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DATA

THE S. AFRICAN LIQUOR INDUSTRY 1967/68

An aerial view of the Isando brewery, near Johannesburg, which is the largest brewery of the South African Breweries Group and also the largest brewery on the African continent.

Comments by S.A. Breweries Chairman

In the statement by the Chairman of The South African Breweries Group for the year ended March 31, 1968, reference was made to the increase in the Group's profits, after tax, from R5,894,000 to R7,234,000. The following are extracts from the Chairman's statement.

TRENDS IN THE LIQUOR INDUSTRY

During the calendar year 1967 the full effect of the increases in the rates of excise duty on beer and spirits came into operation and, compared with the preceding year, the volume of beer sales decreased by 9.6 per cent, fortified wine sales increased by 4.9 per cent, natural wine sales increased by 15.7 per cent and spirit sales remained constant with brandy sales slightly down and white spirits considerably up.

Consumer expenditure on alcoholic liquor during 1967 is analysed in the table below:



The following figures, based on the Government's official estimates for the fiscal year 1968/69, demonstrate the inequity of the current situation:

	R million	% of Total	% change over 1966
Spirits	171.2	54	+ 11.8
Fortified Wine	34.0	10	+ 8.3
Natural Wine	41.1	13	+ 23.1
Beer	72.5	23	- 0.1
Total	318.8	100	+ 9.7

This table reveals that, although the volume of beer sales declined by some 10 per cent, the consumer expenditure on beer remained virtually unaltered on account of the 50 per cent increase in duty introduced in August 1966. In the case of spirits the volume sales remained constant but consumer expenditure rose by nearly 12 per cent because of the 20 per cent rise in duty. There was no change in the excise duty on wine and this caused a swing, in terms of volume sales and consumer expenditure, to fortified and, especially, natural wine.

TAXATION

A comparison of the amount paid over to the Government by the Group, in the form of excise duty and company tax, with that accruing to the shareholders as net profit, substantiates the view that South Africa can no longer be regarded as a country in which business is lightly taxed.

	Estimated Excise Collections R million	Represented by Absolute Alcohol Volume Million gals.	Excise Duty per gallon of absolute Alcohol R
Beer	27.9 (27%)	1.75 (9%)	15.94
Wine	8.5 (8%)	5.0 (26%)	1.70
Spirits	65.0 (63%)	4.4 (23%)	14.77
Bantu Beer	2.0 (2%)	8.0 (42%)	0.25
Total	103.4 (100%)	19.15 (100%)	5.40

During the past 10 years the Group's company tax plus excise duty payments increased from R9,036,000 per annum to R41,722,000 while its net profit grew from R2,378,000 to R7,234,000. Taxes thus increased almost five-fold and net profits slightly more than three-fold. During the 10 years the Group made a direct contribution to State revenue of R230 million while its net profit aggregated some R52 million.

EXCISE DUTY

Beer continues to be the most heavily taxed South African beverage despite the fact that numerous recent investigations by impartial experts into the problems associated with alcoholic liquor repeatedly stressed the sociological importance of encouraging the switch from strong liquor to moderate beverages by keeping the latter's price level as low as possible.

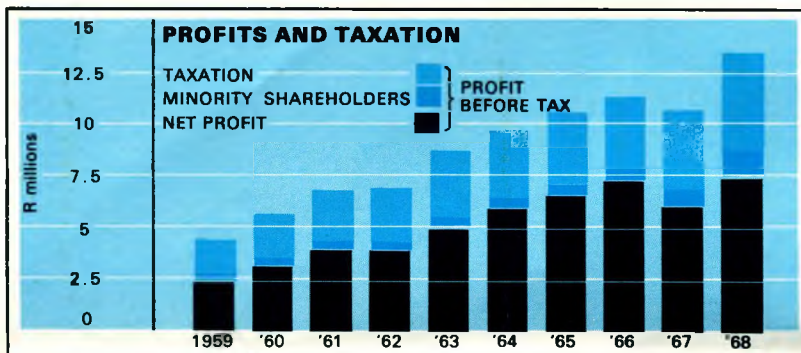
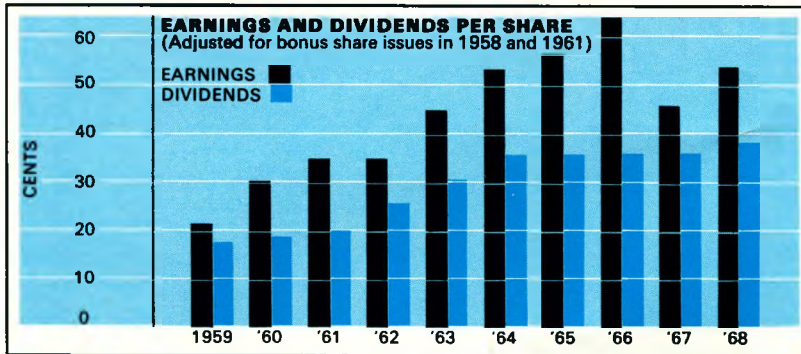
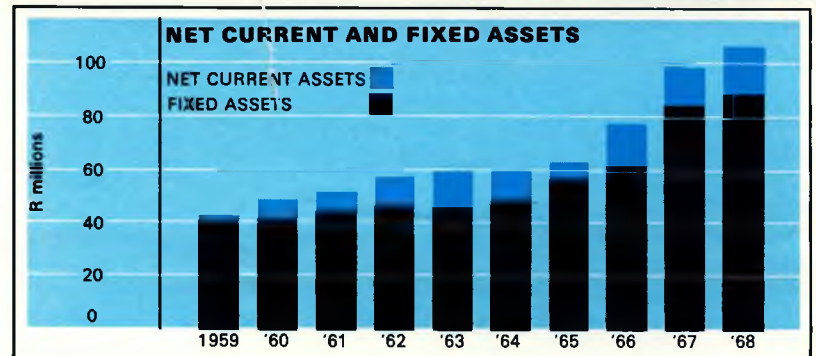
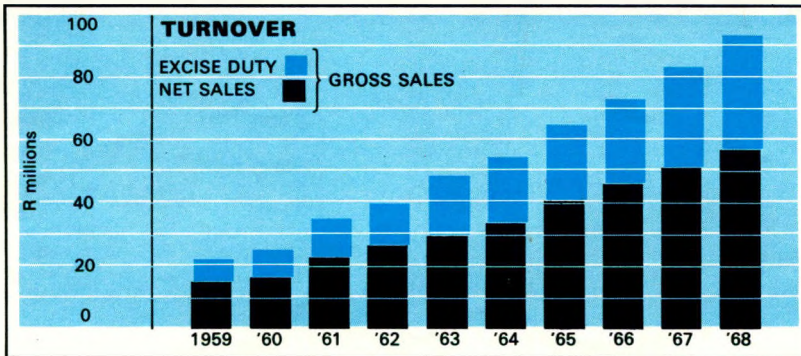
The contrast in the treatment meted out to beer and other types of alcoholic liquor is strikingly underlined in the table above. It is our intention to continue making strong representations for a review of the incidence of excise duty with the object of bringing it into closer conformity with the well-established principles which are observed in all countries throughout the Western world.

For diagrams of the last 10 years results of the South African Breweries Group, see Page 2.

Copies of the 73rd Annual Report of The South African Breweries Limited are available in Afrikaans and English on application from the Secretary, South African Breweries Limited, P.O. Box 1099, Johannesburg.

A DECADE OF PROGRESS

S.A. Breweries results for 10 years at a glance



In the Biltong Business

THROUGH the acquisition of a majority share-holding in the Kalahari Biltong Co., Ltd., of East London, Food Corporation (Pty.) Ltd., a member of the South African Breweries Group of companies, has extended its current range of interests.

