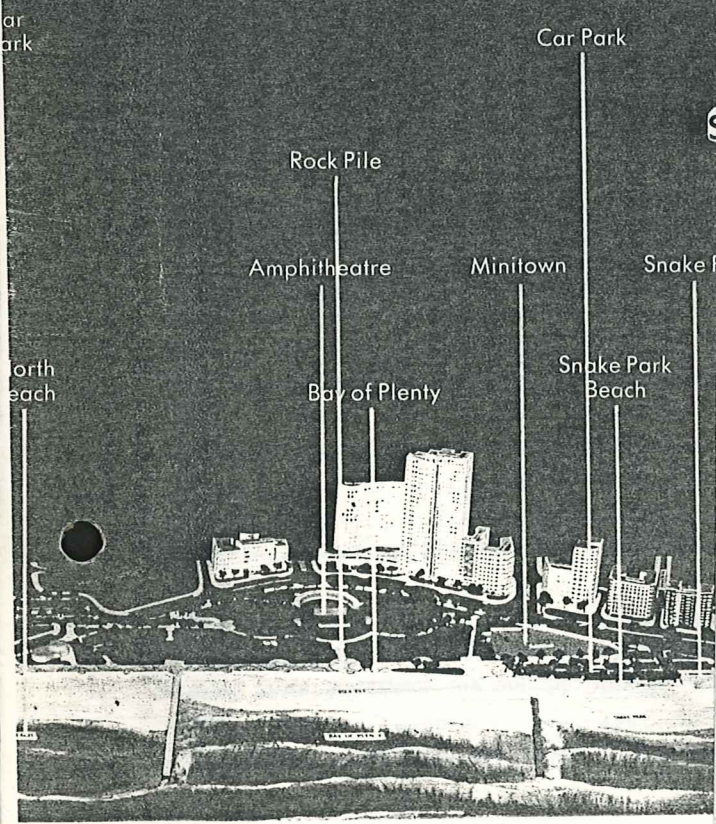


DURBAN

OVERALL BEACHFRONT

CONCEPT MODEL



TUSK
3rd EAR MUSIC
S · T · U · D · I · O



3rd Ear Music
(Est. 1968)

