saturday 5 May 2012 | 19:30 | The Atrium, 24 Station Street, East Campus, Wits University



7 - 26 May

*Detours:
Re-Routing
Movement Composition*

"Detours" is a festival that investigates exciting avenues in movement composition. Spanning three venues, it shows off students' and young professionals' work in a variety of forms from solo to ensemble to collaborative.

Monday 7 - Saturday 26 May 2012 | 20:00 | Wits Downstairs Theatre, Wits Amphitheatre, The Nunnery | 24 Station Street, East Campus, Wits University

19 May

Wits Art Museum opens with *WAM! Seeing Stars* exhibition



The much-anticipated Wits Art Museum (WAM) opens to the public on 19 May with an exhibition entitled *WAM! Seeing Stars*, curated by Julia Charlton (BA FA 1984) and Fiona Rankin-Smith.

WAM houses more than 9 000 African artworks - one of the greatest collections of African art assembled over 70 years on the continent - previously confined to controlled basement rooms until

10 years of fundraising finally facilitated building in April 2010. Designed by architects Nina Cohen (BArch 1991) and Fiona Garson (BArch 1988), WAM features unique “transparent walls”, which enable pedestrians to view the art from outside. Featured artists include Sidney Kumalo, William Kentridge (BA 1977, honorary DLitt 2004), Irma Stern and JH Pierneef.

WAM's opening coincides with the Wits 90th celebrations and the annual WALE (Wits Arts and Literature Experience) Festival.

Saturday 19 May 2012 | University Corner, Corner Jan Smuts Avenue and Jorissen Streets, Braamfontein

9 - 12 May

WALE 2012 - 90 Years of Creativity!



The fifth annual Wits Arts and Literature Experience kicks off with a festive and colourful parade through Braamfontein. This sets the tone for a week-long liberal arts programme jam-packed with the best in dramatic arts, film, music, literature, theatre and dance that Wits staff, students and alumni have to offer.

WALE 2012 celebrates 90 years of creativity in line with the University's 90th anniversary. Expect a joyful, noisy parade, an inaugural art exhibition at the new Wits Art Museum, spectacular musical performances and concerts, including a special focus on jazz, the celebration of 10 years of Journalism and Media Studies, film screenings, drama, theatre, performances, extravagant book fairs and more!

A flagship event on the Wits calendar, WALE is one the premier festivals in South Africa. It is an initiative of the Faculty of Humanities, founded by the Dean, Professor Tawana Kupe.

Wednesday 9 May - Saturday 12 May 2012 | Various venues on Wits campuses and in Braamfontein



16 - 20 May

Yebo Gogga Yebo amaBlomo - *Jus' Chillin!*

This is a popular annual exhibition where the public and school learners can see and learn about fascinating bugs, plants and animals. This year's theme, “Jus' Chillin”, explores how certain plants and animals survive and thrive in searing heat. Avoidance, cooling and adaptive behaviour are some of the strategies that enable living things to tolerate a great temperature range.

Wednesday 16 May - Sunday 20 May 2012 | 09:00 - 16:00 weekdays, 10:00 - 16:00 weekends | Oppenheimer Life Sciences Building, East Campus, Wits University | Free

CALL FOR NOMINATIONS

THE CHANCELLOR OF THE UNIVERSITY OF THE WITWATERSRAND

The first term of office of the current Chancellor of the University of the Witwatersrand, Justice Dikgang Moseneke, comes to an end on 1 November 2012 and he will automatically be nominated as a standing Chancellor for a second term, until 1 November 2018.

If any additional nominations for Chancellor are received by 15 June 2012 an election will be held.

ELECTED MEMBERS OF THE EXECUTIVE COMMITTEE OF CONVOCATION (EXCO)

The term of office of three members of EXCO expires in 2012 and one member has resigned. Nominations are therefore open for four positions, three of which will be for 4-year terms (28/07/2012 - 28/07/2016) and one for a two-year term (28/07/2012 - 28/07/2014). The three nominees that receive the highest number of votes will serve 4-year terms and the nominee with the fourth highest number of votes will serve a 2-year term.