While biltong—a generally acknowledged national favourite—is freely available throughout the Republic, the sliced product from the Kalahari Biltong Co. is unique in that it is guaranteed for four months—a specification which, it is believed, is unmatched in the country. The perfection of the Kalahari process took many months of experimentation by the company in its search for a product which could be distributed nationally without developing mould or losing its moisture content, colour texture or flavour.

After small quantities of Kalahari biltong were released in Cape Town and Durban recently, the company was inundated with orders from all over the

Republic. Its list of customers now includes the Catering Department of the South African Railways and the Kruger National Park.

S.F.W. Press award

The 1968 National Press Award for Enterprising Journalism will be open to "executive journalists". The winner will again be flown to New York and Washington to meet leading American colleagues and to attend a White House Press conference.

A great deal of public interest has been aroused in the annual award following its introduction by the Stellenbosch Farmers' Winery Ltd. two years ago.

Executive journalists are defined as full-time employees of newspapers and general magazines, as well as employees of the news department of the SABC, who are below the rank of full editor.

Entrants will be judged on any work accomplished in the 12 months up to September 30, 1968, and the closing date is October 14.

Enquiries should be addressed to "The Stellenbosch Farmers' Winery Press Award", P.O. Box 1152, Cape Town.



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with associated airlines connects South Africa with all great cities of Europe and the rest of the world.

It's a strange, strange set of laws that rule the bars

... especially where
the ladies are
concerned



MOST PEOPLE are familiar with ladies' bars of the type commonly found in our hotels. The customer is seated in plush surroundings, maybe there is soft music and low lighting, and in most of them the barman appears from behind a kind of screen, takes the order and decants the libation in secret out of sight.

Why all this ritual and secrecy, and what is its legal foundation?

Our Liquor Act, composed in 1928 and amended in a variety of ways since then, perpetuates the principle that no lady may be present in the restricted portion of the premises, this portion being defined as the part commonly known as the "bar". It follows therefore that no lady may be in a bar; but what is a bar? *Here the Liquor Act is conveniently silent and there is no definition.*

A few years ago, before classification of hotels was devised, some of our more progressive licensees reasoned this way—if it is in order to serve drinks to a lady who is seated at a table in a lounge, why should it not be equally permissible to place them before her if she is seated at an elevated piece of furniture in the form of a counter? Is it because of the counter that a particular room becomes a bar?

From that point on all sorts of extra-ordinary conclusions have been reached and it now seems to have been accepted somewhere in the deep channels of official thought that provided no real liquor is displayed behind the counter and provided drinks are decanted out of sight, all the other trappings of a conventional bar can be present, but the room in question is not a bar for the purposes of the Liquor Act and is not restricted. Everybody is happy with this extra-ordinary sham. The room is not a bar because the bottles displayed behind the counter in reality contain only coloured water and nobody can see the real MacCar being measured. *If ever there was a piece of illogical legal sophistry, this is it!*

As it is permissible to supply an on-consumption customer with a bottle from which he may help himself, one wonders what the effect would be in a so-called ladies' bar of this kind if customers were permitted to do their own decanting at the dummy counter.

HINDERING PRIVILEGE

Perhaps a licensee may be tempted to have his ladies' bar authorized as a special privilege granted on classification of his hotel, so that the drinks may be poured in full view and bottles of real liquor may be displayed behind the counter; but the catch is that then this ladies' bar becomes a restricted part of the premises; nobody under the age of 18 can enter, and on Sundays the bar must be closed.

By contrast the sham bar in a lounge is not restricted; children may be admitted and it may remain open for the use and service of customers entitled to purchase drinks on Sundays. In reality, therefore, the so-called privilege granted on classification is a hindrance.

Now who can serve the drinks in a ladies' bar, or in any bar for that matter? Everybody likes to see a barmaid behind the counter for all sorts of different reasons, and it has been generally accepted that the presence of ladies in such places is conducive to better behaviour.

KORT EN BONDIG

Wanneer is 'n „kroeg" 'n plek waar dames 'n drankie mag geniet en wanneer mag 'n dame as kroegjuffer optree en wanneer nie? Op hierdie soort vrae antwoord 'n gesaghebende oor die drankwette in die bygaande artikel. Wat is bv. die vermiste naam of name van „ten minste sewe" brouerye wie se produkte „op die rakke" moet wees?

Ondanks weersprekings in en beperkings van die Drankwet, gaan die bedryf egter voort, gedagtig aan die ou Persiese digter se woorde.

The steward behind the bar is within the law. He can rattle his cocktail-shaker before the lady but he has to fill it out of her sight.

“LEX BIBENDI” IS A NOM DE PLUME CHOSEN BY THE AUTHOR OF THIS ARTICLE FOR PROFESSIONAL REASONS.

Be this as it may, for some unaccountable reason this occupation is still reserved for men, except in special cases; and although ladies may raise their glasses in ladies' bars, and perhaps even help themselves, only men may place those glasses before them. A member of the fair sex seated in a lounge or dining room may have her wine served to her by a wine steward of any race, but not by one of her own sex; and, while in a bottle store, the attendant behind the counter may be a lady; behind the counter of a ladies' bar only a man will do.

CURIOUSER AND CURIOUSER

The exceptions to this rule make it all the more ridiculous, for a woman who holds a licence is permitted to serve liquor for consumption in any part of the premises, whether in the men's bar, the coloured canteen, or the ladies' bar; so also can a woman who is part owner of the business to the extent of 10 per cent, or who is the wife of the licensee or wife of a manager, who is not necessarily the licensee, and even a housekeeper.

But a woman who is manager of the hotel, but does not hold the licence, cannot act as barmaid; nor can a barmaid be engaged as such unless she was a barmaid in 1928, and there are not many of them left.

Apart from water, what kind of liquor is a licensee required to keep for the benefit of his customers? The Liquor Act lays down that he must at all times keep in stock all brands of liquor which are reasonably required by the public, and then it proceeds with due wisdom to define the minimum requirements to be observed unless there are exceptionable circumstances. In South African wines and spirits respectively, the products of eight and six independent producers must be stocked; but when it comes to beer the Act displays a measure of over optimism by prescribing that the products of at least seven independent South African breweries must be kept. *There never have been seven independent brewers (not even when this requirement was enacted), and judging by present information there are not likely to be seven for many years to come.*

Whether our legislators, in their wisdom, expected a crop of minor breweries to spring up all over the country we cannot say; certainly there are instances on record of such minor breweries inflicting their unsaleable products on the retail trade, fortunately with little success.

RESERVED FOR WHITES

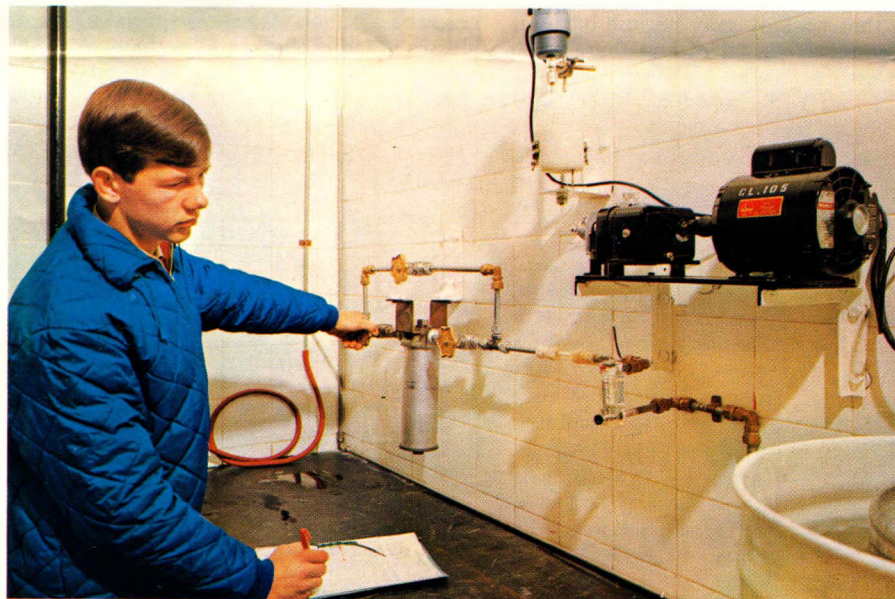
To complicate all these problems of service still further, job reservation has been introduced in certain types of bars and now it seems there is a possibility that the work of serving in ladies' bars is to be reserved to white barmen. So, though a non-white wine steward may bring a drink from the counter of a ladies' bar and place it before a lady seated at a table in the same room, the precious fluid must be decanted in the first instance only by white hands.