24 TRACK RECORD STUDIO
MUSIC PUBLISHING
RECORD & SOUNDTRACK
PRODUCTION

ENQUIRIES KWAZULU NATAL
(031) 29-3911 (031) 29-6884

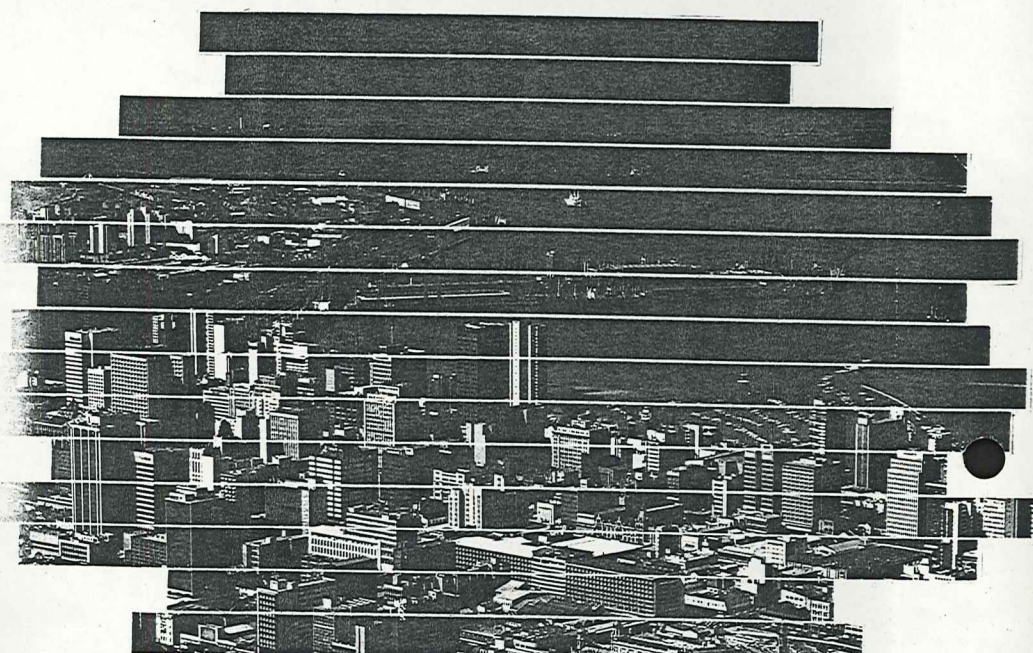
DAVID MARKS
Director



A Member of the TUSK Group



SEPTEMBER 1989



MORE THAN AFRICA'S LARGEST PORT

DURBAN'S NEW 24 TRACK RECORDING FACILITY IS
MORE THAN JUST ANOTHER COMMERCIAL VENTURE!

THIS TUSK|3RD EAR MUSIC PROJECT WILL, WE BELIEVE, BE THE BIGGEST THING TO HAPPEN TO MUSIC IN THIS REGION.

FOR TOO LONG NATAL HAS RELIED ON JOHANNESBURG FOR ALL ITS RECORDING NEEDS.

THIS PROJECT WILL BE A MAJOR CATALYST IN DEVELOPING A MUCH NEEDED MUSIC INFRASTRUCTURE - IN BOTH CULTURAL AND COMMERCIAL MUSIC CIRCLES.

WHAT FOLLOWS IS AN ANALYSIS OF HOW WE SEE THIS PROJECT DEVELOPING AND WHY IT INITIALLY CAME ABOUT.

INTRODUCTION

It does not take much vision to understand that in the very near future Durban will be the gateway to music for record, film and even live performance to the rest of Africa; providing that the political compromises and negotiations that are taking place continue along a progressive path.

Since the advent of the Tusk/3rd Ear Music recording facility much excitement has been created within cultural and commercial organisations. I am of the opinion that over the next few years one will see an emergence of a specific Natal (commercially potential) jazz sound.

A synthesis of free form jazz, hi-tech midi and sync equipment and traditional indigenous sounds. The process from music student, to performer to record studio, television and film has never been a possibility in Durban through lack of infrastructure. the Tusk/3rd Ear Music studio will form a very important facility within this developing infrastructure.

The centre for jazz and popular studies at the University of Natal, Durban, has, since it inception some seven years ago, become a phenomenon, not only in this country, but in the USA as well. It was initiated by Professor CHRIS BALLANTINE who managed to get DARIUS BRUBECK a post. Since then, the department has grown and they now have some 30 students.

This project has produced some fine musicians, arrangers and composers - however, due to lack of commercial facilities, these people have either left Durban (for the UK, USA or JHB) or become lecturers, teachers, in this area.

EQUIPMENT LIST AND CAPABILITIES

The TUSK 3rd EAR MUSIC studio in Durban features a 24 Track 2" LYREC recorder which is synchronized thru' a 3 Mach Q-LOCK time-code system to a DIGITAL stereo master. Additional equipment with sync capabilities are an 8 track 1/2" Otari (50/50) a JVC VHS and a Sony Umatic. There is also a 1/4" 8 track Fostex (M80) with a 450 8 channel desk, plus RAINDIRK sub-mixers(x36) and 2 x 27way transformerised stage splitters, 2 x 100 metre 27 way multi cable harness ext.

Mixing is thru' a TRIDENT series 80 - 32 Channel in-line desk supported by an array of outboards. (Drawmer, Keepex, Yamaha, Urei etc) Monitoring in the well balanced 28ft AIRSTREAM mobile control room is by means of TANNOY Lockwood Academy Speakers with Yamaha NS-10 for nearfield Mon.

The Microphone cupboard includes an impressive array of legendary NEUMAN's (U87's, U47's, KM 1's etc), AKG (rifle and cardioid) Shures and Beyers.

