

# folkfest 69

presented by s.a.f.m.a. in association with the deutsche schule, johannesburg  
guest star jill kirkland "katrina"  
deutsche schule theatre  
sept 25 – oct 5  
and at the conservatoire of music, pretoria  
oct 9 – 10



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# WEEKEND PROGRAMMES

## SATURDAY Sept. 27th

- 10.30am – 11.30am : Blues.  
11.45am – 12.45pm : Contemporary Songs.  
—  
2.30pm : Childrens' Concert.  
8.15pm : Folk Song Concert.

## SUNDAY Sept. 28th

- 10.30am – 11.30am : Work Songs.  
11.45am – 12.45pm : Traditional Ballads.  
—  
3.00pm – 4.30pm : Illustrated Lecture on African Folk Music by: ANDREW TRACEY  
8.45pm : Hootenanny. All Singers Welcome.

## SATURDAY Oct. 4th

- 10.30am – 11.30am : Workshop & Instrumentals.  
11.45am – 12.45pm : Country & Western.  
—  
2.30pm – 4.30pm : Childrens' Concert.  
8.15pm : Formal Concert.

## SUNDAY Oct. 5th

- 10.30am – 11.30 : Foreign Songs.  
11.45am – 12.45pm : Protest & Satire.  
—  
2.30pm – 3.30pm : Humourous Songs.  
3.45pm – 5.30pm : Contemporary Songs.  
8.45pm : Hootenanny.

All Singers are welcome and very necessary at all the sessions and we hope the public will pitch up in their thousands to both the sessions and the Hoots!



## "Greetings to Folk Festival"

*(Telegrams from affiliated Clubs.)*

**From: CAPE FOLK MUSIC SOCIETY**

"Sincere good wishes for the best of singing and songs for Festival."

**From: NATAL FOLK MUSIC ASSOCIATION**

"To Committee and Artists every good wish for a swinging and successful '69 Folk."

**From: FREE STATE FOLK CLUB**

"Happy old time picking convention Stop see you all at sill Stop hickory nuts Stop go Stop."

**From: S.A.F.M.A. PRETORIA**

"Beste wense vir 'n baie suksesvolle Volksangfees. Veels geluk."



# S.A.F.M.A.

## CHAIRMAN'S FOLK FESTIVAL MESSAGE

Like everything else, the "Folk Scene" here has changed. To the extent that many people say that "Folk Music is dead ! ". This seems to me to be a misinterpretation of what people see and hear. Folk Music, after all, seems to have survived very happily for hundreds of years, and as long as people anywhere sing and write songs, I cannot see any likelihood of its extinction !

Seven years ago, there were a few people who, with guitar and voice led a Folk Song revival here in much the same way as had taken place in the U.S.A. and Britain some years earlier. It became a popular trend, and it was considered "with it" to be a follower of Folk Song. Today, some of the early followers of "Folk" have become bored and do not often come to listen. Instead they say that "Folk" is "Dead" ! What they may not realise is that a popular trend of listening has I believe become a more important trend – that of DOING. There are in fact hundreds of young, and not so young people, all over the country, who are trying to make music for their own pleasure and not necessarily as a means of entertaining the public. People are writing songs as well, and because of this I believe that we are in the process, a gradual only just visible process, of creating our own Folk Song tradition.

The songs you will hear tonight have varied origins. Some are old and some are very new, and we hope that you will enjoy them all. They are a small cross-section of the type of songs sung by many of our Folk Singers. The evening concerts we present are only a part of our Festival. Elsewhere in the programme you will find details of a lot of other songs that we shall be singing. I hope you will come and join us. One day some of these songs and hundreds of others, will, I believe, be part of our own Folk Song Tradition.

KEITH BLUNDELL



# WHAT IS A FOLK SONG?

By **Bob Dylan**

There's a lot of argument over the question, "What is a folk song?" Many claim that a folk song has no particular author but grows out of the people, and is then handed on from generation to generation with extra lyrics and musical changes made to it as it passes through the years.