One wonders how it is that, in spite of all these contradictions and restrictions, the liquor industry manages to survive. Perhaps the answer is man's insatiable thirst, expressed many years ago by a non-White poet known as Omar Khayyam.



Mr. Bruno Brynard, the Pilot Brewery Supervisor, mashing in. The large stainless steel vessel in the foreground serves a threefold purpose serving as a mash tun, copper and hot wort receiver.

Mr. Hennie van Vuuren the Pilot Brewery Technician conducting a filtration. The filtration rate is about 25 gallons per hour. Commercial filter rates are of the order of 3,600 gallons per hour. The room acts as a cellar where fermentation and maturation are carried out before filtration and is at a temperature of about 34°F.



Brews down the drain in a good cause

By
MIKE STEWART

Technical Manager (Development) S.A. Breweries

Wide though the range of beers may be which the South African Breweries produce to satisfy discriminating palates, it does not rest on its laurels. In just over a year no fewer than 150 brews have been produced in the Breweries' development section which is situated at the Isando brewery.

None, as yet, have reached the market, and most of each brew—sad to say—has ended up down the drain even though they were perfectly good. They were made simply to test ingredients and, in addition, to investigate changes in process and possible new products.

The chief ingredients of beer—malted barley, hops and yeast—are living, or the products of living plants and are, therefore, subject to variations depending on how, when and where they were grown. New varieties of barley and hops are being developed by agricultural scientists, and these, too, have to be tested to find how best they can be used, if at all.

This is why South African Breweries have set up a small experimental brewery, better known as the Pilot Brewery.

Based on a pilot plant built at Gothenberg, in Sweden, its design was finalised by members of the Breweries' development section.

How well the job was done was reflected by the first task the Pilot Plant team was given; to produce a first class standard lager. A Danish expert gave the resulting brew the accolade: "A good beer comparable with the best commercial lagers in the world".

SAVING

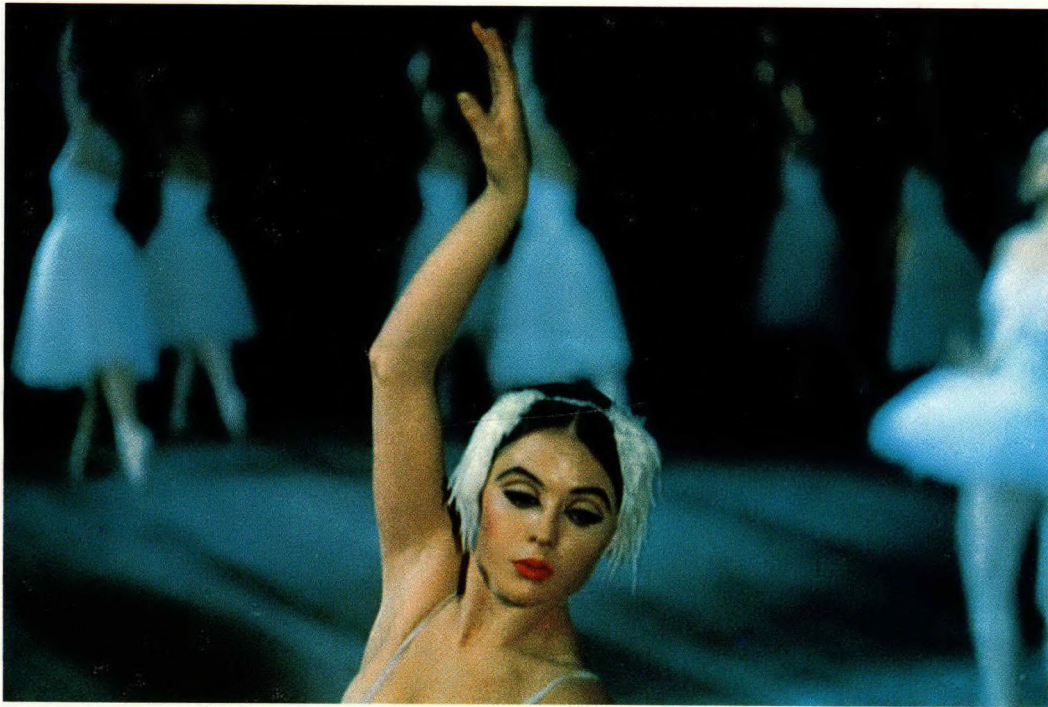
But, as with all other products of the Pilot Brewery, only 24 gallons were brewed. Why such small quantities? One of the answers is that for one standard commercial brew eight acres of barley and one-eighth of an acre of hops are needed and 7,000 gallons are produced. The Pilot Brewery, on the other hand, takes only one fortieth of an acre of barley and the crop from one hop plant. This means a tremendous saving in acreage planted to experimental barley and hops, the two crops to which the Breweries are dedicated to having as entirely South African grown. There is also saving in time, for it takes a number of years to propagate barley and hop varieties to have sufficient to plant large acreages.

Thus, while a lot of good beer goes down the drain, it all goes in a good cause—that of ensuring that the South African beer-drinker can call for a Castle or a Carling or a Lion with the assurance that it remains consistently comparable with the best in the world.



KORT EN BONDIG

'n Miniatuur-brouery van die Suid-Afrikaanse Brouery se aanleg op Isando het in die afgelope jaar sowat 150 brouesels gemaak. Party van die brouesels was werklik hoogstaande, maar min of niks daarvan sal waarskynlik in toereikende voorraad vir bemarking vervaardig word. Hierdie brouesels is gemaak om nuwe geslagte gars en hop te toets om egalige gehaltes van die maatskappy se biere te verseker, wat met die beste in die wêreld vergelyk kan word.



The swanlike grace of the ballet is expressed in the pliant arm of Petal Brown, a ballet dancer in the PACT company, whose other coryphees form a background frieze.



Veronica Paeper (left) is the embodiment of modern ballet in "Raka", staged by PACT. Posed with her is Wendy Lloyd.

S. A.'s illustrious role in ballet

PERCY BANESHNIK

ponders upon a recurring phenomenon

When the Royal Ballet last came to South Africa, in 1960, the ballet mistress, who rejoiced in the almost absurdly balletic name of Peggy von Praagh, summed it up neatly when asked what she thought the reason was for the presence of so many South Africans among her dancers.

"South African ballet mothers," she said.

Her point was that South African social conditions made it possible for more mothers to take their daughters to ballet classes than in most other parts of the world. You've got to have the leisure to keep transporting your talented little imps to dancing classes, to keep pushing them forward in eisteddfoddau and, when the time comes, into the Royal Ballet School and onward and upward into the ranks of the ballerinas and on to the highest point of stardom, the title of *ballerina assoluta*.

South African ballet mothers have done it time and again.

A MYSTERY

But they wouldn't have been able to do it without the basic talent appearing in their daughters, and the reason for this still remains a mystery. There have also been the teachers, who took the talent and moulded it with unerring instinct and impeccable technique into world-beating class: the Marjorie Sturmans, Poppy Frameses and Dulcie Howeses.