Despite its MOBILE capabilities, the studio will be housed permanently in a well equiped and acoustically designed facility with an array of MIDI sequancers, samplers and keyboards, a rehearsal room and a fully staffed studio office.

24 TRACK PRODUCTION

Trident Series 80/32in 24tk monitor
6x6 to 2 Raindirk stereo mixers
Lyrec 24tk 2" Recorder
Otari 8tk/4tk 1/2" Recorder
Sony PCM 701ES (audio & design conv)
Sony Umatic 5850 vid.rec. for PCM

Studer B 62 stereo 1/4"
Revox A77 Twintk 1/4" (Hi&Vari-speed)
2 x Yamaha stereo cassette recorders
M series 24tk Dolby (looms & jackbay)
2 Lockwood Academy Speakers
2 x AR Speakers
2 x Yamaha NS 10
Amcron DC 150
Quad 405
949 Eventide Harmoniser
Yamaha Digital Reverb 1000
2 x Pye Stereo Compressors
Urie 1176 Limiter
2 x UA Valve Limiters
2 x Keepex Noise Gates
2 x Drawmer 201 Noise Gates
Drawmer - Stereo Noise Gates
Gain Limiter
2 x Stereo Drawmer Limiters
B/W Ikigami Monitor
B/W Shibaden Video Camera & Tripod

Sony Triniton Colour Monitor
JVC 6400 VHS Video Recorder
Rev - 7 Digital Reverb
Bell BD 80 4sec Delay Unit
SPX 90 Digital Sound Processor
SP 12 EMU-Systems Percussion Sampler
Q-Lock Synchronisation System (3 Mach)
Q-Lock Interfaces JVC/U-Matic/Otari/Lyr)
Time Link Speed convertor/code reshaper
Fit Box Syncs Generator & Pulse Vari-Spd
Crystal Pilot 50/60 HZ Generator
Stage to Mobile Communication System
2x300. ft 27 way Multicores & Drums
2x27 Way Transformerised stage splitters
4 x Senheiser 421 Dynamic Mics
2 x Neuman U87 Mics
2 x Neuman U47 Mics
3 x KM84 Mics
2 x Neuman KM84 Mics
x Shure SM 58 Mics
x Shure SM57 Mics
1 x Shure Clip Mic
2 x AKG C 451 E Mics
2 x AKG C 451 Mic Capsules
2 x PZM Flat Mics
7 x DT 100 Headphone sets
x DI Boxes
2 x Parallel Boxes
6 x F.B.T. Mic Stands
10 Beyer Mic Stands
2 x Beyer Tripod Stands
3 Fitted Flight Cases
12-120-240 Volt Circuits/full Stabil

STUDIO CONTROL HOUSING

Mobile Control Unit is housed in a 28 feet Airstream Caravan with fit airconditioning, fridge. Towed by a Ford Econoline Van 5.8 Litre V-8 petrol engine. Fitted with stabilise Towing Bar.

Small 8 track mobile in-flight cases

Fostex M80 with dolby NR
Fostex 450 mixer 8 into 4

CONTACT DAVID MARKS or JENNIFER SEWCHARAN in Durban 29-3811
or TUSK Records in Johannesburg at (011) 484-3916.

S T U D I O

As mentioned in previous reports and meetings, this studio is an essential and vital catalyst to the future of music in this region - with our contacts 3rd Ear Music is well on the way to setting up this much talked about "infrastructure", eg, we have introduced MUSIC MERCHANTS, Tusk's Retail and Merchandising division to a number of local business people whom we hope will assist us with the setting-up of VIDEO/TV facilities and performance/management agencies.