Others believe that a folk song is any song that is taken up as an expression of the feeling of some part of the population.

But it is certainly true that most folk songs have evolved over many years, changed here and there by generations of singers. But there are also composed songs that are accepted as expressing true folk feeling. "Scarlet Ribbons" is one, and some of Stephen Foster's songs are other examples.

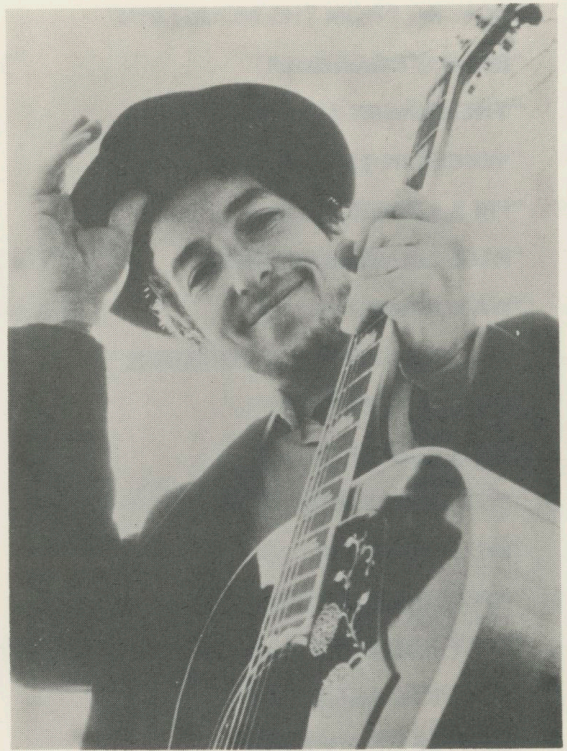
Most folk songs are ballads because they tell a story, and many have their origins in the days of the minstrels, or come from country balladeers.

Folk music today is becoming more and more organised and commercialised, and, like jazz, will eventually find itself separated into two sections — a soloist's art, and a people's art. This is already happening.

Today's folk star has to take into account what the public are going for. The public that buys what he has to sell wants to be sure that the package is clearly labelled so that they know what they are getting. If he walks into a place to hear, say, traditional jazz, he expects to hear a certain kind of sound. Of course the sound can never be exactly the same from one band to the next, or even one night to the next, not if the music comes naturally, but it will be basically what package the buyer expects for his money.

With folk music, a buyer knows the kind of music and interpretation he's going to get, whether it's labelled Bob Dylan, Joan Baez, Burl Ives, Pete Seeger or Harry Belafonte.

Folk music is, of course, very much cross-bred with the blues. Today, on the south side of Chicago, you can hear a great deal of what is called unschooled people's blues. You hear it on the subway, or at bus stops, or in drug stores. People sing the blues folk music to release their feelings, for self expression. This is the most flexible music there is. The beauty of it is that there is no absolute definition of what you have to do, so you can do what you like and express yourself completely. You can change the melody a bit every night, depending on how you feel. The discovery of a new way to bend the melody and give the words even greater meaning and emphasis can be the most exciting experience in music.



(Photo by Courtesy of G.R.C.)

This music is basically made up of two heritages that have been combined — Western European music, and the rhythm and scales that came to us from Africa. Folk singing is also a mirror for reflecting life — not just for the sake of telling people what you are all about — but to tell them what they are all about.

When someone starts singing folk music in public for money, for obvious reasons of economic necessity, they worry at first that they might automatically become corrupted, but it doesn't need to follow. It can, in fact, broaden your thinking, your singing, and your songs.

How do folk singers get such a meaningful and meaty sound? The sound comes. A great many of the effects achieved by singers come from their thoughts rather than from technique. That's the difference between gimmick singing and singing from the soul.

