

NUMBER 1

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Notes & Music

(INCORPORATING "THE FOLKSINGER")

Southern Africa's Music Magazine



Special folk festival issue & programme

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East LONDON FOLK CLUB, P.O. Box 622, E.L.
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This Magazine is printed by: Setter Print and Publishing and published thru' the South African Folk Music Association. All correspondence to NOTES & MUSIC, P.O. Box 11161, Johannesburg, South Africa. The views and comments printed in this Magazine are not necessarily those of the SAFMA.

So.... what about this mag?

We need to have a Music Magazine in the RSA.

Mainly because there are people creating music that should be heard and documented.

We would like this magazine to become a regular issue, but we need the support of those who are willing to listen.

We need to get a lot, to learn a lot, so that you will know.

This edition includes a 'guide' (Programme) of the 1972 annual Folk Festival.

For future Editions we would like to have: Articles, Sketches, Poems, Songs (with

manuscripts), photo's and comments of interest etc.

Printable matter of interest to you, and therefore it may be of interest to us.

Be honest: Don't TRY too hard! !

Send: c/o: NOTES & MUSIC, P.O. Box 11161, Johannesburg, RSA.

From this page forth not withstanding the incorporation of this years Festival programme, you can read and see what we would like to have improved upon.

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the artist

The artist is the creator of beautiful things.

To reveal art and conceal the artist is art's aim.

The critic is he who can translate into another manner or a new material his impression of beautiful things.

The highest, as the lowest, form of criticism is a mode of autobiography.

Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault.

Those who find beautiful things are the cultivated. For these there is hope.

They are the elect to whom beautiful things mean only Beauty.

There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all.

The nineteenth century dislike of

Realism is the rage of Caliban seeing his own face in a glass.

The nineteenth-century dislike of Romanticism is the rage of Caliban not seeing his own face in a glass.

The moral life of man forms part of the subject-matter of the artist, but the morality of art consists in the perfect use of an imperfect medium. No artist desires to prove anything.

Even things that are true can be proved.

No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style.

No artist is ever morbid. The artist can express everything.

Thought and language are to the artist instruments of an art.

Vice and virtue are to the artist materials for an art.

From the point of view of form, the type of all the arts is the art of

the musician. From the point of view of feeling, the actor's craft is the type.

All art is at once surface and symbol.

Those who go beneath the surface do so at their peril.

Those who read the symbol do so at their peril.

It is the spectator, and not life, that art really mirrors.

Diversity of opinion about a work of art shows that the work is new, complex, and vital.

When critics disagree the artist is in accord with himself.

We can forgive a man for making a useful thing as long as he does not admire it. The only excuse for making a useless thing is that one admires it intensely.

All art is quite useless.

OSCAR WILDE.

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Prayer When I Die

Words & Music:
PAUL CLINGMAN
P. 1972 by THIRD EAR MUSIC
(SAMRO)



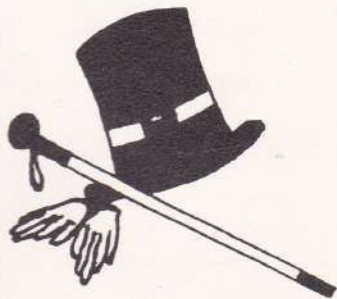
Perhaps the most import aspect of this song, is that it is not entirely despairing. — I am intrigued by the hope that from all the degradation, there might come a time of something greater, — that perhaps even dying might be a worthwhile means of reaching the common end of respect.

PAUL CLINGMAN

Recorded on SAFMA — 7, "FREE PEOPLE'S CONCERT" by Paul Clingman.

If I bring you soft silk all covered with gold,
If I serve at your table until I grow old,
If I take all your words and still keep a straight eye, will you pay me with a prayer when I die?
Pay me with a prayer when I die?
If I help you give birth
And I cradle your head
If I dig your graves
When your fathers are dead
And if I never Laugh
And if I never cry
Will you pay me with a prayer when I die?
Pay me with a prayer when I die.
If I help you sow grain
And I harvest your wheat
If I tread your grapes,
Make your wine with my feet
And if I sing with you
When there's rain in the sky
Will you pay me with a prayer when I die?
Pay me with a Prayer when I die.
If I light up your streets
As bright as the day
If I keep out the night
That might show you the way
And if I keep in my heart
What belongs in my eye
Will you pay me with a prayer when I die?
Pay me with a prayer when I die.
If I help you keep sane
By keeping my voice
If I stand in the way of you making
your choice will you come to me ever and learn
How to cry
Will you learn how to Pray when I die?
Learn how to Pray when I die.

