

UK No.9 in 1980 (a hits

IS charts

VB

uted, musically, to

...MM plays organ
aranoias) - Heavy

sings backing vocals.
fire
n McGuinness and

producer, originally
h Season Of The
ind 1970.

England, working in
ing SABC-TV as a

up in Johannesburg,
nem with his father. A
1977: "Any Old Town

a where he has
corded an album:
Canadian group,
ds in Canada.

a mixture of rock 'n

okloof, Soweto have
o scene with their

Single:
Last Night A DJ Saved My Life (1983)Depon
You Turn Me On (1984)Depon

Albums:

That's My Man (1984)Depon
Happy People (1984)Depon

MARIA

see Maria Lopez

MARITSA

Country singer, sings in English and Afrikaans.

Singles:

Verlange (1976)MvN
Die Liefde (1976)MvN
Angel Of The Morning (1979)Plum

DAVE MARKS

Dave Marks, one of the unsung heroes of South African rock history, has been involved in South African music, as a singer, songwriter, producer, sound engineer, concert organiser and record company manager since the early-60s.

Up to the time of publication of this book, Dave Marks has been the only South African songwriter to have one of his songs, produced and recorded in South Africa, reach the US Top Twenty when "Master Jack" by Four Jacks And A Jill peaked at No.8 in 1968. The song was a No.1 hit in SA, has been recorded by many artists, including Trini Lopez, and won Dave Marks a SARI Award, in 1968, for Song Of The Year. The phrase Master Jack was adopted on the mines as a term for a cowboy.

The House that Master Jack Built, 3rd Ear Music, Dave Marks' record and publishing company, was established in 1969. Before that, however, Dave Marks spent part of 1969 working with sound crews in the States. His first major live gig was the John Lennon-Yoko Ono-Eric Clapton-Klaus Voormann-Alan White concert in Toronto and he saw Woodstock from his mixing desk vantage point as well.

Through the 70s, the 3rd Ear label was responsible for launching many South African musicians who would otherwise have remained undiscovered due to the major companies pushing only the commercial talents...Mike Dickman, Roger Lucey, Flibbertigibbet, Colin Shamley, Paul Clingman, "Hobo" Dave Weston and John Oakley Smith, and many others mentioned in this book, have either been discovered, or assisted to recognition, by Dave Marks.

He, himself, performed as a solo folk singer-guitarist at various folk clubs, including the legendary Troubadour, and has played in rock groups, see The Privilege and The Elastic Head Band. Dave Marks has also been involved with the Market Theatre, where he ran the Market Cafe, on the lines of a folk club, and, in 1981, ran the Chelsea and Le Chaim nightspots in Hillbrow. Has been based in Durban since 1985 with his Sound/Record Company. He also initiated the Free People's Concerts held regularly at the Witwatersrand

groups in the 1970s (Limits) and in South Africa (The Limits). In London, he formed the Martin Sack has Luxembourg folk Academy of Music. He toured with the Luxembourg folk Academy of Music. He appeared on the Luxembourg folk Academy of Music. He offered a part in c

HUGH MASEKELA

World-famous trumpet player, Hugh Masekela, Witbank, Transvaal. His first ambition was to become a musician, eventually won a scholarship from Louis Armstrong. He studied music in Britain on a scholarship where he became a professional musician. He became a professional musician where he became a professional musician. He became a professional musician where he became a professional musician.

These studies led to the formation of the Foundation (Belarus). He became a professional musician where he became a professional musician. He became a professional musician where he became a professional musician.

In 1968, his recording with the Los Angeles Grass, reached number nine weeks in the charts. The Los Angeles added lyrics to Makeba and Letta Stutsman. He became a professional musician where he became a professional musician.

In South Africa, he became a professional musician where he became a professional musician. He became a professional musician where he became a professional musician. He became a professional musician where he became a professional musician.

1964, when Masekela came to America, he formed the Larry Willis (the last Blood, Sweat and Tears).

1966, Masekela formed the Stewart Levine (Crusade) Uni Records, who recorded some of his music.

1967, Hugh Masekela Festival, along with the Soweto scene. He became a professional musician where he became a professional musician.