No doubt it had something to do with the South African sunshine, the country's wide open spaces and wholesome food. For the pattern is repeated in Australia, which also produces a high proportion of the Royal's Ballet talent, and in Canada, where the talent penetrates either south and into the United States or eastward to London.

Nowadays there is even a traffic across the Channel to Europe, and only recently two South African ballet dancers, Kay and Ronnie Ashton, returned to South Africa after working in Dusseldorf with one of the enterprising, inventive ballet companies of modern Germany.

In Germany, too, one of South Africa's most successful choreographers, Rustenburg-born John Cranko, is a shining light of the Stuttgart ballet company. It was shortly after the war that Cranko took off for London and Sadler's Wells and there created exciting new ballets that stirred the sluggish post-war ballet pulse of Britain.

THE MEN, TOO

And that's another mystery. How do you explain the South Africa *men* who have done striking



Three South African ballerinas dancing at Covent Garden's Royal Opera House. Left to right: Vyvyan Lorrayne, in *Sleeping Beauty*; Deanne Bergsma and Monica Mason, both in *Swan Lake*.



Sandra Lipman, one of PACT's leading dancers, is Johannesburg born and trained. She is seen with male dancer Marijan Bayer.

things in the foremost ballet companies of the world, the Desmond Doyles, the Frank Staffs, the Johaar Moosavals, the David Pooles, the Gary Burnes, the Dudley Davieses and (going back a while) the Alexis Rassinés and the Gilbert Vernons?

All these came from South of the Zambesi, and all made names for themselves as leading dancers in the world's most distinguished companies. Was it the sunshine and fresh air, too? Or was it the same natural vitality and joy of physical expression that makes such agile Rugby players of South Africa's best youth?

One of the Royal Ballet's neatest male dancers of recent years was named Petrus Bosman—and if that couldn't also be the name of a fly half from, say, Jacobsdal, Jacobsdal isn't what it was when last I visited there.

But it is still in the names of the daintily sandalled and tutu'd ballerinas that the great South African ballet glory rings. These little figurines of Dresden china (reinforced, if you look closely, with struts of high-tensile steel) have tripped the toe and pointed the sandal from here to the Coast of Coromandel and back, by way of Britain, Germany, Russia, the United States and even Japan.

A list of their names sounds like ballet music from an invisible orchestra pit: Nadia Nerina (who was Nadine Judd, of Durban); Maryon Lane (of Johannesburg); Pamela Chrimes (of Cape Town); Dianne Richards (of Germiston); Dorothea Zaymes (of Cape Town); Monica Mason; Phyllis Spira; Patricia Miller; Vyvyan Lorrayne; Deanne Bergsma; Aileen Farrell; Merle Park; Jacqueline Daryl...

Even Moira ("Red Shoes") Shearer hailed from Rhodesia.

All of these danced rings around their competitors in the world of English ballet. Toby Fine, a Johannesburg girl, did the same in America in the New York City Ballet.

HOME PASTURES

Now that South Africa has its two local ballet companies, the PACT ballet of Johannesburg and the University of Cape Town company, there is a new crop of ballerinas—the Veronica Paepers, the Sandra Lipmans, the Denise Schultzes, the Noleen Nicols, the Wendy Goldsteins, the Dawn Wellers...

These are names that will not be exported abroad, for, thankfully, the days when a dancer could only make a useful reputation by working in another country are now over. The next step is surely for balletomanes to flock to South Africa to see our sweet indigenous talent dancing great ballet, such as "Raka" of strictly South African origin on South African soil.

For we are still producing some of the world's prettiest and most lissome girls, with a God-endowed talent in their twinkling toes.

KORT EN BONDIG

Wat is die geheim van Suid-Afrika se besondere prestasies op die gebied van ballet?

Op hierdie vraag soek Percy Baneshik 'n antwoord in die bygaande artikel. Hy verwys na die bydrae van Suid-Afrikaanse moeders, die rol van die land se sonskyn, oop ruimtes en gesonde voedsel—en van die vermoë van onderwyseresse om talente te ontwikkel.

RELIABILITY IS BASED IN THE WORKSHOP



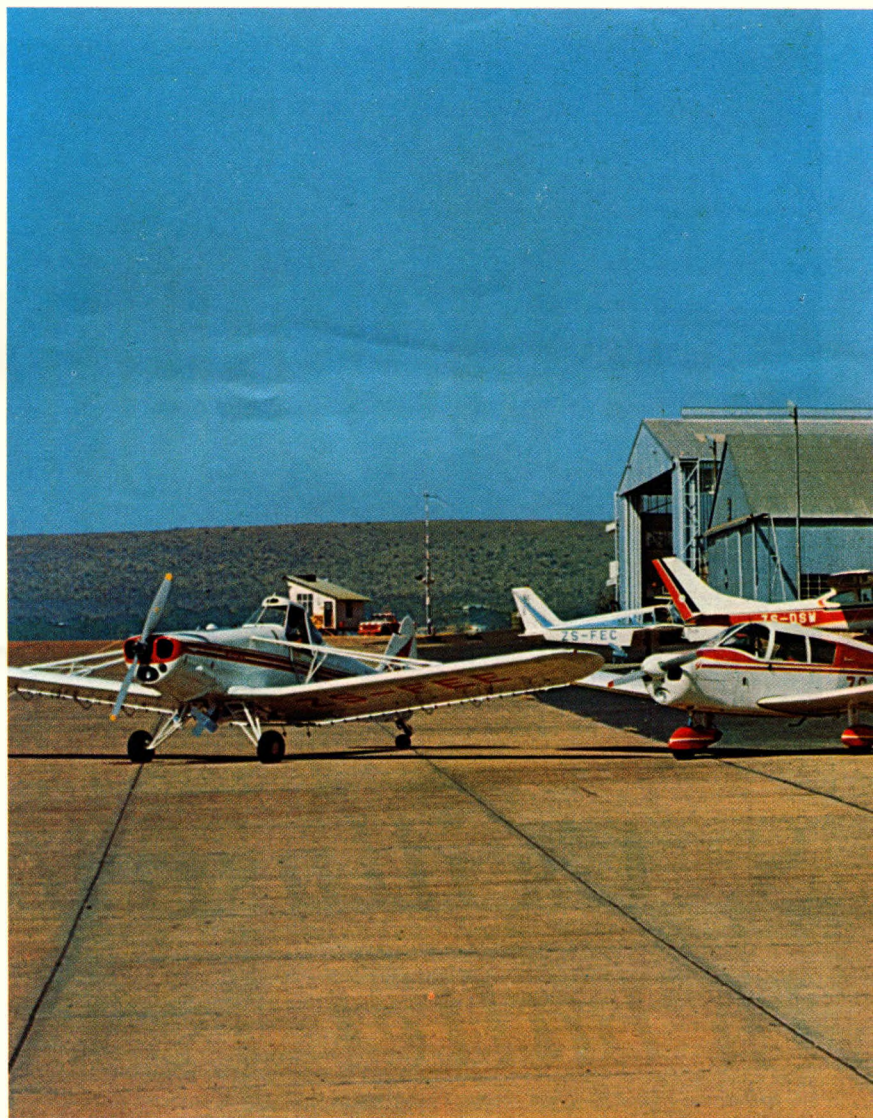
Modern aircraft engines are as reliable as any motor can be made. But they go through regular routine checks, with a complete strip for a major overhaul at around 2,000 hours, when parts, such as bearings, valves and seals, are automatically replaced irrespective of whether they are worn. The scene here is in the Placo engine workshop at Wonderboom.