Just as America has its distinct "East Coast and West Coast sounds", so to, should South Africa by now have its own distinctive regional sounds - I do not mean this in racial or ethnic terms, but more enviromental and regionally represented perceptions through the art of music. An interesting historic fact about this region is that when a young Zulu had an aptitude for music he was immediately assigned to the medical profession. That is the kind of importance that people of this region placed on musicians - besides being a teller of stories and a way for the Chiefs to hear grievances in a-nice-kind-of-way, their art was considered as part of a healing process. Music has been de-spiritualised to a large extent in this first world search of fame and fortune. There is a definite international trend of a "back to roots philosophy".

Our studio will hopefully bring out the best in local music without detracting from the deep rooted cultural ideals of music. A Natal/Durban identity will hopefully emerge. A synthesis of indigenou/traditional sounds and contemporary hi-tech music influence.

One would wonder why the more established record concerns such as Gallo and EMI have been unable to take the initiative of setting up here in Natal - after all most of their material comes from this area - the answers are obvious and partly mentioned in the above personal analysis.

Taking the local political and economic situations into consideration, nobody is better placed to take the initiative of such a commercial venture than 3rd Ear Music with its long standing community-based involvement and Tusk Music, a relatively new and dynamic local record concern whose commitment to music in this region is total. 3rd Ear Music's ideology and Tusk's practical administrative experience could evolve into a formidable commercial and cultural venture.

What is needed to make this project successful is the continued commitment to the shared vision that the directors of Tusk and 3rd Ear Music have.

An analogy could be made with the setting up of a record company in Johannesburg during the '30's by Eric Gallo - the excitement of this venture which many business/colonial people predicted would be doomed from the start, created an atmosphere among musicians, which eventually got through to the people. In the '70's the vision of the MARKET THEATRE was also questioned by commercial business concerns. Today the Market Theatre venture and the South African music industry are established commercial entities.

REMEMBER our "market" is not South Africa, it is not even Southern Africa, it is , in fact THE WORLD.

RECORDING PROJECTS

1. NOISE KHANYILA & AMAGUGU - traditional album released - Jive album to follow.
2. JEREMY TAYLOR - 30 years retrospective and song book.
3. DARIUS BRUBECK - (a) Tugela Rail and other side tracks
(b) Darius plays Dave
4. HENRY MAITEN - album project - theme song in the "SANDGRASS PEOPLE"
5. MADALA & DUZI - trad meets jazz
6. AZUMAH - live album
7. UMKHONTO KAZULU -
8. STEVE NEWMAN - solo projects
9. SIVA DEVAR - Side by Side Masisizane

RE-ISSUES FOR 1990

1. ROGER LUCEY - compilations
2. HUGH MASEKELA - Live in Lesotho
3. The 3rd Ear Library Tapes (DOLLAR BRAND, HUGH, JOHNNY & SIPHO, MATHLATINI, JAZZ FESTIVALS, etc)

THIRD PARTY DEALS

1. IZIDUMAH
2. AFRO PROMOTIONS
3. SHIFTY RECORDS

PUBLISHING

3rd Ear Music has always maintained that publishing is more than simply collecting and distributing royalties. As far back as the '60's we used to hold regular "singer/songwriter projects" and tried to the best of our ability to get local music into films and audiovisual productions. 3rd ear music was involved in such films as "KATRINA and DR KALLIE" and through the years has managed to introduce many composers and indigenous music sounds into local theatre and television productions.

This Natal project has great possibilities for an aggressive "music publishing campaign". As we all know MOVIE MUSIC today is big business and as our political problems dissolve the rest of Africa is going to turn toward Johannesburg and Durban for the source of their audio and visual material.

Recent film and theatre productions by 3rd Ear Music have been:

- (a) Janet Suzman's OTHELLO (comp. John Oakley-Smith) ;
- (b) THE SANDGRASS PEOPLE (comp. Tony Cox, Songs: Roger Lucey, Roy Clarke, Colin Shamley, Henry Maitin) ;
- (c) THE NATIVE WHO CAUSED ALL THE TROUBLE - recent winner of M-Net VITA awards (comp. John Oakley-Smith) ;
- (d) SHOT DOWN (comp. Roger Lucey, John Oakley-Smith).