NOMINATION FORMS You can download nomination forms for the Chancellor or EXCO from the alumni website at www.wits.ac.za/alumni **OR** A nomination form can be posted to you on request. Elections will be held by electronic ballot, which will be sent to Convocation members on 25 June 2012.

Closing date for nominations is Friday 15 June 2012



Enquiries: justine.dangor@wits.ac.za | Tel 011 717 1091

PLACES TO VISIT at wits

Adler Museum of Medicine

Wits Medical School, 7 York Road, Parktown, Gauteng | **Tel** +27 (0) 11 717 2067 | **Email** adler.museum@wits.ac.za | **Hours** Monday to Friday, 09:30 to 16:00, Saturdays on request | **Cost** Free | www.wits.ac.za/adlermuseumofmedicine

Linder Auditorium

Wits Education Campus, 27 St Andrews Road, Parktown, Johannesburg | **Tel** + 27 (0) 11 717 3223 | **Email** facilities.wec@wits.ac.za | **Hours** Varies according to programme | **Cost** Varies according to programme | www.wits.ac.za/linder

Maropeng, the Cradle of Humankind and the Sterkfontein Caves

Off R563 Hekpoort Road, Sterkfontein, Gauteng
Tel +27 (0) 14 577 9000 | **Email** website@maropeng.co.za | **Hours** 09:00 to 17:00 daily | **Cost:** **Caves** Adults R120, Children R70 (4-14 years), Pensioners/students R80 | **Maropeng boat rides** Adults R115, Children R65 (4-14 years), Pensioners/students R80 | **Combined Maropeng/Cave entrance** (until 13:00 only) Adults R190, Children R110 (4-14 years) www.maropeng.co.za

The Origins Centre

West Campus, Wits University, corner of Yale Road and Enoch Sontonga Avenue, Braamfontein, Johannesburg | **Tel** +27 (0) 11 717 4700 | **Hours** Daily and public holidays, from 09:00 to 17:00 | **Cost** Adults R75, Children (under 12 with adult) R35, Guide fee (minimum ten) R180, Learners R40, Teachers (with school groups) R50, Lectures R45, Temporary exhibitions R45, Films R50 www.origins.org.za

Planetarium

East Campus, Wits University, Yale Road off Empire Road, Entrance 10, Milner Park, Braamfontein, Johannesburg | **Tel** +27 (0) 11 717 1392 | **Email** planet@planetarium.co.za | **Hours:** **Public shows** Fridays 20:00, Saturdays 15:00, **Kiddies' show** (5-8-year-olds) Saturdays 10:30 | **Cost** Adults R32, Children/students/pensioners R20 www.planetarium.co.za

Wits Rural Facility

From Johannesburg, N14 and from Pretoria, N4 to Witbank (eMalahleni) to Belfast (eMakhazeni) to R540 to Lydenburg (Mashishing) to R36 to Abel Erasmus Pass to R531 to Klaserie then Orpen road turn-off 2km past Klaserie, Limpopo province
Tel +27 (0) 15 793 7500 | **Email** wrfmanager@tiscali.co.za | **Cost:** **Terminalia and Vaalboom en-suite units:** R530 for two, R215/extra person | **Lodge:** pps R200, single R296 | **Ansalia self-catering unit:** pps R250, single R340 | **Aerocamp:** pps R204, single R293 | **Bushcamp/4-person dormitory:** R97 per person www.wits.ac.za/placesofinterest/wrf

Wits Theatre Complex

East Campus, Wits University, Performing Arts Administration, 24 Station Street, Braamfontein, Johannesburg | **Tel** +27 (0) 717 1376 | **Email** Catherine.Pisanti@wits.ac.za | **Hours** PAA reception hours, 08:00 to 16:00, Monday to Friday | **Cost** Varies according to programme | **Tickets** 073 725 7381 | www.wits.ac.za/WitsTheatre

Keep up to date with what's on at Wits at

www.wits.ac.za/alumni/events



Book Reviews

Marginal Spaces - Reading Ivan Vladislavic

Edited by Gerald Gaylard (Wits University Press, 2011)



This book is a collection of critical writing by 25 South African writers appreciating, evaluating and celebrating two decades of literary work by the acclaimed Johannesburg author Ivan Vladislavic. It is a treat not to be missed because it opens up the work of so many good writers in South Africa.

