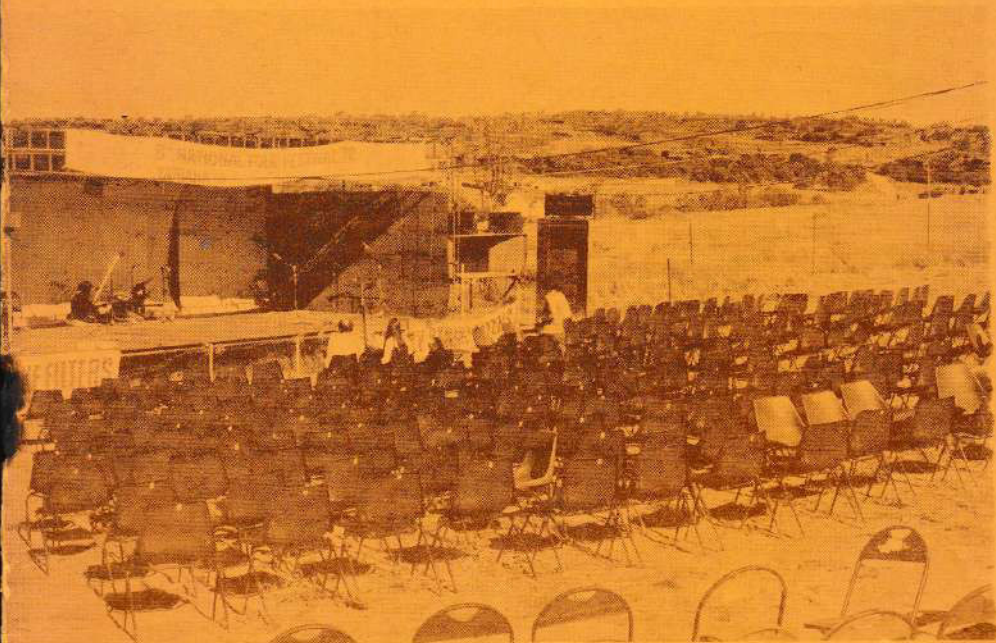


S.A.F.M.A. presents

country comes to town

9th National Folk Festival

13-22 September 1973



PROFILE



Hennie Bakker Johnny Boshoff Tony Moore Lofty Schultz Eric Norgate

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SAFMA's Affiliates are:

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EAST LONDON FOLK CLUB, P.O. Box 622, East London.

The CAPE TOWN FOLK MUSIC ASS., P.O. Box 83, Rondebosch, Cape.

RHODES FOLK MUSIC SOCIETY, c/o: SRC Rhodes University, Grahamstown.

The FOUR WINDS FOLK CLUB, 56 Newington Place, Port Elizabeth.

PRETORIA GUITAR CLUB, 16 Mardic Mansion, 329 Jorissen Str., Sunnyside, Pretoria.

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chairman's report, and some musical notes

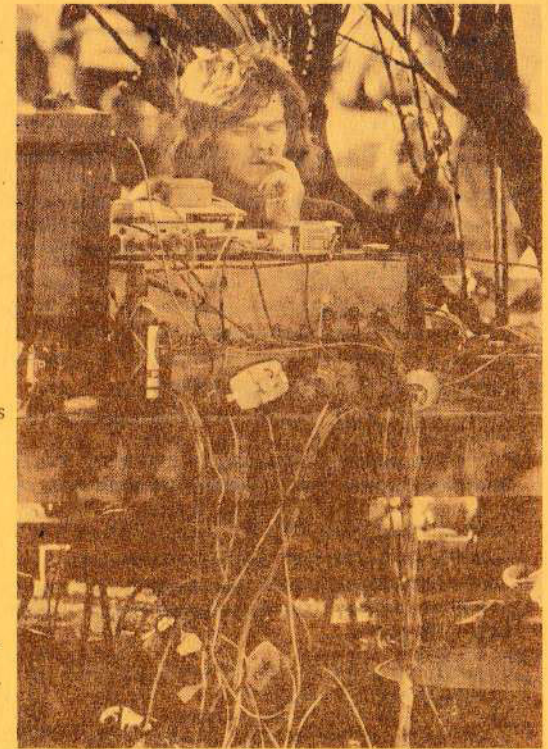
SAFMA has spent a lot of good times and money in staging '6' rather musically successful open-air (Southern African) Festivals over the past three years. The first was held on the Wits Campus, in the Amphi-Theatre, Sunday July 25th, 1971.