Constant mechanical checking is the order of the day with all aircraft at Placo. A Piper Cherokee 180 is up on jacks for checking the nose wheel.



Radio plays an important part in flying. A VHF radio is seen here undergoing tests on the bench.



Get with th

AIR CORRESPONDENT BILL PRINS

NOT LONG AGO—less than 20 years ago, in fact—when the man in the street heard the soft burr of an aircraft engine, he paused to watch the progress of a tiny two-seater overhead.

It was generally painted yellow. It was slow. Its fabric covering recalled the era of "string and wire" aviation. And, more than anything else, it appeared to the watcher that this was a capricious, tricky occupation suited only to those who preferred daredevil thrills to a long life. Unfortunately many people still have this attitude.

But times are changing. Each year sees more and more of those men-in-the-street climbing into an aircraft to learn that flying is fun, that it offers economical transport and that it pays to join the flying boom that has taken South Africans into the skies in soaring numbers. And the aircraft they are flying are as dramatically different from the old Piper Cubs they watched as are their ideas about the private pilot.

Today's machines are smoothly streamlined, all-metal aircraft with super-soundproofing; luxury interiors and enough space to give armchair comfort. As for those old-time worries about engine failures, they now have engines so reliable that many require overhaul only after 2,000 hours flying—the equivalent of about 300,000 miles for a 150 m.p.h. machine.

EASIER THAN DRIVING

Added to these facts is the ease of flying today's aircraft—a potent factor in the present "learn to fly" boom. Today's aircraft, for instance, take the hard work out of landing. Their approach speeds are low and, most important of all, they have nose wheels instead of the former, rear-mounted tailwheels. This takes the sting out of taking off and landing in crosswinds and gives car-like stability on the ground.

In the air modern aircraft are so stable that they are actually much easier to fly than many cars are to drive. Such aircraft have offered an exciting new challenge to young and not-so-young.

A private pilot's licence, beginners found, was not only easy to earn, but they could afford the R400 to R500 it cost. They learnt that their 40 hours of flight training could be spread over as long a period as they wished to suit their pockets.

Once licenced, they found they could hire aircraft—at from R10 to R20 an hour—for flying competitions, cross-country visits to friends, or weekends away from the cities at the many hotels that are now building airstrips to cater for such fun-fliers.

These facts of modern flying have boosted the number of private pilots in South Africa to about 2,400. Figures of the private pilot population of South Africa in the 1940s are not available, but growth graphs show that their



air-minded

DO SURVEYS S.A.'s FLYING BOOM

numbers have kept pace with the total aircraft taken into service each year in South African aviation.

After a short spurt of post-war activity, when the world's manufacturers of private machines believed they were on the threshold of a boom that was slow in starting, less than 20 new aircraft were registered in South Africa in 1951.

MORE AND MORE WINGS

But in the late fifties, sales really got airborne. Now it is not unusual for aircraft sales to exceed 20 a month throughout the country, while about 60 private pilots pass their tests during the same period. Conservative estimates for aircraft sales in 1973 shows that about 340 aircraft should be sold that year.

The country's aircraft population is now more than 1,500. Of this number—which ranges from big executive twin-engined machines to tiny two-seaters—it is almost impossible to estimate how many are used for purely private use, as many buyers hire their aircraft for charter and business or training use. Others fly their own aircraft on business during the week and for fun during weekends.

At the one end of the scale is the purely "fun" flier, generally the owner of a secondhand aircraft costing from R3,000 to R5,000, though many are available for less.

The old Piper Cub is an example. These two-seaters—which sold at £526 each in the forties—are still so popular, because of their reliability and sound flying qualities, that a Cub in good condition now fetches R1,500.

Next in line are owners of similar class—but with faster and more modern all-metal 130 m.p.h. aircraft, selling at about R10,000, as does the Cherokee 140/4, a two-to-four-seater. This type of aircraft can offer the owner fuel economy of as much as 20 miles a gallon quite easily, though total flying costs—including maintenance, hangerage, insurance and other costs, will usually work out at R8.20 an hour based on 400 flying hours a year.

BARSAB WITH PIPER

Barsab Investment Trust (Pty) Limited, jointly owned by the South African Breweries Limited and Thos. Barlow and Sons Limited, has acquired 69 per cent of the share capital of Placo Limited, of Pretoria.

Placo holds the exclusive franchise for the sales and servicing of Piper aircraft in Southern Africa

and is the largest distributor of Pipers outside the United States. There are more Piper aircraft in operation in Southern Africa than any other make.

The Piper range embraces 16 models, from the Super Cub, retailing at R8,000 to the executive Navajo, selling at R90,000.

Some of the most popular makes of private aircraft on the apron at Wonderboom airfield. Right is the single-engined Piper Arrow, a new, fast model with foolproof retractable undercarriage. ZS-FDL is an example of the Comanche, South Africa's most popular twin-engined plane. Central is a turbo-charged twin Navajo, a miniature airliner. Beyond is the workhorse Cherokee Six, able to carry up to seven passengers or be converted to a freight carrier. Next is a Cherokee 140, the popular training aircraft and at the end of the line a Piper Pawnee, specially designed for crop spraying.



Every month some 60 people obtain flying licences in South Africa. A substantial proportion of them are women. John Nesbitt briefs a woman pupil in a Cherokee 140 at Wonderboom.

At the other end of the single-engine range are machines such as the 185 m.p.h. Comanche, a R27,000 machine, or the plane for the family man, the Cherokee 300, a 165 m.p.h. seven-seater that flies for R15.30 an hour or 9.2 cents an air mile—lots faster and cheaper than a big limousine.

More and more private owners are buying twin-engined aircraft, with their higher-flying and additional safety characteristics. The most popular twin in South Africa is the R35,000 Twin Comanche, a sleek four-to-six-seater that flies at more than 200 m.p.h. at a cost of 10.4 cents per air mile.

A profile of the average Twin Comanche owner shows he is a successful businessman in his late forties, a family man with two children. It's on the cards that he owns a holiday home of some sort, has a pleasure boat and two cars. He spends his free time on outdoor sports, such as golfing and fishing.

The ownership survey also shows that Mr. Average owner had a single-engine Piper before he bought his Twin Comanche.

WORKING PLANES

Bigger brothers to the Twin Comanche are executive and air-taxi types such as the R65,000 Aztec and the R90,000 Navajo.

But not all working aircraft are sleek twins or fast singles. A little-known but important part of the country's agricultural equipment is the fleet of "aerial tractors" that plant rice, spread insecticides or fertiliser, or keep multi-million flocks of hungry finches from ruining grain crops. These are the Pawnee cropsprayers familiar to farmers.

Such, then, is flying in South Africa—vital, ever-growing and fast becoming big business.

Tweejaarlikse Kunswedstryd Toegejuig in Pretoria

Met die kommentaar „eindelik vind daar werklik iets plaas in ons kunstewêreld” het die Onderburgemeester van Pretoria, mnr. G. L. A. Cloete, die Suid-Afrikaanse Brouerye se Tweejaarlikse Kunswedstryd-uitstalling in die Pretoriase Kunsmuseum geopen.

Hierdie uitstalling het inderdaad bevestig dat die Tweejaarlikse Kunswedstryd in twee jaar die prestige-kunsausstalling van Suid-Afrika geword het. Die agting waarmee kunstenaars dit bejeën word deur die feit getoon dat altesame 751 inskrywings ontvang is, waarvan 84 vir uitstalling gekies is.

Die oogmerk van die Tweejaarlikse Kunswedstryd, waaraan alle kunstenaars in die Republiek en Suidwes-Afrika mag deelneem, is om die standaard te verhoog en om 'n beter waardering van kuns in Suid-Afrika te bevorder.