Wits alumnus Vladislavic is a literary prize winner of note and this book brings together book reviews, interviews and articles by his peers about his work. Many of the contributions were published previously but are now rewritten and edited afresh in a collection likely to appeal to academics and a wider public. The collection signals the importance of Vladislavic's writing. It explains the sense in which his work explores the peripheral and the marginal as a way of understanding the deeper nuances and painful undercurrents in South Africa during the late apartheid and transitional years. The value of a collection of essays is that it gives a sense of the durability and evolution of thought and writing both by Vladislavic and by his fellow writers and journalists.

One of the most visually appealing and satisfying books produced by Wits University Press was *T'kama Adamastor: Inventions of Africa in a South African Painting* (2000), edited by Vladislavic. This fine work does

not feature in the discussion but it is an example of the writer's quality and versatility.

A penetrating introductory essay explains the minimalist aesthetic present in Vladislavic's writing. The book offers a potpourri of responses, reviews, opinions and evaluations from a range of perspectives. Vladislavic's talent, exhibited in his novels, short stories, creative photography, editing and non-fiction, is critically lauded. This tribute whets the appetite for more of his work and that of the critics.

Gerald Gaylard is an Associate Professor of English at Wits and writes widely on postcolonial literature and aesthetics. His selection of articles, both new and old, is clustered into themes, such as Architectonic Resistance, Surreal Apartheid Pathologies, Deconstruction, etc. Fred de Vries, in a 2006 essay "Lost in Translation", addresses the difficulties of translating Vladislavic's *The Restless Supermarket* into Dutch and what went wrong with some hilarious results. The 2002 review by the late Lionel Abrahams of the same novel offers both the sharp wit of Abrahams and a glimpse into Vladislavic's novel (which won the 2002 Sunday Times Fiction Prize). My favourite theme, simply because I too have a passion for Johannesburg, is the section entitled Urban Aesthetics, where four authors discuss *Portrait with Keys* (2006), which won the Alan Paton Award for non-fiction. In summary, the book offers a rich feast of contemporary South African writing.

KA Munro, Honorary Associate Professor, School of Architecture and Town Planning

Radio in Africa: Publics, Cultures, Communities

By L Gunner, D Ligaga and D Moyo (eds)

(Wits University Press, 2011)

Radio has been called Africa's medium: its relative cheapness, ability to surmount geographic and political obstacles, and openness to local languages and content ensure that it remains far and away the most important source of information on the continent.

This new volume brings together a range of essays to illustrate aspects of the continent's "soundscapes", as the editors term it. The scope is wide, from the nuances of radio drama and the very everyday popularity of death notices, to conflict over "pirate radio" in Zimbabwe and the history of the ANC's Radio Freedom.

Unsurprisingly, politics and war loom large. Radio has played a key role in situations of conflict in Africa, both positively and negatively. Two contributions discuss the role of "peace radio" initiatives in conflict zones like the DRC and Somalia, while another considers – and debunks – the oft-repeated but simplistic assertion that the Rwandan genocide was caused by the messages of hate radio.

I was particularly intrigued by Sikibakiba Peter Lekgoathi's description of the concrete ways in which SABC functionaries tried to ensure the announcers on North Sotho radio did not deviate from the apartheid messages that sought to create a Bantustan identity. Despite being carefully selected, a handful mounted tiny acts of rebellion by deploying deeply nuanced sayings that were beyond the grasp of even those white controllers who spoke the language: resistance by proverb.