This was called a "Free Open Air Concert" and it lasted much to the disgust of the Amphi-Theatre attendant, for 6 hours. About 1,000 people saw it all happen. The second was the first of the three "Free People's Concert" series. It 'kicked' off before some 4,000 screaming 'fans' with needles sticking out on the Wits Library lawns. It moved for a little over 11

(eleven) hours. (Just to let you know: before the staging of this mammoth undertaking, we here at SAFMA thought that if we were going to have a Free Concert for nothing, and Artists were going up and out there to give us something, then maybe we can all show our appreciation by giving. We approached 'Mr. Bakalor' of the 'Star' (newspaper) and he handed SAFMA a TEACH (Teach Every African Child) Barrel to fill. The people applauded to the tune of R650.00).

The next 'Free People's Concert' involved a little change for TEACH, 3 car-loads full of clothes for 'Operation Snowball', some 6,000 people who listened, 23 musicians, Poets, Gurus, Bands, Flutes etc., all getting into 14 hours of sound, and it was Wednesday 31st May, which was Republic Day in 1972. Imagine if everyone gave 10 cents!

(At this point we wish to make matters quite clean, that it took only a few scattered remarks over the public address to remind the folks of their wastage, cans, cigarettes and all, and the grounds on which all these festivals were held, and have been, were



IT'S 1973 NOT 1773!

Copyright picture by Frank Black of 'The Star'

Chairman's Report contd.

left as clean as the spectators "Enclosed 'A' Stand" BEFORE an International Rugby Competition.)

The next move was to the "Farm", at Grail House out in the country off the Wild Coast of Rivonia.

This then was to be the RSA's first (1st) 'Many Day' Open Air Festival.

So from the first of December, 1972, the fence went up, the stalls went in, the field got graded and the lights went on. The 30 x 40 Scaffold piped spotlit stage was indeed set. The banks almost bounced and the gates opened their virgin hinges on the "8th National Folk Festival"

It was the 7th of December, 1972. It was the Gala Opening, and no one almost came. Musicians did. From P.E., Cape Town, Durban, TRG, Houghton, Hungary, Rivonia and all. For 10 days it was really good. There were no contracts, agencies, managers, high-priced temperamental primadonnas.

The only Chauffeur Driven vehicle belonged to someone from SAP.

There were people of all types, colours and sizes. There was music, Volkspeler, movies, Jesus Rock, really good atmospheric, stalls and candles.

Some good 'Doctor' said he couldn't sleep. The 'Transvaler' called it a 'Pop Fees'!

Then there were 10,000 people who wandered thru' 13 hours of the "Free People's Concert" on Friday 23rd February on the Library Lawns at Wits. That was this year's contribution. The contributors ranged from Black African Theatre to White African Rock.

Then there was the Zoo Lake Do. Only a couple of thousand people, and quiet, but perhaps the best to date.

In other parts of the country: For the "Port Elizabeth Festival" 25 artists from all over the RSA came by road, boat, cars and planes. That's a fact. It was the 11th and 12th May, 1973, and what one might call an 'unbelievable' musical weekend. No one's names were in lights. No-body got rich.

Natal Folk '73. Five nights of 'Standing Room Only' at the 'Y' Club in Durban, July. Again without any 'Sticky-fingered' promotions, there were loads of White Africans singing about the things they know.

Then all in between, there have been countless shows around the RSA, especially active down in PE and ND.

To all those artists and others who've contributed to these shows and festivals, (nobody mentioned money), may we at SAFMA say: Thank You!

And to come: Immediately there is "Derek Brimstone" bringing some "Outside Interference" to our fair shores, and the biggest 'plot' of all: this year's National Folk Festival, the 9th.

We've had to run back to the City, just to sing louder than the traffic and higher than the Steel. Next year we hope to be back where we really think it all belongs. In the meantime, the Country's Come To Town.