Various documentary and audiovisual productions using AZUMAH, MADONSINI, MADALA, etc.

The current trend of young bands/musicians covering early rock and roll hits could easily be taken advantage of. there are many catalogues and titles of early South African songs that we could acquire the rights for and exploit - besides looking back at some of our classic collection of 600 titles.

Recent 3rd Ear Music acquisitions have been songs by:

- (a) NEIL SOLOMON ;
- (b) STUART WOODS ;
- (c) DARIUS BRUBECK ;
- (d) MELVIN PETERS ;
- (e) JOHNNY MEKOR ;
- (f) MADALA KUNENE ;
- (g) DUZI MHLOPO ;
- (h) JEREMY TAYLOR ;
- (i) GEORGE LEE.

Besides these established musicians, we regularly receive demos that need arranging and workshopping.

3rd Ear would like to encourage local composers by staging talent search and singer/songwriter projects.



CUSTOM PRODUCTIONS AND SPONSORSHIP

The idea of getting sponsors involved in specific recording projects is one which we are pursuing - Natal is predominantly rural and many of the people that would like to record should not necessarily distribute their productions via the normal channels. In other words, the idea of linking a sponsor's product with a recorded tape and a subsequent tour is similar to the way 3rd Ear Music has distributed some of its "inaccessible" music productions in the past.

Derek has suggested we follow the same route with artists like JEREMY TAYLOR and even recording groups such as school choirs, musicals, etc. Another example would be the forthcoming MASKANDA competition and seminar to be held in Durban next month. There is an unprecedented interest in this revival of Maskanda music, with no small thanks to Paul Simon's Gracelands project - all of a sudden, countless of these street musicians are coming out of the closet and the kraal to present this unique and popular form of music. In the same style as NOISE KHANYILE, the main instruments are concertina, guitars and violin or a combination of all three. Noise has added the saxophone to this style of music. We believe that there are a number of potential sponsors who would see the value of collaboration with our music projects. If you have any suggestions in this regard please let us know.

LIVE PERFORMANCES FOR RECORD PROMOTIONS

1. PIETERMARITZBURG PEACE FESTIVAL - we still hope to become involved in the staging of this very important event. The region badly needs some form of reconciliation entertainment.
2. MINI-BUS/TAXI PICNIC FESTIVAL - this has been a long standing ambition of 3rd Ear Music's. In short, we would propose a regular mini-bus/taxi get-together, the main attraction being one or two popular groups in an open field and once again working with sponsors in order to create and promote safety awareness by arranging prizes for competitions in various categories such as.... BEST INTERIOR, TAXI OF THE MONTH, SAFEST DRIVER, etc.

3. GUITARS FOR AFRICA - another possible sponsor related project is an album of South Africa's top guitarists following on from the success of our Guitars for Africa concert in Durban and the Guitars for Peace concert in Johannesburg last year. Such an album could easily interest international companies. 3rd Ear has access to some half dozen traditional guitarists and together with one or two other record companies, we could put out a really fine album.

THE LIBRARY

Our library is slowly becoming a recognised facility and one of the areas in which Tusk would like to become involved. In academic terms our library might seem somewhat insignificant given the vastness and the colourful history of South African music. However, it is one component that can hopefully contribute to this history.

Without going into great detail, we do have tapes (and relevant news, posters and programmes) of some memorable South African performances, most notably the Township Jazz and Soul Festivals throughout the '70's, Free Peoples Concerts (another 3rd Ear Music initiative/platform) and many individual performances by such greats as ABDULLAH EBRAHIM (DOLLAR BRAND), HUGH MASEKELA, JOHNNY CLEGG & SIPHO MCHUNU (from their very first performance) MALOMBO, ROGER LUCEY, LEFIFI TLADI, MADONSINI etc.

As soon as 3rd Ear can afford it, I plan to do a book, possibly even a series of articles on the history of the South African record industry. As various films and television producers have pointed out, there are great possibilities of a documentary emanating from this library.