Several contributions deal with the ways in which the medium creates audiences and publics, and how it can therefore contribute to the democratic public sphere in the sense originally used by Jürgen Habermas. Three contributions deal with talk radio in various countries, and its ability to create spaces for citizens to contribute to the public discussion and set the agenda. Innovative Kenyan approaches are described, including a "people's parliament" and the use of "ambush theatre" to extract and broadcast views from people on the street.



The deployment of notions of the public sphere in a number of contributions, albeit perhaps sometimes a little loose, is just one example of ways in which the collection both draws on and speaks back to important international debates in a range of fields. Similarly, the discussion of Rwandan hate radio makes a useful contribution to debates about media effects. The concrete reality of African experiences is shown to have much to say to the world. A comprehensive and careful introduction by the editors situates the essays in the context of the relevant literature, describing how it speaks to debates around the construction of identity, whether an increase in the number of radio stations and voices necessarily guarantees pluralism and many others. The collection provides a fascinating tour of the rich phenomenon that is radio in Africa, and whatever gaps there are point the way to rewarding possibilities for further research.

Prof. Franz Krüger, Director, Wits Radio Academy

Wits University fondly remembers those who have passed away



Kahn, Adele (1924 - 2011)

A stalwart of Wits University, Adele Kahn died on 18 November 2011, aged 87, after a long illness. She was the widow of the late Professor Ellison Kahn, a leading figure in the South African legal field and a former Deputy Vice-Chancellor and Dean of the Faculty of Commerce, Law and Management. She was the mother of Professor Kathleen Kahn (MBBCh 1984) in the School of Public Health. Adele married Ellison (BCom, LLB, honorary LLD 1990) in 1945 when he was a lecturer at Wits. From then on, Adele served the University in multiple ways over half a century. She directed plays at the Nunnery, organised events through the Wits Women's Club and worked in the Wits gift shop. She served as a curator in the Adler Museum of the History of Medicine and co-edited the museum bulletin. She hosted countless University functions during Ellison's tenure as Dean and as Deputy Vice-Chancellor. She tirelessly provided editorial assistance during her husband's 50-odd years as editor of the *South African Law Journal*. As the wife and mother of Wits academics, Adele was "the embodiment of selfless service, devotedly embracing these roles and unfailingly promoting Wits along the way."

Adam, Anvir (1937 - 2011)

A stalwart and benefactor of Wits University, philanthropist Dr Anvir Adam (MBBCh 1964, DTM&H 1986, DPH 1988) died on 25 November 2011, after a long battle with cancer. He was 74. Born in Pretoria on 12 March 1937, Adam matriculated from Pretoria Indian Intermediary School. He earned a science degree from the University of Cape Town before studying medicine at Wits. A student activist, Adam protested for the rights of black medical students. Working conditions for these medical students subsequently improved at some teaching hospitals. Adam served in the Department of Health for two years after graduating and published on the topics of primary healthcare and epidemiology. In 1973, the College of Medicine of South Africa (CMSA) admitted Adam as a member of the Family Physicians College, and made him a lifetime member 30 years later. The Royal Society of Medicine (UK) made him an affiliate in 1978. The Royal Society of Tropical Medicine and Hygiene (UK) elected him as a Fellow in 1990. Renowned and revered for his commitment to community service, continuing medical education (CME) and research, Adam co-founded the Wits Medical Faculty Research Endowment Fund soon

after graduating. He also co-founded the Pretoria Medical Discussion Group, a reputable CME forum in which he was active until his death. He testified at the Truth and Reconciliation Commission and his evidence along with that of others resulted in medical academia issuing a formal apology, and the erection of a statue at the Wits Medical School to commemorate the struggle of oppressed healthcare workers during apartheid. A champion of the African Renaissance, Adam contributed to preserving ancient manuscripts in Mali as part of the New Partnership for Africa's Development (NEPAD) cultural project. The University awarded him a Gold Medal in 2004 for his voluntary philanthropy and for supporting resource development, such as the cyber library, at Wits. The National Award of the Baobab and the Stella Solidierita Italiana, bestowed in 2007, were further testament to his philanthropy. The University of South Africa awarded him an honorary degree in 2010. Adam ran a community practice until his death. His wife, four children and six grandchildren survive him.