THE INTERNATIONAL LIBRARY OF AFRICAN MUSIC is a private, registered non-profit, research organisation, which, since its foundation in 1954, has taken a leading part in the scientific study of music and the oral arts in Africa.

Its aims are, briefly, to discover, record and analyse the authentic music of Africa south of the Sahara, with the object of establishing the theory of music-making in Africa, disseminating knowledge about the subject so that African music can regain its proper place in the schools and in the cultural life of Africa, and demonstrating its social, cultural and artistic value in the present day and in the future, thus contributing to African cultural maturity, and consequently to improved relations in Africa, America and elsewhere.

The foundation of the Library is entirely due to Dr. Hugh Tracey, who has devoted the majority of his life towards the study of African music, starting originally as a farmer in Rhodesia. His son, Andrew, is now working with him as musicologist. There is also a small secretarial staff at the Library's premises near Roodepoort, twelve miles from Johannesburg.

The Library has already published over 230 L.P. records of the traditional music of fifteen African countries, all recorded in the homes of the musicians themselves. These records represent fully half of the total number of recordings of African music so far published of Negro Africa. Together with extensive information on the circumstances of recording each item, they are all available from the Library itself; write for the catalogues if you are interested. One of the major results of



this collection, made over about twenty-five years, is that the music of a large part of Africa, formerly a closed book, thought either not to exist, or to be beneath serious consideration, is now known to Africans and others, and understood to be the major art form in Africa.

The sale of records amounts to only a small part of what is needed to enable the Library to maintain its work. In the past, major support has come from the Nuffield and Ford Foundations, and the South African mining industry; minor support from a

number of private individuals and societies such as yours. With the increasingly official animosity towards South Africa in that part of the world where most grants come from, the Library will have to rely more and more on private gifts and support from within South Africa. This is where N.A.F.M.A.'s annual donation is particularly welcome. It is vital to ensure the unbroken continuity of African music so that the musical heritage of Africa as a considerable portion of the artistry of mankind is not lost through neglect on the one hand, or through preoccupation with idealistic or commercially sponsored foreign music on the other. The Library is doing what it can towards this aim.

THE AFRICAN MUSIC SOCIETY is a membership society for individuals and institutions interested in the study, the practice or the promotion of African music and related arts. It publishes an annual journal "African Music", now in its eighteenth edition, which has become one of the best sources of information on African music. If you are interested in music in Africa, whether as an amateur or professional, you may like to consider subscribing and/or getting some of the back copies.

Address: The International Library of African Music,
P.O. Box 138, Roodepoort, Transvaal, South Africa.

Tel.: 763-4164 (Jhb.)

(A letter from N.A.F.M.A.)

Modern American Folk Music

Compiled from many sources (Ref: History of Rock 'n Roll) and written by JOHN GREGG, past Chairman of the "4 Winds Folk Club", Port Elizabeth.

This is a folk festival, but exactly what folk is no two people are likely to agree. The purists insist that a folk song cannot be written, it has to be the result of oral tradition. It must be ancient and cannot, in any circumstances be deliberately constructed. This however, an extreme view and although you'll hear traditional songs during the festival, you'll also hear songs written during the last year which, by the modern definition also qualify as folk songs. Tonight started forty years ago, when voices like Woody Guthrie were first raised. What Sinclair Lewis and John Steinbeck accomplished in their novels of social conscience, Woody Guthrie mastered in his songs of the American Everyman. Sometimes he was topical and intensely bitter, but some times he was patriotic as in 'This Land is Your Land'. From Guthrie and others in the thirties came the first protest songs. The protest song fed on the political unrest of the forties only to be driven underground by the McCarthy anti-communist purges of the 1950's. The best selling record of 1951 was an arrangement by Pete Seeger of 'On top of Old Smokey' by the Weavers. Seeger himself fell victim to McCarthy and the next folk emergence was toward the end of the decade when Harry Belafonte initiated a music craze with Traditional Jamaican songs. In the sixties, the protest song, emerged again as a major cultural force and changed the face of light music by injecting realism, philosophy and psychology into pop lyrics. Folk was reborn in dimly lit coffee houses and folk music clubs across the U.S. to become both an esoteric cult and a light industry and gave birth to groups like the Kingston Trio, the Limelites, Peter-Paul-and-Mary, the Chad Mitchell Trio and singers like Belafonte and Burl Ives. The songs were a mixture of traditional and newly created songs. Dave Guard of the Kingston Trio says:

"We started at the Purple Onion in San Francisco and stayed there about eight months where we worked up a repertoire before hitting the road and visiting the places we'd been singing about. It was all utterly believable. Tom Dooley was a civil war veteran, southern side, who came back and killed his girl in 1867. He tried to make it across the hills to Tennessee by night with his other girlfriend and it's said that he composed the song himself just before he died, like the night before he was hung."

The Kingstons went from 'Tom Dooley' to 'Where have all the Flowers Gone', which was an early cue of the messages to come, but the beginnings of the folk renaissance was focused primarily on packaging rather than on content and 1962 was full of songs like 'Michael Row the Boat Ashore' and 'Gipsy Rover' and the groups that were successful were The Highwaymen and The Serendipity Singers. Up to this point, the music had been easy to describe, but the definition problem mentioned at the beginning of this article really came into being in 1962 when a crop of new and young writers and performers forced a redefinition of folk music. No longer was the purists definition valid. Songs of deep personal experience and songs expressing ideals or philosophies became accepted as folk music — the start of this revolution was in Greenwich Village. John Sebastian:

"At that time there were people like Fred Neil (who wrote 'Everybody's Talking') and Tim Hardin and young John Hammond. Even Jimi Hendrix was there as Jimmy

continued on page 10

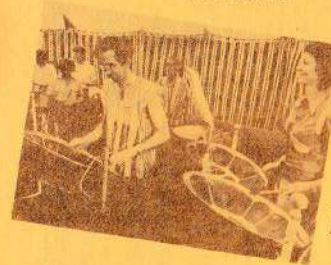
8th National Folk Festival 1972



Brian Finch & Mike Dickman



Fire & Fleet



Andrew Tracey's Outspan Steel band



Jeram Bhana



Shinnery

Theo Coetzee



Tony van der Veen (Zonk)



Herbie & Spence



Colin, Muff & Petra



This page is sponsored by Shelley Shops



John Oakley Smith

PROGRAMME

Subject to all kinds of alterations

("Right of admission deserved"!)

THURS 13th – 8.15 p.m.	FRI 14th – 8.15 p.m.	SAT 15th – 8.15 p.m.	SUN 16th – 8.15 p.m.	MON 17th – 8.15 p.m.	TUES 18th – 8.15 p.m.	WED 19th – 8.15 p.m.
Isla	Dave Rose or Kitchen	Homony Grits	Scott Family	Gerry Brady	Kitchen	Ramblin' Jack Domp
Scott Family	Herbie & Spence	Caroline & John	Les Shill	John & Caroline	Di Williamson	Alan Jeffries
Pieter en Johann	John Oakley-Smith	Ian Lindsay	Nola & Ruth	Nola & Ruth	Martin Enoch	Brian Gallagher
Colin Shamley	Tarrow	Scott Family	Alan Jeffries	Rob Aitkenhead	Colin Shamley	Rocky Rath
			Brian Gallagher			John Oakley-Smith

Kitchen	Mike Dickman	Dave Rose	Susie Sklair	Paul Clingman	Pieter en Johann	Kate Jones
Paul Clingman	Gerry Brady	John Oakley-Smith	Ian Lindsay	John Leech & group	Rob Aitkenhead	Paul Clingman
El Socarrats <i>by courtesy of Carlton Hotel</i>	Jon Clegg	Kitchen	Mike Dickman	Derek Brimstone <i>by courtesy of Fiery Music</i>	Mike Dickman	Derek Brimstone
Shinnery	Colin & Muff	Colin Shamley	Mel Miller		Derek Brimstone	
	Shinnery	Shinnery				