The motive that drives so many folk singers to try and make the international grade, in spite of all the obstacles and troubles they have to put up with and the bother with so many things that have no connection with the art of music, is that they want to move people — up, down, sideways, or any way — because they feel that so much today leads people to sit back and watch the world go by with a smug belief that we have the best, we do the best, we are the best, and always will be, and this is a very dangerous frame of mind. Even worse — it's stupid. How can it be anything else? It is crazy to believe you don't have to be involved in things, or think about things that matter, in the belief that everything will somehow be taken care of.

If a folk singer can shake those attitudes just a little, and make people realise what expressing love is, and knowing what life is really all about, then the singer with something to say feels he has helped progress along a little.

If, apart from being entertained, a folk singer's audience goes away a little more thoughtful, and a little more willing to give of themselves to others, then something important has been achieved with song.

(Courtesy of "Radio Luxembourg Record Stars Book, No. 5")



# PROGRAM

# S.A.F.

PRESENTS

## "Folk Fest"

Produced & Directed by  
**KEITH BLUNDELL**

Lighting: HOWARD  
Stage Manager: DES  
Set Built by: HARRY M  
HOWARD  
Poster &

Programme Design: HARRY  
Photographs: CHRIS

Front of House: VAL  
Programme: BEN

String Bass: PAUL

ACKNOWLEDGEMENTS  
DIE DEUTSCHE SONNEN  
THE PRESS  
THE S.A.B.C.  
ANDREW TRACEY

S.A.F.M.A. Committee  
Keith Blundell, Ben Segal,  
Val le Roux, Pam Blundell,  
David Marks, Howard

"OVERTURE"

Colin Shapiro, Andy Dillon, Paul Simmonds  
Jonathan Taylor, Caroline Blundell.

"COMING FROM THE MOUNTAIN"

S.A.F.M.A. Pretoria

"BOLD O'DONAHUE"

Jimmy & Martin

"THE SNAKE"

Sean Rennie

"VOICES IN THE SKY"

The Fellows

"I'M A LONER"

Theo Coetzee

"PACK UP YOUR SORROWS"

Four City Folk

"WANDERING"

Mel Green

"THE GULLS OF INVERGORDON"

Don Roberts & Chorus

"SHARM EL SHEICH"

Eric Solomon

"SISTER KATE"

The Jugless Jug Band

"BOTH SIDES NOW"

Suzie Sklair

"BILL BAILEY"

The Jugless Jug Band

"HAVE YOU HEARD"

The Mule

"FAST FREIGHT"

Rudolph Koster

"BRONKHORSTSPRUIT"

Keith & Andy

"GENTLE ON MY MIND"

Val Phillips

"MEDLEY"

S.A.F.M.A. Pretoria

Thurs. 25th

Ian & Ritchie

Fri. 26th

Ian & Ritchie

Sat. 27th

Ian & Ritchie

Mon. & Tues. 29th, 30th

Gary Bryden

Wed. 1st, Thurs. 2nd

Clem Tholet

Fri. 3rd

Mike Sears

Sat. 4th

Ian & Ritchie

and at Pretoria

### GUEST ARTISTS

"SKALO ZWI"

The Kinfolk

Vocal: Dee Tollmache

"UGANDA SONG"

S.A.F.M.A. Johannesburg

Lead: Andy Dillon

Arranged:  
Andrew Tracey

Presented in Association with "D"

PROGRAMME SUBJECT TO ALTERATION



# PROGRAMME

## S.A.F.M.A.

INTERVAL 15 mins.

PRESENTS

### "Folk Fest '69"

Produced & Directed  
by  
KEITH BLUNDELL

Lighting: HOWARD SINGER  
Stage Manager: DES HENLEY  
Set Built by: HARRY McCORMICK  
HOWARD SINGER  
Poster &

Programme Design: HARRY McCORMICK  
Photographs: CHRIS WALWYN

Front of House: VAL le ROUX  
Programme: BEN SEGAL

String Bass: PAUL SIMMONDS

ACKNOWLEDGEMENTS:  
DIE DEUTSCHE SCHULE  
THE PRESS  
THE S.A.B.C.  
ANDREW TRACEY

S.A.F.M.A. Committee 1969

Keith Blundell, Ben Segal, Peter le Roux  
Val le Roux, Pam Blundell, Irene Frang  
David Marks, Howard Singer.