Die Voorsitter van die Suid-Afrikaanse Brouerye, dr. Frans Cronjé, het die bevinding van die beoordelaars aangekondig vir die toekenning van die kontantpryse ten bedrae van R5,000 saam met goue, silwer en brons medaljes.

Die paneel van beoordelaars het bestaan uit prof. Walter Battiss, van die Universiteit van Suid-Afrika, dr. Matthys Bokhorst, Direkteur van die Suid-Afrikaanse Nasionale Kunstgalerie, mnr. Neville Dubow, van die Universiteit Kaapstad, prof. Heather Martienssen, van die Universiteit van die Witwatersrand, en mnr. Albert Werth, Kurator van die Pretoriase Kunsmuseum.

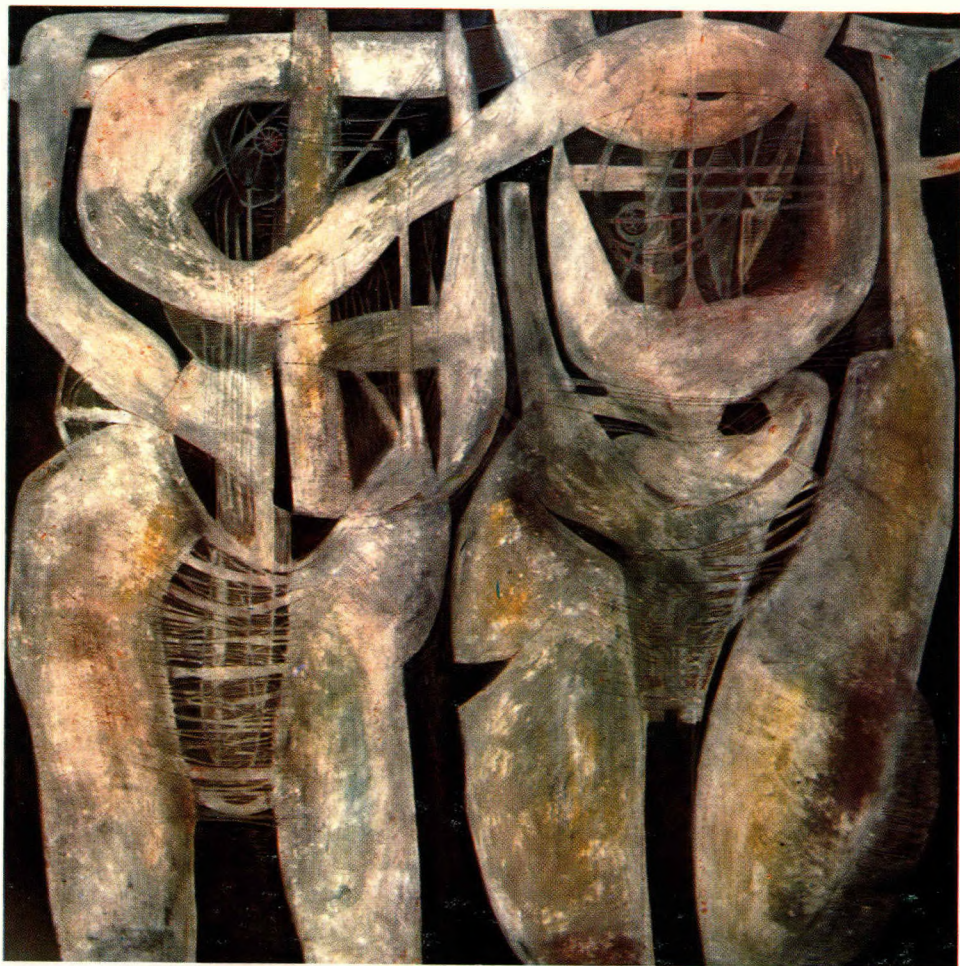
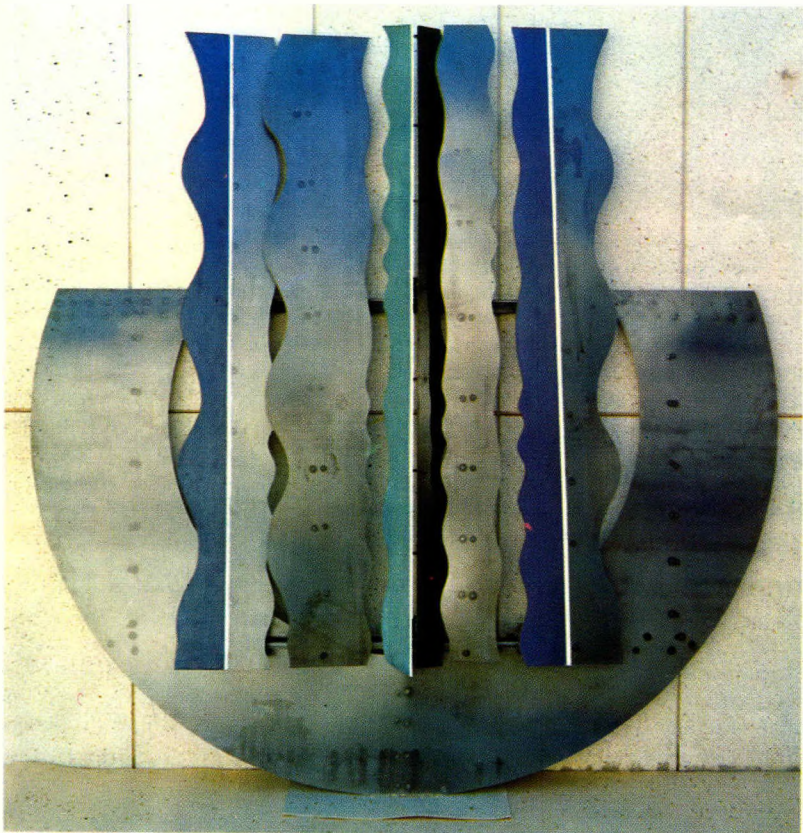
Hul kommentaar was: „Ons mening is dat die standaard van die inskrywings wat gekies is, hoog is—miskien die hoogste in sy soort wat nog in die land behaal is.”

Daar was 'n besonder groot aantal jonger deelnemers.

VIR KAAPSTAD EN DURBAN BESPREEK

Nadat die Kunsausstalling van 7 tot 28 Augustus in die Pretoriase Kunsmuseum te sien was, sal dit van 23 September tot 20 Oktober in die Suid-Afrikaanse Nasionale Galery in Kaapstad aangebied word. Daarna word die stukke van 30 November af tot 17 Desember in die Durbanse Munisipale Kunstgalerie vertoon.

Een van die twee tweede pryse (R750 plus silwer medalje) is aan Gunther van der Reis toegeken vir sy „Witchdoctor's Shield”. Mnr. van der Reis, wat aan die Michaelis School of Fine Art, Universiteit Kaapstad, gestudeer het, het in 1966 op die eerste Biënnale 'n derde prys verower.



Die eerste prys van R2,000 en 'n Goue Medalje is aan „Figure Composition” deur Cecil Skotnes toegeken. Mnr. Skotnes is in Oos-Londen gebore en woon nou in Johannesburg. Hy is lid van die Nasionale Kunsraad en is in die versamelings van alle groot kunstgalerie in Suid-Afrika verteenwoordig. Hy is internasionaal bekend en het al dikwels in die Biënnale van São Paulo en Venisïe deelgeneem.

Mnr. Skotnes het ook verskeie eenmanteltoonstellings gehou in Suid-Afrika, Londen en New York en 'n wye reeks van sy werk was ingesluit in tentoonstellings in Europa en Amerika. Hy het talle kommissies uitgevoer vir publieke geboue in Suid-Afrika en ook vir die Anglo American-geboue in New York. Mnr. Skotnes word die tweede wenner van die S.A. Brouerye Goue Medalje-toekenning; die eerste was Mnr. Kevin Atkinson, wat die toekenning in 1966 verower het.