THURS 20th – 8.15 p.m.	FRI 21st – 8.15 p.m.	SAT 22nd – 8.15 p.m.	SUN 23rd – 8.15 p.m.	SAT 22nd – 2.00 p.m.	THURS 13th / SAT 15th 11 p.m. / 2.00 p.m.
Ritchard Collins	Coastal Brew	Kate Jones	Kevin & Tim	NEW FACES: Barry Beiles Rhynie Greeff	MOVIES (no charge) DONATED BY U.S.A. INFORMATION SERVICE featuring:
Susie Sklair	Di Williamson	Kevin Hinds	Kevin Hinds	Nick Presland	HUGH MASEKELA,
Ramblin' Jack Domp	Les Shill	Brian Bebbington	Rhynie Greeff	Martin Enoch	JOHNNY CASH
Rocky Rath	Jannie Hofmeyer	Leon Rabinowitz	Barry Beiles	Adrienne Hall	SANTANA
Julie Blundell		Tarrow	El Socarrats	Lynne Marshall	PETER, PAUL and MARY
				Errol Sacks	SAM and DAVE
				Brian Gallagher	A BLUES, FOLK, ROCK and JAZZ HISTORY
				Nick Delaney	
				Pat Henderson	
				Glen Melvill/ Billy Walter	
				Ashley Zolkoo	
				Will	
				Wake	

LIGHTS: Louie von Maltitz – Ass. by: Keith Tittle

STAGE DIRECTOR: Rocky Rath

STAGE MANAGERS: Gary Beard & Les Shill

SOUND: 69 Keats Road Studios –

Don Williamson & Jurgen Zaringher

FRONT OF HOUSE: Lynne Spilkin, Denise Callichy, Jill Godfrey

POSTER: Al Oostehuizen

PROGRAMME: Sandy Rath

COVER PIC: Tony Campbell

ALL OTHER PICS: Tony Campbell & Don Searle

MANY THANKS TO COUNTLESS FOLK, AND TO MENTION A FEW: ROY NATTURMAN, LYNNE RALPH, KEITH BLUNDELL

an opened letter

(IT's 1973 NOT 1773)

The Southern African Music (Pop?) Light, Rock, Folk, whatever ...) scene has never grown up. One very seldom gets the chance of listening to 'good' (let's call it) modern music on our airwaves. i.e.: The 'Original' Article. The way it was intended to be heard by the people who did it FIRST.

Commercial Music in the RSA still seems to be an instant money paradise, especially for those 'Silvered Tongued Musicians' who flock to us from 'Foreign' shores, who themselves could never grow up from where they came from.

The way and type of music that is 'sold' to us under the guise of Rock Music is an insult to anyone who can feel that they have more than cabbage between their ears. We've been so conditioned into believing that (pop) music is still some kind of glamour beauty competition.

Everything in a bikini. Everything well tanned (but white for sure). All the Cattiness and bitchiness (Who Me? ??) of a beauty contest. We still have 'Band Competitions', Sarie Awards and LM Radio here, with 'prizes' for WHICH musician can play WHAT, better than THAT. The most frustrating thing is that so many of the people connected with running those conveyor belt 'shows' really know that there are musicians who take their music more seriously than plastic. There's little they can do. Why???

I've been hearing the same old note-for-note out-of-tune for out of tune carbon copied cover versions of the same old love song for so long. I got a headache. There's nothing behind that music, nothing underneath it or ahead of it, but MONEY, money, money, money!

We in this country have been so busy competing, and comparing ourselves and our 'Culture' (not our Traditional Way of Life, that's another story altogether ...) with bubble gum, supermarkets, Cowboys, flicks and Indians, that we've never become aware of the 'fact' that it's 1973 in Africa, and NOT 1953 in Texas. Culture? Well, that's also another story and it's not altogether. We've been quick to remind the most traditionally cultured people of this land of how 'uncivilised' their music is. They've been 'made' to feel ashamed of the fact that they're black, and when trying for 'white' their music has suffered. But all that is changing very quickly.

The Art in Music is change. This is 1973 not 1773. Even Rugby's not the same today as it was a few years back. I wonder how well Beethoven would have related to a musician, a life style and a time 200 years his historical junior, and some 2,000 light years away, had he been playing in some group today.