RELATIONSHIP BETWEEN THE COMMERCIAL STUDIO AND CULTURE IN NATAL

Despite the fact that this Tusk/3rd Ear studio project is a commercial venture, a number of local factors need to be taken into consideration in order for this project to be a long term success.

There has been much talk and discussion concerning a whole new political/economic dispensation for a future post-apartheid South Africa. No one at this time is sure what economic dispensation that will be but everybody is convinced that the old "colonial first world" system, especially in matters cultural, cannot continue.

In the past record companies based on first world ethics would "sell" music as a luxury. In places such as Africa much conflict and controversy has emerged simply because music in these regions has always been part of daily life and not a separate extension.

Over the past few years the attitude of music "as a way of life" has also taken hold in first world countries - we may use the term profession to indicate our commitment as musicians, but the "star system" created by first world commercial considerations has upset the natural process of music in Africa. The credo "back to roots" is a very real one for us to consider. Africa has been used as a dumping ground in more ways than one where concepts and ideas have been as easily dumped as toxic waste and political systems. The result has been that any system coming from outside is seen as exploitive by the locals. The marketing of records and distribution of royalties are no exception.

"Stars" have been created without considering local peculiarities - a (lack of) infrastructure that cannot possibly sustain a local "star system".

At this time, no one has any answers, but the challenge is up to us. In other words, taking into consideration all the hi-tech possibilities, the new political dispensation, our position in so far as social responsibility is concerned, we would have to find a unique way of securing our position in this region without being accused of exploitation. If one looks at the whole record industry in South Africa we cannot help but notice the "image" that has been created through misunderstanding and rumours.

One of the ways in which to react positively to this current dilemma is, I believe, to be seen getting involved in related community projects.

The advantage of the music "business" is that social responsibilities are a natural component of popular music, and that we can assist with certain community projects just by going about our business - in other words, our commercial talent and future international stars are drawn from the community. Without infrastructure the record companies have relied on their "product/material" to be found for them. This has resulted in a lot of misunderstanding. By helping create an infrastructure, we can dispel many misconceptions and at the same time secure our own position as a commercial business.

South Africa's international isolation has hastened the need for us to look into Africa for our future and not rely on importing material whose concepts and marketing strategies have already been developed for us. We must also get rid of the idea that our market "is too small" - our market is the world and no more will it be confined to the boundaries of South Africa. However, I must repeat that if we are not prepared to meet the world as professionals, ie with our infrastructure intact and working, we must be prepared to lose not only income but credibility as well.

It must now be clear that almost any international producer can simply take a local sound and make it international property without much difficulty. Once again, a lack of local infrastructure allows us to be taken for a ride time and time again. South African bands, musicians and technicians are being signed up by European and USA concerns. The legal problems that could emanate from all this could become very costly and complex if we do not start getting our commercial house in order-as soon as possible.

What would all this have to do with a commercial record company venture? Under normal circumstances, ie first world free enterprise systems, our social responsibilities commitment would be clear-cut and obvious, the situation in this part of the world is unique and the past record industry image has through rumour and misunderstanding been a negative one. Although we cannot be anything but a record company, many of the other aspects of music and performers needs to be considered and we need to stay in touch with the communities who provide us with talent. At least until such time as this infrastructure is in place and we can play a specific role.

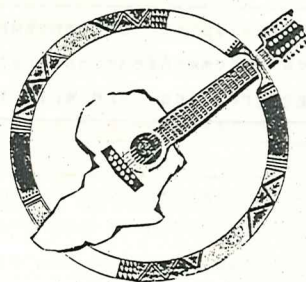
Ultimately the true spirit of contemporary music means no barriers. It means communicating across the world regardless of languages, geographical and spiritual boundaries.