Die derde prys van R500 en 'n brons medalje is toegeken aan Cecily Sash vir „Blaze 1966”. Mej. Sash, wat aan die Universiteit van die Witwatersrand en in Londen gestudeer het, was die Beste Kunstenaar in 1965 en het aan baie oorsese uitstallings deelgeneem.

BRIEFLY

"Something is really happening at last in our art world," commented the Deputy Mayor of Pretoria, Mr. G. L. A. Cloete, when he opened the 1968 exhibition of the South African Breweries' Biennale in Pretoria. A total of 751 entries were received out of which 84 were selected for the exhibition. The Biennale has proved itself to be the most important national institution of its kind.



Helmut Starcke het een van die twee tweede pryse verower met „Fire Bird”. Hy het die onderskeiding behaal dat hy die enigste kunstenaar was van wie vier stukke gekies is om in die uitstalling te vertoon. Op die eerste Biennaal is een van sy inskrywings met 'n derde prys bekroon.



Peggy Delpont, in die Paarl gebore, het die derde prys van R500 en 'n brons medalje gewen met „Flight from the Land”. Sy het ook op die Kunsfees van 1966 uitgestal en het aan die Michaelis School of Fine Arts van die Universiteit Kaapstad gestudeer.



Cecil Skotnes (links) word geluk gewens deur mnr. F. J. Cronjé, voorsitter van die Suid-Afrikaanse Brouerye-groep by die verowering van die eerste prys in die Suid-Afrikaanse Brouerye se kunswedstryd.

See how they go ... ON HOLIDAY

BY WALLY LANGSCHMIDT

How do Mr. and Mrs. South Africa spend their holidays? Which resorts do they like best ...and what do they think of the accommodation they are afforded in them?

These and other questions have been answered through a survey undertaken by Market Research Africa on the holiday habits and preferences of South African families. The results of the survey—based on 2,000 interviews with housewives throughout the Republic—have produced information which could be of assistance to the tourist and hotel industry.

The first question sought the answer to how often families went on holiday and it was found that 8 out of 10 (79%) of the housewives had been away during "the past three years". Three out of four had spent a holiday in the Republic and 5% had been on an overseas holiday during this period. Nearly the same proportion, 6%, had visited other places in Africa.

DURBAN SCORES

Seven out of 10 of the families covered in the survey had spent their last holiday in South Africa; 16 per cent visited Durban and 9 spent their last holiday in Cape Town. The visitors to

Durban came mostly from the Transvaal and the Free State. In fact two out of ten families living in the O.F.S. had spent their last holiday in Durban.

When asked "Of all the places you have been to on holiday in South Africa, which place do you like best", 19% voted Durban as their favourite holiday resort, with 14% who preferred Cape Town. East London was the third most popular holiday centre with 4.1% mention and 3.9% voted the George/Wilderness area as their favourite holiday place.

HOTELS

Although only 17% of holiday makers stayed in licensed hotels, three out of every ten families visiting Durban stayed in them while two out of ten stayed with friends or relatives in Durban.

More than half (55%) of the Cape Town visitors were accommodated by friends or relatives. Only 16% stayed in licensed hotels. Six out of ten families who spent their last holiday in and around the Drakensberg holiday resorts stayed in licensed hotels.

When asked to describe their accommodation, 34% of those who had stayed in licensed

hotels described it as "excellent" and 36% said "very good". Only 3% of holidaymakers who stayed in a licensed hotel rated their hotel as poor or very poor. It is interesting to note that this "poor/very poor" vote was 1% higher than the 2% received from caravanners.

AVERAGE PARTY

How many people form the average family party? Sixty-five per cent of the informants had been away on their last holiday with their family, and 7% were accompanied by friends and relatives. The average number of people in a family group was four, three over the age of ten and one under the age of ten. In the larger parties of friends and relatives, the average number of persons in the party was seven. Four out of ten family groups stayed with relatives and friends and three out of ten who were accompanied by friends and relatives, rented cottages or flats.

The camping and caravanning brigade formed 13% of the vacationers. Visitors to East London and the George/Wilderness area chose the open air camping holiday to a greater extent than visitors to other parts of South Africa. The

rating "excellent holiday" was given by 37% of caravanners with 33% saying "very good".

TRAVEL ABROAD

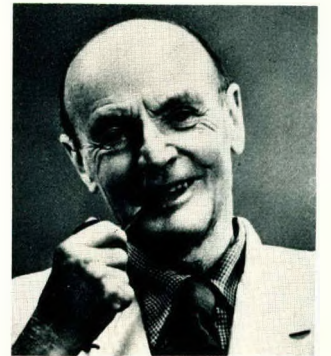
Only 3% of the housewives interviewed had been overseas for their last holiday and 3% had been to places in other parts of Africa. Of the people who went overseas, more than half had visited Britain, and of the informants who had visited other parts of Africa, just over half of them had been to Lourenço Marques and other places in Moçambique. Just over 1% had visited Rhodesia.

SEASONS

As can be expected, December is the most popular month for holidays in South Africa with 30% going on holiday in December and 17% in January. Another 7% had their last holiday in July and April and October received a 6% vote with most other months receiving a 3 or 4%.

Eighty-five per cent of vacationers in South Africa travelled by car to their holiday centre and 12% travelled by train. Only 2% travelled by air. More than half of the travellers who went overseas travelled by air.

OBITUARY



Rhodesia's Grand Old Man of brewing, Mr. Percival Valentine Samuels, affectionately known as "P.V." throughout the country, died in Salisbury, aged 90, recently.

Born in Monmouthshire, "P.V." came to South Africa in 1898 after being trained in several United Kingdom breweries as a brewing chemist. Lured by the glamour of the diamond mines he worked as a miner at Kimberley until 1908 when he was asked by the Standard Bank to run, what was then, the financially faltering Salisbury Brewery. He put it on its feet and, two years later, in 1910, it was acquired by the rapidly expanding South African Breweries Group.

"P.V." stayed on as head brewer and was to lead the industry for another 37 years until he retired in 1947.

His son, James Valentine, is now managing director of Rhodesian Breweries Limited, as the company is known today.

What on earth's
going on here...

WATER IN CASTLE CANS?



Above: Rhodesian Army officers sample the Brewery's unusual product. "What, no head on it?" they commented.

Below: The cans come out of the pasteurizer under the watchful eye of canning superintendent Henry Strydon, while Harry Rowland and Dick Kennedy look on.

The hardened brewery men didn't quite know what to make of it as the familiar beercans rattled through the canning line at the Bulawayo brewery.

Gone were the familiar aromas and tangs—this was no ordinary canning run.

The best brains at the brewery were supervising the canning of pure, 100 per cent Rhodesian water!

But before jaws drop in horror, a note of explanation so far as this apparent "sacrilege" is concerned.

Harry Rowland, Area Manager for Rhodesian Breweries Limited in Bulawayo, says: "Our head office in Salisbury was asked by Defence Headquarters about the possibility of putting water in cans for use in "survival kits" in remote areas where water was at a premium.

"We found the idea was practicable and went ahead with an experimental run of 5,000 ring-pull cans."

But it wasn't just a question of putting the cans under a tap. The complete beer canning process was used.

Head brewer Dick Kennedy explained: "Length of life and sterility were vital ingredients. We sterilised the cans, chilled the water down to almost freezing point. The cans were machine-filled at the same temperature as beer—33° to 34°F.

"Then CO₂ was jetted into each can to eliminate the air head space and minimise oxidation, before sealing. As with beer, the final stage was pasteurization for 20 minutes at more than 140°F."