The honest (talent) musician who plays to preserve those ancient sounds are more than pleasant to the ear and a necessity to hear how it should have been. That's called culture for you. Culture is also Jewelry, Mink and Evening Dress with Champagne. It's out of sight to the chauffeur and his folk. It's a matter (and a sound) of opinion to me and the folk I've learned to know. Rock Music. Folk Music, whatever label, that's my culture, and there is a lot of it that's honest. It might take many a devious commercial move to get onto my hi-fi set, depending on how much money certain deviants believe they can make, but it's so easy for my head to tell me if the Dreamers on the Plastic are honest. It's 1973 not 1773 Folks!

'An Open(ed) Letter' contd.

There are musicians in this fair land of ours, there's almost a lot of them, and there are going to be more, that really do get into their music without any interior star-spangled ulterior motives.

The Recording Industry doesn't seem to want to help. The SABC think it's a plot. There's a lot of good white Folk City Music around these towns, and you won't hear it on Springbok Radio.

I mentioned the word 'help' a line back. It might interest certain people to know that 'Cultural' Musical Institutions in the most (so called) primitive of countries around our globe get substantial aid and assistance from their various local governments and recording industries. I would love to know what financial aid, if any, our 14 million Rand a year recording industry and their tax partners gave to the "International Library of African Music" (ILAM) in Roodepoort? (We are in Africa, aren't we??) The ILAM relies on 'Outside Interfering' foreign aid to keep going.

The Sarie Competition gets an awful lot of glittering support. For What? So's that those supporters can make more money? They'll eat the honest musicians hearts out, take the money and run, and no-one says anything about the music. A "Glittering" occasion just like 'Eurovision', Tokyo, Athens. For Europeans only, even if more than 60% of this industry's income is from the Blacks. Don't let anyone remind us that we're at the tip of Africa, because that's not our Traditional Way of Life, and it's all Lies.

For fear of being overly 'Patriotic', or branded 'Flag-waver', I might hasten to add that music of today has broken down all geographical and political barriers. It all happened when the 'folk' of today started singing about the things they know, or would like to know.

It could all happen here, if the powers that are take away their plastic star that no aspiring musician could ever reach. That way the tills might stop registering for awhile, but it won't last long. People will 'pay' to listen to something of value. For the industry to keep playing: "But that's what the people want to hear" is B.S.! If that's all the people are 'allowed' to hear, what do they expect.

The South African Music Rights Organisation (SAMRO) is quite a remarkable institution. It's run by people who are really interested in what the local musician is about. Their function (one of them) is to protect the material well-being of the local artist. It's 1973 not 1773. Maybe it would be a good idea for them, and a few of our musicians of today, to think about sinking money, time and brains into ways of getting "Southern Africans" music of today across to those people who might like to hear it, and, for those who might be around listening tomorrow. The Canadian Government has passed a law protecting its 'pop' musicians from the Green Machine in the USA. Holland has been about that for years.

We must stop competing with other people's 'cultures'. Even if our roots only do go as deep as the groove in last week's imported L.P., there's a lot of room to grow in Africa. Nobody can say that anybody else is wrong. You can't judge people by what they like to hear. If your music is Exhibit 'A' or 'P', that's fine. We should just take a little time out to listen, that's all. This, folks, is 1973. Not 1773. We're also 10,000 miles away from Hollywood. Beethoven is 200 years behind, and there'll always be a lot of good music ahead.

David Marks.

Modern American Music contd.

James and the Blue Flames. There were hard core people like Dave van Ronk, Mississippi John Hurt and Rambling Jack Elliot passing through all the time. Buffy St. Marie was there, and Judy Collins and Eric Weisberg. In a small area of about five blocks there was an incredible cross section. Apart from the big Vanguard recording artists, there were also a lot of young people like Phil Ochs and Eric Anderson. There was Larry of Canned Heat who was working at the same coffee house as Stephen Stills which was the same one that I worked at. At the same time Maria d'Amato of the Jim Kweskin Band was working around the corner. I accompanied her on the guitar. Simultaneously, I was working with Fred Neil and Felix Pappalardi, who now produces the Cream. He was playing the guitar. Barry McGuire was there, and Jim McGuinn of the Byrds, and Cass Elliot and Denny Doherty from the Mamas and the Papas."