"EVERYBODY GONNA PRAY"

"DRIFTING"

"SCARBOROUGH FAIR"

"HOFBRAUHAUS"

"KELLY THE BOY FROM KILLARN"

"BY THE TIME I GET TO PHOENIX"

"DROEM VERLORE"

"THIS LITTLE LIGHT"

"MOTHER NATURE'S SON"

"HELPLESSLY HOPING"

"HARD LOVIN' LOSER"

"ROSIN THE BOW"

"VIVA LA QUINCE BRIGADO"

"THE BOXER"

"THE MINI CALYPSO"

"POOR MAN'S SPIRITUAL"

"TIM MCGUIRE"

"BOUND FOR AUSTRALIA"

The Kinfolk

André & Roy

Clive Glover

Louis, Petra & Inge

Jimmy & Martin

Sean Rennie

Theo Coetzee

S.A.F.M.A. Pretoria

Caroline & Julia Blundell

The Mule

Dee Tollmache

Rudolph & Chorus

Colin Shapiro

The Fellows

Keith & Andy

Mel Green

The Kinfolk

The Men

GUEST ARTIST

JILL KIRKLAND

"THE TRAVELLING PEOPLE"

All The Folk

"SMOKE & DUST"

All The Folk

"OVERTURE"

Colin Shapiro, Andy Dillon, Paul Simmonds  
Jonathan Taylor, Caroline Blundell.

"COMING FROM THE MOUNTAIN"

S.A.F.M.A. Pretoria

"BOLD O'DONAHUE"

Jimmy & Martin

"THE SNAKE"

Sean Rennie

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"BRONKHORSTSPRUIT"

Keith & Andy

"GENTLE ON MY MIND"

Val Phillips

"MEDLEY"

S.A.F.M.A. Pretoria

Thurs. 25th

Fri. 26th

Sat. 27th

Mon. & Tues. 29th, 30th

Wed. 1st, Thurs. 2nd

Fri. 3rd

Sat. 4th

Ian & Ritchie

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Ian & Ritchie

Gary Bryden

Clem Tholet

Mike Sears

Ian & Ritchie

and at Pretoria

The Kinfolk

Vocal: Dee Tollmache

S.A.F.M.A. Johannesburg

Lead: Andy Dillon

Arranged:  
Andrew Tracey

Presented in Association with "Die Deutsche Schule"

PROGRAMME SUBJECT TO ALTERATION WITHOUT NOTICE

GUEST ARTISTS

"SKALO ZWI"

"UGANDA SONG"



# RAMME

# F.M.A.

INTERVAL 15 mins.

## PRESENTS

### Feet '69"

Produced & Directed  
by  
BLUNDELL

Hosted by  
HOWARD SINGER  
Guests:  
DES HENLEY  
HARRY McCORMICK  
HOWARD SINGER  
Guests:  
HARRY McCORMICK  
CHRIS WALWYN

Guests:  
VAL le ROUX  
BEN SEGAL

Guests:  
PAUL SIMMONDS

Guests:  
EDGEMENTS:  
SCHE SCHULE  
PRESS  
S.A.B.C.  
W TRACEY

Guests:  
Committee 1969  
Ben Segal, Peter le Roux  
Blundell, Irene Frangs  
Howard Singer.

"EVERYBODY GONNA PRAY"

"DRIFTING"

"SCARBOROUGH FAIR"

"HOFBRAUHAUS"

"KELLY THE BOY FROM KILLARN"

"BY THE TIME I GET TO PHOENIX"

"DROEM VERLORE"

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Keith & Andy

Mel Green

The Kinfolk

The Men

All The Folk

All The Folk

with "Die Deutsche Schule"

ALTERATION WITHOUT NOTICE



## THE SOUTH AFRICAN FOLK MUSIC ASSOCIATION: A RESUMÉ

Before the peak of the folksong boom in South Africa, a need was felt amongst the folksingers for a co-ordinating body that at the same time could foster folk music and public interest therein in this country, mainly by means of Annual Folk Festivals.