The consignment of 420 "carrypaks", holding 12 cans each, was handed to the Quartermaster-General of the Rhodesian Army, Colonel Reg Edwards this month by the general manager of Rhodesian Breweries, Mr. John Carter.

While the water will be most welcome "in the valley", the troops there needn't worry; the breweries have already given more than 5,000 cans of the "real thing" since the current terrorist engagements started.

Two employees of the South African Breweries Ltd., Mr. H. A. "Taffy" Townsend (left) and Mr. T. W. Clancy (right), each with more than 40 years service, retired recently.

Mr. Townsend joined Ohlsson's Cape Breweries Ltd. in May 1926 as a clerk. Later, as a sales representative, he became one of the most popular and widely-known figures throughout the hotel and liquor trade in the Transvaal.

Mr. Clancy, another O.C.B. employee, was at the time of his retirement Pension Fund and Medical Aid accountant as well as Principal Officer of the S.A.B. Pension Fund.



WHAT ON
EARTH'S
GOING ON...

Is THIS playing the Key Game?

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bottles enjoyed
in Scotland
every year



proof enough?

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Crawford's
SCOTCH WHISKY

A. & A. CRAWFORD LTD., LEITH, SCOTLAND



Oscar Taub of Observatory, Johannesburg, and his wife, Clara, became the talk of South Africa when they won a car on the Castle Lager Key Game.

Of course, this popular radio quiz programme often gives away a car. But this one was literally an "out-of-the-box" model—all in pieces, unassembled. And Oscar and Clara (pictured above) found there was one further hurdle they had to beat before the car could be theirs: They had to assemble the Simca 1000 and be able to drive it to the next programme in a week's time.

They undertook the job in the showroom window of Imperial Motor Company in Commissioner Street, Johannesburg.

Springbok Radio's telephone switchboard received hundreds of calls from all over Southern Africa wishing the pair good luck: African Mirror filmed their daily progress and magazines carried articles about them. Traffic police had to move on the crowds blocking the pavements outside the window.

After a snag in the gearbox, which involved re-assembling it, Oscar and Clara finished the job with a bare two hours to spare.



Spesiale belastingskale geld vir myne.



Skriftelike kennis moet gegee word van edelstene wat ontdek word.



Misleiding van die publiek.

en die vertolking van die meer as 300 wette en staatsregulasies wat op die mynbedryf betrekking het.

Die dienste wat staatsinstellings kan verskaf word verduidelik. 'n Spesiale hoofstuk handel oor die stigting van 'n beperkte maatskappy. Die bemarking van die verskillende delfstowwe geniet aandag, geologiese toestande word bespreek en prospektermetodes kry 'n hoofstuk van hulle eie.

Die voorwoord is deur die Minister van Mynwese, dr. Carel de Wet. Die bydraes deur bekende deskundiges waaronder verskeie seniorlede van die Federale Mynbou-groep, is pittig geïllustreer deur Sam Fourie. As 'n doen-dit-jouself-handleiding vir die potensieële mynondernemer slaag die boek uitmuntend, maar dit is ook van groot nut vir die belegger en enigiemand anders wat in hierdie belangrike bedryf belang stel. Dit verskaf die ABC van die mynbedryf in 'n neutdop met die deurlopende boodskap dat hierdie bedryf, hoe gespesialiseer dit ook al is, nogtans 'n plek het vir die kleiner ondernemer.

(Handleiding vir die Klein Mynondernemer, uitgegee deur Die Afrikaanse Handelsinstituut. Prys R1.50.)

'n Kortpad na Entrepreneurskap in die Mynbedryf

SUID-AFRIKANERS raak maklik blasé oor hulle land se mineraalrykdomme. Goud in die mielieland, diamante in die woestynsand of koper in die Bosveld—dit is niks nuut meer nie. Hulle aanvaar dat groter rykdomme aan steenkool, andalusiet, mangaan, chroom, platina en 'n honderd ander waardevolle neerslae mettertyd ontbloom sal word namate die groot myngroepe met hulle stelselmatige prospekterwerk vorder.

Meeste aanvaar ook dat dit streng die terrein bly van „groot kapitaal” en hulle is heeltmaal bereid om dit daar te laat, maar dit is waar hulle 'n fout maak. Dr. T. F. Muller, president van die Kamer van Mynwese, sien die posisie in 'n heel ander lig;

„As daar nie so iets soos die klein ondernemer was nie, sou ons kleiner neerslae van minerale onbenut bly. Laat my dit onomwonde stel: Die klein ondernemer wat voor 'n goeie mineraalproposisie te staan kom en wat met die nodige omsigtigheid te werk gaan, hoef nie te misluk nie. Intendeel, daar is alle rede waarom hy, materieel gesproke, ryke vrugte van sy arbeid sal pluk.”

Maar wat staan die „klein” man te doen as hy toevallig, of op die

BERT FERREIRA bespreek 'n opsienbare nuwe boek in die Afrikaanse vakliteratuur.



Die prospektertermyn moet duidelik omskryf word.

spoor van sy eie vermoede, op so 'n mynproposisie afkom; as Jan Landman 'n diamant in die gruiskol ooploeg of as die alleenloper-prospekteerder na 'n lang soektog daardie dagsoom van 'n nuwe goudrif raakloop.

Vir die eerste keer word die antwoord in al sy besonderhede nou verskaf in 'n nuwe publikasie van Die Afrikaanse Handelsinstituut wat spesiaal vir die doel saamgestel is. Hierdie neutvars boek is waarskynlik enig in sy soort in die wêreld en in sy opset, maar soos die probleme wat hy beantwoord, so Suid-Afrikaans soos die mielieland self. Daarin word die veelvuldige omstandighede, prosedures en stappe behandel wat betrekking het op 'n mynproposisie van ontdekking tot ontginning. As die eienaar sy regte wil verkoop, word 'n regverdigde formule voorgestel. Soek hy kapitaal om die onderneming self te ontwikkel, word bronne voorgestel. 'n Spesiale hoofstuk word gewy aan die toepassing

BRIEFLY

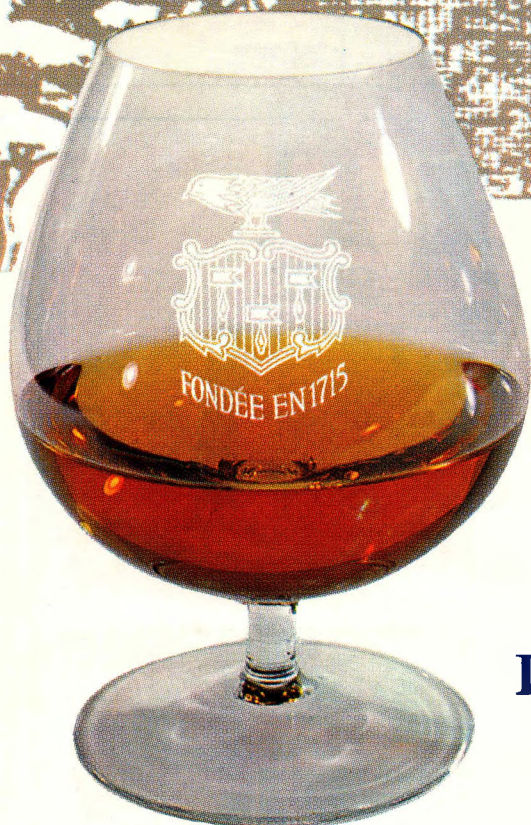
A readable new Afrikaans Guide for "small man" mining enterprises is reviewed by Bert Ferreira. Mining propositions are not necessarily the prerogative of "big capital". A mineral proposition in the hands of a "small man" indeed can become a highly successful venture. Over 300 laws and regulations governing the mining industry are outlined and interpreted. Dr. Carel de Wet, Minister of Mining, has contributed the Preface.

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