Peter, Paul and Mary were the first of these artists to have any commercial success. They sang traditional songs and songs by young writers like Bob Dylan. They introduced Dylan's songs to a wider public in 1963. They had met while sharing the bill in a coffee house and were intrigued by this intense young man, who said, "Too many people are telling me where the answer is, but I won't believe them. I still believe it's in the wind and just like a restless piece of paper it's got to come down sometime. But the only trouble is, nobody picks up the answer when it does come down — so not many people get to see it before it flies away again". Dylan was born Robert Zimmerman in Duluth, Minnesota but before he was 20, he had lived in Gallop, New Mexico, Cheyenne, St. Paul, South Dakota, Phillipsburg Kansas and Hibbing Minnesota where he graduated from high school. He went briefly to the University of Minnesota before dropping out and going to New York. He was asked:

"What does the word protest mean to you?"

"It means singing something I don't really want to sing, singing against my wishes."

"Do you sing against your wishes?"

"No."

"What do you sing?"

"I sing love songs. To me a protest singer is somebody like Eydie Gorme."

From his angry involved days Dylan grew into a master of meaningful obscurity. When he found himself elevated to the roll of spokesman, he turned cryptic and later withdrew completely and said "I wanted most of all to be a movie usher. That was my life-long ambition and as far as I'm concerned, I've failed." The Byrds also rose to fame with material by Dylan and Seeger. Roger (Jim) McGuinn of the Byrds says:

"I met Dylan before we recorded 'Mr. Tambourine Man.' Just as we were getting together he came out to L.A. for a time and came to one of our rehearsals and we played it!" He came to see us at Ciro's and didn't even recognise some of his own songs. The first recording wasn't bad really. I was scared to death, you know, before I sang 'Mr. Tambourine Man'. That microphone weighed about a hundred pounds and it was solid gold and it belonged to someone else, a big giant octopus company and I almost had a heart attack trying to sing. 'Turn, turn, turn' was different. Pete Seeger wrote that and I used to do it with Judy Collins years before. But I was going with this girl who is now my wife and she said "Do you know 'Turn, turn, turn'?" and I said "Yeah" and started singing it in the back of the bus — we were on tour — and it came out rock and roll and I thought it would be a good single so we recorded it."

continued on page 12

folk album a winner

By courtesy of the DAILY NEWS Durban, reviewed by Owen Coetzer

THE NATAL FOLK FESTIVAL, Durban, 1972: Recorded by David Marks (SAFMA 8-9 stereo) (double album)

THIS album is a winner for two reasons: because it records the contribution made to the South African folk music scene by an outstanding American artist, and because it is a collection of the very best of material from a plethora of top-rate musicians ... a situation unlikely to be repeated for a considerable time.

The American artist was Soupy Carr, whose at times deep voice blasts through, tinged here and there with melancholy, but mostly with forcible, strident reach. She is represented by two of her own numbers — No Child of Mine, where the power, latent in her voice, is given full vent through the backing of John Oakley-Smith; and Twenty-First Century, an arrangement put together in about fifteen minutes, just before the show.

Her contribution is a vital one to this album: it caps an already superb collection.

Adding to it, as well, is Jan Hofmeyer's The Question, on side two ... a superb example of one aspect of folk singing where the voice is all, and the chordwork is a mere background upon which to paint the tapestry of words. Magnificent stuff.

Then there is John Carr with a longish, sensitive Coffee Shop Philosopher, full of sagacity and melancholy pianowork. His America, too, conveys his feelings adequately and he seems to draw upon configurations of modern composers — small touches of Stravinsky, Bartok and perhaps Debussy welded together to form a satisfying whole.

Soupy Carr, John Carr and Jan Hofmeyer. Three top performers and not an unoriginal song among them; certainly not one cover version. So where are the Dylans? The Hardins? The Leonard Cohens? The answer is simple: They're not needed any more. At one time, certainly, they had a point. Now they have a past. The emphasis now is on original material.

The albums, too, show a startling degree of virtuosity: Colin Shamley with an incredible Rasputin, John Oakley-Smith with an unbelievable In Full Flight and Brian Gibson, solid and faultless, with Wings.

The Scott Family appear as one of the highlights of the albums, singing in Gaelic, with

satisfying harmony. (Unaccompanied, as they often sing, although not on this recording, they are fantastic.)