A meeting for this purpose was called at Keith Blundell's residence, in mid-1966, at which a Folk Festival Steering committee was elected. This committee, under the chairmanship of Ray Sher, organised the 1966 National Folksong Festival, held at the University Great Hall during September — an artistically successful but cold series of concerts produced by Barney Simon. More successful was the weekend caravan camp at Meredale which preceded the Festival concerts. This weekend of workshops, which was attended by enthusiasts from all over the country, but mainly from Cape Town and Johannesburg, set a standard of artistic ability and variety and enthusiasm that has so far been difficult to match. At an inaugural meeting held during the weekend at Meredale, SAFMA was founded; and its constitution adopted by the members present. Ray Sher was elected as SAFMA's first Chairman, which position he held until he resigned in May 1967 when he changed his domicile to Cape Town. Ben Segal then held the chair until the following A.G.M.

During this first year of SAFMA's existence, the accent was on building up membership, and on creating activities and outlets for folksinging. Nearly all the incentives and activities found on the SAFMA application form for membership were introduced during 1967. There was also a highly successful if overlong concert in aid of the African Music Society, and concerts in Klerksdorp and Vanderbijlpark. SAFMA inaugurated its current series of SAFMA records with an LP by Brian Bebbington and "The Folksinger" magazine (Vol 1 No. 1) first saw the light that year.

The Guitar Club of Pretoria and the Wits University Folksong Workshop affiliated to SAFMA during 1967.

The 1967 Folk Festival was held at the makeshift "Folk Theatre" behind the Troubadour, where the very impermanence of the seats, set etc. helped create an atmosphere ideally suited to the type of festival produced. The producer was Richard Daneel. At the A.G.M. held during this festival, Leon Rabinowitz was elected Chairman for 1968.

The facet of folk music emphasised during 1968 was expansion and "doing one's own thing". The Natal Folk Music Association, Durban and the Free State Folk Club, Bloemfontein were founded and affiliated to SAFMA. Durban had its own successful folk festival and expanded their activities under the chairmanship of "Ginger" Seipp. This was the year when the singer-composers came to the fore, to incorporate an individual South African flavour in our folk music.

A highlight during this year was the Singer-Songwriter Concert held at the Selborne Hall which was unique and exciting, but continued, chronically, longer than a normal full concert should. Two records, The Mike Dickman LP (Now a collector's item) and the "S.A. Folk Scene and Heard" LP (Singer-Songwriters) and the 2nd issue of "The Folksinger" (A vast improvement on the previous issue) are souvenirs of this particular SAFMA era.

The Annual Festival at Sandown turned out to be an informal series of concerts, with the emphasis still on our local composers. Many Durbanites helped to contribute to the success of this festival.

The A.G.M. held during this festival elected Keith Blundell as the 1969 Chairman. Keith has devoted himself to organising in detail what can only turn out to be a superb festival. The emphasis this year is on groups, rather than individuals, and folksongs rather than folksingers. Another innovation is the shifting of the complete festival to Pretoria for 2 days.

It is hoped that, using Pretoria as an example, the festival will be able to go still further afield next year. (This, of course, is apart from Natal's Annual Folk Festival which is organised autonomously by the N.F.M.A.) and will enable many people in "new" places to enjoy and appreciate our brand of Folk Music.



## 'N BOODSKAP VAN S.A.F.M.A. VOORSITTFR, PRETORIA

1969 is 'n besondere jaar in die geskiedenis van die Nasionale Volksangfees.

Vir die eerste keer word hierdie reeks konserte buite Johannesburg ook opgevoer; en wel in Pretoria, op die 9de en 10de Oktober. Daar kan nou tereg gepraat word van 'n NASIONALE Volksangfees, met sangers uit alle hoeke van die land.