Berthoud, Jacques Alexandre (1935 - 2011)

A celebrated teacher and scholar of English literature, Jacques Alexandre Berthoud (BA 1956, BA Hons 1958) died in York, England, on 29 October 2011, aged 76. The former Vice-Chancellor and Professor of English Literature at the University of York, Berthoud had recovered from heart bypass surgery but had leukaemia. Born in Switzerland on 1 March 1935, Berthoud came to Africa aged three when his father, a pastor, came to Lesotho. The French-speaking young Berthoud was home-schooled, learned English at Morija Primary

Mission School until 1947 and completed one year at Collège Calvin, Geneva. He won a scholarship to high school at Maritzburg College. A Wits benefactor, Berthoud graduated from the University and married Astrid Titlestad in 1958. He taught English at the Johannesburg Trade School and at UNISA, and in 1960 lectured at Natal University in Pietermaritzburg. A member of the Liberal Party, Berthoud opposed apartheid and in 1967 left South Africa to lecture at the University of Southampton, where he remained until 1979. In 1980, he took the Chair in English and Related Literature at the University of York. The post combined the study of English with that of other European literatures, ideal for the bilingual Berthoud, who passionately championed the discipline. He retired in 2002 as Professor Emeritus. Berthoud's research interests lay in early modern fiction and the English Renaissance. His writing included his monograph *Joseph Conrad: the Major Phase* (Cambridge, 1978), translated into French in 2002. He developed an interest in South African writing and co-authored a study on South African poet and playwright Uys Krige. He was a member of Amnesty International and chairman of the British section from 1979 to 1981. He loved art as much as literature and was influential in forming the York History of Art Department. He was a stalwart of the York Bibliographic Society and involved with the Laurence Sterne Trust. His wife, two daughters, one son and four grandchildren survive him.

Rudolph, Harold Geoffrey (1947 - 2011)

Johannesburg's youngest ever mayor at 38 years, and an Associate Professor in the Wits School of Law, Alderman Harold Geoffrey Rudolph (BA, LLB 1969, LLM 1983) died in Johannesburg on 16 November 2011, aged 64. He had Parkinson's disease but had fallen and suffered a fatal brain haemorrhage just prior to his and his wife's *aliyah* (pilgrimage to Israel - his burial place). Born in Johannesburg on 11 May 1947, Rudolph matriculated from Roosevelt High. In 1972, he was admitted to the Bar, married Reva - later his mayoral campaign manager - and was elected to the City Council, on which he ultimately served for more than 20 years. Rudolph became mayor during Joburg's centenary in 1986 on the ticket "Together the Future". He attended some 1 400 functions and delivered 800 speeches during his term. He visited Taiwan and attended the inauguration of Swaziland's King Mswati III. He led South Africa's first delegation to participate in the March of the Living in Poland, at the request of Israeli authorities. In 1984, he earned an associate professorship in the School of Law after the publication of his thesis, *Security, Terrorism and Torture*, an analysis of the rights of political detainees in South Africa, Northern Ireland and Israel, which he researched during a year-long sabbatical in Israel. A stalwart of the Jewish community, Rudolph served on the SA Jewish Board of Deputies for 12 years and on the editorial board of *Jewish Affairs*. In 1993, he chaired the board of governors of southern Africa's first Jewish television channel. He continued running a legal practice from home after retiring. His wife, four sons, eight grandchildren and his sister survive him.