SOCIAL RESPONSIBILITIES PROGRAMMES

There are many ways to become involved, eg by simply endorsing a project on record sleeve, posters etc - Worldvision, Valley Trust, Wilderness Wildlife, Save the Rhino, etc - there are training and student programmes at the three technikons in Durban and at the four university campuses. A small percentage of royalties which could be added to the price of each album (divided equally between the artist, record company and publisher). We would have to be careful not to be seen using "social responsibility" for purely self interest/commercial reasons. A long term subtle campaign could go a long way to help enhance the image of record companies and allow them to get involved constructively in community projects.

SPECIFIC EXAMPLES

If we were to do a jazz album with Darius Brubeck or Melvin Peters, we would possibly collaborate with a sponsor to assist with live shows and together we would assist with the particular social responsibility project by raising public awareness, collecting funds (door sales, record royalties) and to assist students to further their musical studies.



THE MUSIC ASSOCIATION OF NATAL

The Music Association of Natal has been 3rd Ear's most successful attempt at trying to get musicians together - a forum/association that would enable them to communicate via the media both to the public and the record industry. In 1968 we started the Natal Folk Music Association and again in 1971 we formed a loose "union" at our famous Totum Club. Again in 1983 we tried with the students of the University of Natal, Durban, for form a union. It was not until 1988 that we succeeded in forming MANA. MANA is slowly gaining recognition as a truly represented music forum.

One must bear in mind that Natal remains the source of most of this country's commercial music and that throughout the '50's and '60's Durban was the centre of most of this country's performing music activities. Unfortunately politics (Christian national and ethnic radio) has destroyed much of this area's music incentive. With the assistance of companies like Tusk we hope to inject some music excitement into the area once again.

One of the glaring examples we always use of how local music escapes people of this region, is that Europe and the USA play host to dozens of Natal/Durban based bands and yet when they return home there is no venue that they can perform at and no recording studio for them to use. These are the areas that MANA/3rd Ear Music hope to regenerate interest in.

The Woodstock legacy lingers on

NIGHT BEAT Reporter

THE recent 20th anniversary of the Woodstock Festival brought memories flooding back to songwriter and recording personality Dave Marks, who usually doesn't talk about the past.

Dave, who still remains South Africa's most famous songwriter with such international hits as *Master Jack*, *Mr Nico* and *Mountains of Men*, was one of the few South Africans who took part in the massive celebration of music in 1969.

"I don't usually talk about it, I'm not into nostalgia, I'm a futurist," he told NIGHT BEAT.

But he's relented, briefly, because he believes that the effects of Woodstock are still being felt today. And one of them is the new link between his sound, recording and music publishing company Third Ear Music and the major South African record company, Tusk Music.

Tusk has invested in Third Ear Music and the result will be a major recording facility in Durban providing a boost for local musicians and Natal music in particular. It will include a massive 24-track recorder — the same one used by Toni Childs when she recorded her best-selling album in Swaziland last year.

The journey from Woodstock to the present has culminated in the new recording centre, now being established in Morningside. Dave, who worked at Woodstock as part of the team that handled the music festival's sound system says that where he is today is a direct result of his involvement in Woodstock.

He would never have been involved in the recording and sound business had it not been for his job as a student sound engineer with the American company that provided the sound system for Woodstock and many other major music events in the United States. During that time he worked with a number of music superstars including John Lennon, Eric Clapton, Jim Morrison and The Doors, Joan Baez, and Jose Feliciano.



Dave Marks

On his return to South Africa in 1970, Dave brought the Woodstock sound system with him on the understanding that he wouldn't have to pay for it until it paid for itself.

In those days, he recalls, the only music events which drew crowds in sufficient numbers to warrant the Woodstock system were black music festivals in the townships.

It was also about that time Dave decided to stage the Free People's Concerts — the first was held in Durban in 1971 — not so much as an heroic defiance of apartheid, but more out of necessity. Bands got to know of the sophisticated sound system and began booking Dave Marks' Third Ear Music.

The company expanded into recording various artists as well. Many musicians who are well-known today made their early recordings with Dave, including Johnny Clegg and Spho Mchunu, Malombo, David Kramer and Roger Lucey.