Pretoria is trots daarop om die leiding te kan neem in hierdie uitbreiding van die jaarlikse instelling, en die hoop word uitgespreek dat die Volksangfees vanaf 1970 oor die hele Suid-Afrika te sien sal wees.

Vir die volksangers in Pretoria is dit nog verder 'n betekenisvolle jaar. Die sangers het as groep saamgestroom en 'n baie suksesvolle konsert gereël wat die essensie van volkmusiek, nl. Deelname deur almal, voorgestaan het. Die gevolge hiervan is: ons is byna oorval deur versoeke om verdere konserte vir verskeie organisasies op te voer; minder bekende sangers kry geleenthede en vertrou en begin vir hulle 'n naam maak; Pretoria se deelname aan die Nasionale Volksangfees is groter as ooit tevore, met meer solo-sangers, sowel as 'n groep van byna 20 wat daaraan deelneem, en gekenmerk word deur hulle opgeruimde, lewendige liedjies.

Ons is seker dat u die konserte in Johannesburg sowel as in Pretoria sal geniet, en sal uitsien na volgende jaar se aanbiedinge.

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JOHANNESBURG

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# THE SOUTH AFRICAN FOLK MUSIC ASSOCIATION

P.O. Box 11161  
Johannesburg

## WHY YOU SHOULD JOIN S.A.F.M.A.

Apart from your participation in S.A.F.M.A.'s varied activities, and helping to further our aims, membership entitles you to:

1. Free entrance to our Tuesday Night Folk Club at "The Troubadour".
2. Participation in our Sunday night SAFMA Folksong study circle (every fortnight).
3. Free Newsletters.
4. Discounts at the following Johannesburg firms (your card MUST be shown):
  - (i) Records: a) 10% at Long Player - 34 Harrison St. - Phone 834-5200
  - b) 10% at Recordia - 97b Eloff St. - Phone 22-1957
  - c) 10% at Radio Mannie - 42 Kotze St. - Hillbrow - Phone 724-7281
  - d) 10% at Rosebank Television - Mutual Square - Rosebank - Phone 42-1154
  - e) 10% at Record Centre of Africa - 86A Eloff St - Phone 22-4188
  - (ii) Musical Instruments, Strings etc.: 12½% at Magnet Music Supply, 34 Plein St. - Phone 23-7709
  - (iii) Books, Sheet Music, etc.: 10% at Charles Manning Music Saloon - 65 Kruis St. - Phone 22-4606Pretoria - Records: 10% at Bothners  
(Discounts at other centres are being arranged by our Provincial Convenors).
5. 10 cents reduction in cover charge at any time at: "The Troubadour" - 76 Noord Street
6. Reduced prices on SAFMA (Non-commercial) Folk recordings.
7. Preferential booking for all SAFMA concerts and for Folk Festivals.
8. Vote at our Annual General Meeting.

**N.B. YOUR CARD MUST BE PRODUCED FOR EACH BENEFIT TO BE OBTAINED.**

## THE AIMS OF S.A.F.M.A.

To promote Folk Music in Southern Africa by:

- (a) Promoting general public interest in Folk Music and Folklore.
- (b) Promoting National "Folk Festivals" annually.
- (c) Establishing and maintaining a grant for research into South African Folk Music.
- (d) Establishing a library for the collection of Folk Music.

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**THE SOUTH AFRICAN FOLK MUSIC ASSOCIATION P.O. BOX 11161, JOHANNESBURG**

### FORM OF APPLICATION FOR MEMBERSHIP/RENEWAL OF MEMBERSHIP (Please delete inapplicable phrase)

NAME: ..... AGE: .....

ADDRESS: ..... PHONE: .....

INSTRUMENTS PLAYED: .....

ANY SPECIAL INTERESTS IN FOLKSONG: .....