Sandig, Raymond (1916 - 2011)

The former Chief Executive of Tara Hospital, psychiatrist Dr Raymond Sandig (MBBCh 1944) died on 4 December 2011, aged 95. Born in Boksburg on 8 September 1916, Sandig attended Jeppe Boys' High and then Kings College, London, in 1939. He returned to South Africa to volunteer for the South African Army Medical Corps. He practised at Tara, Sterkfontein and Weskoppies hospitals from 1946 until 1970 and earned membership to the Royal College of Psychiatrists (London) in 1971. A member of the Johannesburg Mental Health Society, he was medical superintendent and Chief Executive of Tara and Germiston hospitals in the 1970s. He served on the Board of the Wits Faculty of Health Sciences and was a member of the selection committee for the post of Professor of Psychiatry. He indulged his passion for cattle ranching by running two farms near Thabazimbi, Limpopo Province. A multi-linguist, he spoke English, Afrikaans, Zulu and Tswana. Sandig remained an Army Medical Corps reservist until 1981, when he emigrated to Australia. There he was medical superintendent of Bloomfield Hospital until 1991. Appointed to the New South Wales Mental Health Review Tribunal for seven years, he had the distinction of being the oldest serving member of the NSW Health Department. He worked in drug and alcohol rehabilitation in Sydney until retiring in his mid-80s. Sandig's wife of 63 years, Doris (BA 1945), their four children and 12 grandchildren survive him.

Harington, Catherine Florence (1925 - 2011)

Former Associate Professor of Mathematics at Wits, Catherine Florence Harington (BSc 1949, BSc Hons 1950, MSc 1952) died in hospital in Perth, Australia, in October 2011. She was 86. Born on 8 October 1925, Harington majored in mathematics and applied mathematics at Wits. She won the University's William Cullen Medal as the Faculty of Science Dux scholar in 1947. In 1951, she took a year's sabbatical from lecturing mathematics at Wits to lecture at the University of Edinburgh, Scotland. She lectured at the University of Western Australia during a six-month sabbatical in 1979. Harington's lectures in the post-war prefabricated buildings in front of the Great Hall were popular - she was a cheerful, witty and enthusiastic teacher. She retired in 1986 after four decades of teaching mathematics at Wits and emigrated to Perth to be with her sister. Harington continued to teach mathematics at Curtin University and the University of Western Australia for another 15 years. She enjoyed travelling, tennis and bridge well into her retirement.

Williamson, Shirley Barbara (1925 - 2012)

The first Professor of Nursing Education at Wits, Shirley Barbara Williamson (undergraduate diploma medicine, 1954) died in Somerset West on 14 January 2012, aged 87. Born on 5 November 1925 in Pretoria, where she matriculated from St Mary's Diocesan School for Girls, Williamson completed her nurses' training at Grey's Hospital, Pietermaritzburg. She then obtained a midwifery qualification at Edinburgh Hospital in Scotland. She returned to South Africa and nursed at

hospitals on the East Rand while continuing her studies. She became principal of the Germiston Nursing College. Wits began its BSc (Nursing) programme in 1969, the first of its kind in South Africa and the forerunner of today's Bachelor of Nursing degree. Williamson joined Wits in 1970 as senior lecturer and served as temporary head of the nursing sub-department in 1973, when she also served on the Senate Committee. She became the University's first Professor of Nursing following the establishment of an independent department in 1977. Described as a strong administrator with the ability to delegate and motivate, Williamson was possessed of great strength of character and a need to serve. Increasing deafness resulted in her decision to take early retirement in 1986. The Wits benefactor and Emeritus Professor retired to Helderberg Village in the Cape, where she lived happily for 21 years and continued to serve others. Williamson and her significant contribution to nursing education at Wits is referenced extensively in *The Nurse in the University: A History of University Education for South African Nurses: A Case Study of the University of the Witwatersrand* (Simonne Horwitz, BEcSci 1998, BEcSci Hons 1999).

WitsReview relies on the Wits community to keep us informed of alumni deaths. Please send obituaries to alumni@wits.ac.za



Nerd *for life*

By Heather Dugmore

Why did you choose Wits?

The army led me to Wits. I had zero political awareness but I was part of a generation of white males with the army hanging over their heads. I'm not army material, I'm this non-sporty Jewish guy, and the best thing to do was to go to university to avoid the call-up. It's a common story. Given the choice, I would have preferred to travel then, but the army decided my direction for me.