Dave's constant commitment to local music and musicians led to the Tusk involvement today.

"With Tusk, we'll be able to give Natal its own stamp, just as in America where music is regionalised into the West Coast, East Coast and Nashville sounds. Now musicians will be able to record their music in their own environment, rather than having to travel to Johannesburg," he says.

Major recording studio for Durban

A MAJOR South African record company has moved into Natal to promote local music and musicians.

The new development involves the Johannesburg-based Tusk Music Company and Durban's Third Ear Music, owned by composer and recording engineer David Marks. Tusk has invested in Marks's company and the result is a new recording studio in Durban to enable local musicians to cut their discs on home ground.

The new studio being established in Morningside will include among its facilities a 24-track recorder when it comes on stream at the end of next month.

Marks, who is South Africa's most successful composer on the international music scene with such hits *Master Jack*, *Mr Nico* and *Mountains of Men*, expects the tie-up with Tusk to be an enormous boost for Natal music.

"Tusk management has realised the commercial potential of music in Natal. We will continue to make recordings here, but now have the marketing and administrative muscle of a major company," Marks told TONIGHT.

Among artists already signed for recordings in the new studio are ace guitarist Steve Newman who will be cutting his first solo album, Jeremy Taylor and the xylophone group Azumai. Negotiations are also under way to record the highly successful University of Durban-Westville musical *Side by Side Masizane*, written by Siva Devar.

Third Ear Music will continue to concentrate on indigenous music.

The Daily News

tonight

THURSDAY, AUGUST 31, 1989

Jive violinist Khanyile

A big Noise in Europe

NIGHT BEAT Reporter

IT's one of the ironies of the South African music scene that local musician Noise Khanyile is almost a bigger star overseas than he is in his own country.

Noise, born in Maphumulo in Zululand, has an enormous following in Europe, particularly West Germany and Britain where his latest album, *The Art of Noise*, has just been released. Although he's been a chart-topper in South Africa on the black music charts, very few whites here have heard of him.

Go into a discotheque in Germany or France and chances are you'll be boogeying to Noise Khanyile township jive sounds, played on the violin.

But things may change soon in South Africa. A new album by Noise is being released here on disc, cassette and compact disc — in fact he's one of the first local traditional musicians to have a release on CD.

The album, recorded at Shifty Music studios in Johannesburg, is being marketed and distributed by the new Durban company, Third Ear-Tusk Music — their first business venture since the tie-up between David Marks' company and Tusk.

Noise, in Durban to promote the launch of the album before head-



Noise Khanyile, kicking up a storm in Europe, with his three backing singers Julie, Dudu and Marjorie.

ing back to Johannesburg for a series of appearances at such top venues as the Market theatre and Jameson's, is regarded as one of the hottest jive violinists in South Africa. In fact he was one of the first traditional musicians to use the violin for his brand of township jive.

"I find the combination of violin, concertina and saxophone works very well in the kind of traditional music I play," he told NIGHT BEAT.

A self-taught musician, Noise and his backing group offer a highly visual stage performance which wins

sell-out concerts. Plans are underway to bring him to Durban within the next few months for several shows.

"We want to re-introduce Noise to his hometown audiences," says Dave Marks.

Negotiations are also under way for a series of concerts overseas.



THE ART OF "NOISE" - A SHIFTY record production released internationally in June 1989, and in South Africa August 1989 - the first time that a traditional Zulu album is released in a foreign country before home.....on CD & LP.

3rd EAR MUSIC and TUSK RECORDS proudly announce the SA release of NOISE KHANYILE - a dynamic performer and a unique musician with a personality to match. His 9 piece backing band are a wonder to behold and to be heard on stage....don't miss out - for live performance bookings contact:

DURBAN (031)29-3811 3rd Ear Music Tusk Records

LONDON (0225)74-4044 WOMAD Agency

JOHANNESBURG (011) 835-5356 Shifty Records

(011) 484-3916 Tusk Music Co



now present

JIVE & ZULU TRAD

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