ANNUAL COST OF MEMBERSHIP: R2.00 per person  
R1.00 for students (Please delete inapplicable phrase)

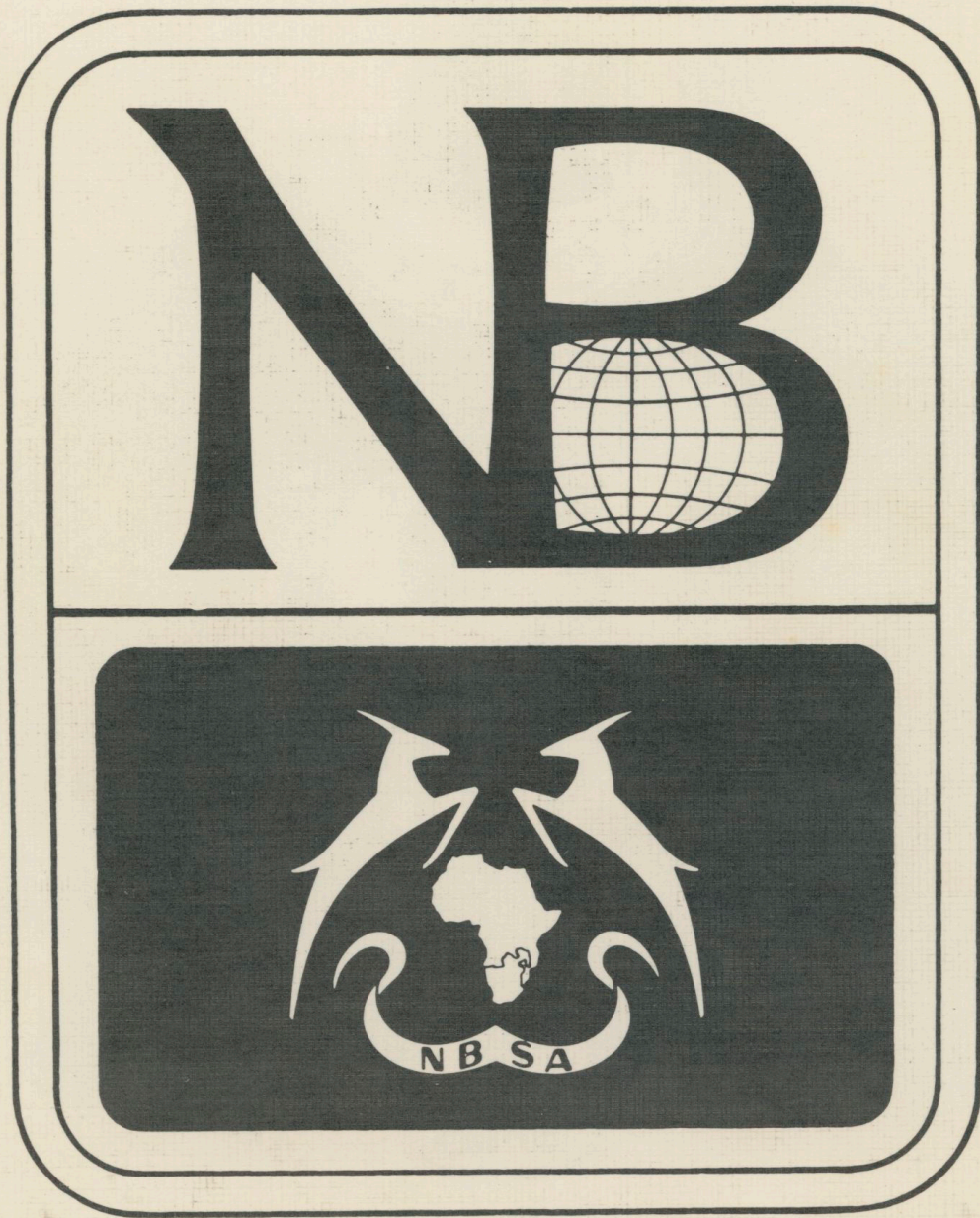
**ON RECEIPT OF YOUR SUBSCRIPTION, A MEMBERSHIP CARD WILL BE SENT TO YOU, AND YOUR NAME WILL BE PLACED ON OUR MAILING LIST**





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