The so-called big band stuff has also been included: The Shinnery add dimension, as do the Richmond Highway Band (organised by John O-S) and later make way for Roy Morris (another of the first-rate solo artists) and John and Geraldine Dennen and Ian Lindsay (as a trio they sing Sister Kate, a John Dennen composition) and Ian Lindsay also covers Gordon Lightfoot's Patriot's Dream definitively. The Kitchen brothers (Syd and Pete) come in with an exquisite Peacock.

The highlights however rest muchly upon the shoulders of Soupy Carr and Jan Hofmeyer.

There are odd little gems ... diamonds and gold if you like among the chordwork, for instance the superlative duet between Soupy and John O-S on My Dear Friend — not voices, mind. Guitars. Acoustic guitars.

I heard the tapes of these albums during January before they were pressed. Not much has been lost in the final product which has appeared almost flawless apart from some surface noise which is most certainly not the fault of the recorder, in this case Dave Marks, but in the quality control of the company which pressed them.

But even so, these albums are on a par — and in some cases, better — with any issued through overseas distributors. Which just goes to show that there is a music form unique and valuable, with artists of incredibly high virtuosity and calibre.

A superb set.

The albums are available through the South African Folk Music Association, and will be on sale at the National Folk Festival at the Blue Fox, Oxford Hotel, this week. Price R10.

Modern American Music contd.

John Sebastian continues:

"Tim Hardin and Fred Neil were really big influences on me. I did my first piece of real playing with him. Tim walked into my small grungy apartment on McDougall Street and said "Hi - I've heard you play and I think you're great and tomorrow you're going to play better than ever because tomorrow you're going to do a record with me". I was a little horrified by that kind of an approach, but he was right, I did. As a result I played on dozens of records before I formed the Loving Spoonful. That was a good scene, mostly because I was doing what I wanted to do - 'Darling be home soon' was a lot of fun to record. We went through a lot of hassles, accidentally erased one lead vocal and generally had a lot of vibrations going on because the song was very important to me and really came from inside."

At the same time, John Sebastian was forming the Loving Spoonful, McGuinn, McGuire, Cass Elliot and others were trekking to the west coast in the hope of making it there. Already they were moving towards more complex and electric ideas and taking Folk music along with them to produce a fascinating blend of acoustic and electric music. Randy Sparks recruited Barry McGuire for his twelve-piece 'New Christy Minstrels' and had him sing lead on 'Green, Green' the group's biggest record. Barry McGuire tells how he found the song:

"I met Dino Valente and heard him singing the song in his night club act and I thought it was very good, so I took it to the Christy's and we rewrote the verses and recorded it and it came out very commercial. After I left the Christy's, I went to Lou Adler and we did a session of P.F. Sloane's songs. The last one of the session was 'Eve of Destruction'. We did it in 30 minutes."

Lou Adler, then head of Dunhill Records says:

"When Phil Sloane came to us he had the worst case of acne I'd ever seen. The moment 'Eve of Destruction' became a hit, his skin cleared up completely. About that time, John Phillips brought the Mamas and Pappas to me and it was the first time I'd recorded such complicated harmonies, but it came out very well. One of the best John Phillips songs was the autobiographic 'Creeque Alley' about how they all made it -"

Back in New York, Simon and Garfunkel's first album was being lost in the rush of new folk albums until a New York disc jockey suggested that Columbia add an electric backing to 'Sounds of Silence' and release it as a single. The company did and the song became a hit. Simon and Garfunkel helped close the gap between folk and rock by using both electric and acoustic backings from then on. Folk and rock were moving together towards the inevitable Woodstock - each influencing and changing the other. Joni Mitchell says:

"Most of the people in rock now are ex folk singers - Mamma Cass, David Crosby, Stephen Stills. They all played the folk circuit and each had other influences as well. Stephen Stills is very into Latin rhythms and it's in his music, David Crosby has a lot of jazz in him. We're all moving from one thing to another and trying to get away from labels.

Joni Mitchell almost sums it up, but perhaps the best and most concise summation was made some 40 years ago when Big Bill Broonzy said:

"I guess all songs is folk songs, leastways I never heard no horse sing them."

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