How did you come to study Computer Science?

As a child I played with electronics and made primitive computers with circuits. I had my first computer when I was 15 – an Atari 800.

What was life on campus like?

It was a privilege to go to Wits and I took studying way too seriously for the first couple of years. Then I smoked a joint at the age of 21 and things changed. I discovered girls and became a bit of a rubbish. Life on campus was wonderful. We didn't have crime problems and you could leave your bags unattended in Senate House for the entire day and no one would steal them. As a white South African student I experienced a real sense of freedom. This is available to all students now, but I don't sense the same kind of freedom.

Did you become politically aware at Wits?

I was more technologically aware. People think there was this extensive political awareness, but it wasn't

like that for everyone. At a recent dinner an African American academic from Stanford asked me what I thought about apartheid when I was growing up. When I replied that I didn't think about it she got irate. There's a tendency these days for these super-privileged people to come over here and tell us how bad we were or to try to save us, when they have no idea about the country at all.

How did you make money in your early years at university?

I sold T-shirts, ties and caps at the Market Theatre flea market on Saturdays. It was a fun day's outing and a real soulful time because it was the only flea market around. Then came the Rosebank flea market and Bruma and everything became mass market.

Do you have any regrets about your time at university?

Yes, there was this girl Carla that I let get away. I shouldn't have but I did. I didn't understand women then and I don't understand them now. It's not a bad thing; it's part of the challenge.

Have you tried to find her on Facebook?

Please, that was 20 years ago.

What inspired Internet Solutions?

We were crazy about technology, we wanted to do something magical with computers and we knew the Internet would be something everyone would want to explore.

How did you get Internet Solutions up and running?

We set up an office with furniture from home, our own computers and whatever we had lying around. It was a tight and humble operation and didn't need too much money to start. The biggest cost was the fixed-line infrastructure from Telkom. They supplied service and only billed us months later, which helped us from a cash flow perspective.

How did you make such a success of Internet Solutions?

Our timing was really good. We were there from the start of the global Internet phenomenon. We were relentless. We had to be smarter than the rest, and we had to work harder to carve out more market share. We knocked on every door we could find. People were afraid of this new technology and what it would mean to their business. So we made them laugh. We told them anecdotes – like about my friend whose husband thought he had broken the Internet. We were also fortunate that when *Time* magazine ran the first big Internet story at the start of 1994, with the word “Internet” in big letters on the cover, a lot of people thought they were writing about us.

Who inspires you?

My brother Alon Apteker, who was also one of the founders of Internet Solutions. He is a wonderful source of stability in my life. He's the opposite of me. He's stable, happily married and has four children and he manages his money well. I don't manage my money well and no woman will put up with me for

longer than a month because I'm a workaholic. My other source of inspiration is my mother Daniella Apteker, who is an estate agent in Hyde Park and Sandhurst. She was in the Israeli war for three years and she doesn't have time for self-pity. When I'm feeling sorry for myself, she gives me a slap and says: “What have you got to complain about?”

What is one of your favourite quotes?

Winston Churchill: “If you're going through hell, keep going.”

What do you do for fun?

Fun is when you're not under pressure. Fun is when you can watch the sun set and not feel that you have to rush back to work. Everything comes at a price. Fortunately I don't feel I'm missing out not being on the jol – I'm not missing anything. I do have fun when I'm travelling, though, and I particularly enjoy Eastern Europe. I speak Russian, I'm single and the world has changed.

You speak Russian?

Yes, I loved Kiev and thought it would be interesting to learn Russian, so I hired a tutor.

Are you still a nerd?

Once a nerd, always a nerd. What has changed is that when I was a student at Wits I had white nerd friends. Now I have black nerd friends, Indian nerd friends, all sorts of nerd friends. We're different colours and we come from different cultures and backgrounds but we don't see that; we're just nerds together.



Chamber of Mines 4th Quadrant



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