IF I BRING YOU SOFT SILK ALL COVERED WITH GOLD, IF I
SERVE AT YOUR TABLE UNTIL I GROW OLD, IF I TAKE ALL YOUR
WORDS AND STILL KEEP A STRAIGHT EYE WILL YOU PAY ME WITH A
PRAY-ER WHEN I DIE? PAY ME WITH A PRAY-ER WHEN I
DIE?



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Skip to my Lou
Spanish Fandango
Little Margaret
The Lone Green Valley
Run Mountain
Foggy Mountain Breakdown
Johnson Boys
Chilly Winds
Shady Grove
Rabbit, where's your mammy?
Marching through Georgia
Goin' Across the Mountains

Copies of this tape are FREE to SAMFA members. Contact SAFMA for details.

Kalklig op Pretoria

deur THEO COETZEE

In die skemerdonkerte is die gloeiende sigarette skaars sigbaar deur die rookdampe. In die sitkamer van 'n dameskoshuis sit die getuies van die geboorte van kommunisme in Pretoria.

Die stigterslede van die Pretoria Kitaarklub het mekaar in 1965 gevind in 'n gesamentlike liefde vir musiek. Die belangstelling het steeds toegeneem soos wat die klug gegroei het. Die soektog na 'n openbare vertoonkas het ongestadig voortgegaan vir byna twee jaar, waarin die sangers met kitare oor die skouers van kafee na restaurant na hotel gedrentel het.

Die geskikte atmosfeer wat ons so lank ontwyk het, is gevind by die Gorrelpot, 'n finansieel struikelende studenteklub digby die universiteit. Gerugte oor kommunisme het weer die rondtes gedoen en hierdie twyfelagtige maar noodsaaklike publisiteit het die publiek gelok. Die lede van die Pretoria Kitaarklub het die vermaak verskaf en daarin geslaag om die leegte te vul en die sensasie-soekers se blywende aanhang te verkeer.

Na agt maande het ons, tesame met ons, teen hierdie tyd sterk gevolg, na 'n eie perseel verhuis. Die Minstrel Klub het spoedig die middelpunt van belangstelling in Pretoria geword. Oud en jonk het na die sang en vermaak kom luister en die 150 sitplekke was na ses maande net nie meer genoeg nie — mense het op die vloer, op houtkassies, op bakstene en op die verhoog gesit. Baie nuwe



vriende is gemaak en baie mense se lewensuitkyk is aansienlik uitgebrei deurdat Pretorianers met die „buitewêreld“ kennis gemaak het.

Die Minstrel Klub was net so populêr onder die sangers en hulle het van alle dele van die land gekom om te sing. Volksmusiek, in sy wydste sin, is aangebied en die sensitiewe etriese ballades van Brian Bebbington tot die 200 Watt brutale krag van Hawk het die applous van die skares afgedwing.

Die Pretoria Kitaarklub het, met die Minstrel as basis ook 'n nuwe era ingegaan. 'n Affiliaal is met SAFMA aangegaan en die naam is verander na SAFMA-Pretoria. Die lede het saamgespan, hulle nuwe kennis toegepas, en 'n groep van sowat 20 tot 30 deelnemers en baie helpers en belangstellendes het vir opvoerings en konserte gesorg. Die ontvangs waarmee dit begroet is was 'n riem onder die hart. Intieme opvoering by Weskoppies hospitaal gehou en hulle was miskien die bevredigendste van almal.

Na drie baie suksesvolle jare moes die Minstrel Klub voor die vooruitgang van ons moderne samelewing swig, en 'n grys blok woonstelle is op die perseel opgerig.

SAFMA-Pretoria het hiermee ook gesneeu. Hoewel verskeie pogings deur belangstellendes, soos die Nuwe Minstrel Klub, die Pink Pancake, ens. aangewend is, was die era verby en sit ons vandag sonder 'n Minstrel en sonder 'n Kitaarklub. Wie weet miskien duik iets volgende jaar op.

At the Waterfront



WORDS & MUSIC:

Colin Shamley,
P. 1972. 3rd. EAR MUSIC.
S.A.M.R.O.

DEDICATED TO: RON LANGE,
BEN COUSINS, EVE and those who
look for a way.

1) Standing at the waterfront
Head turned towards the sea
Watching for the ships that don't
come in.
And I've sent a hundred letters
And I've sung a thousand songs
And I've been away so many years
That I think I'm coming home.

(Chor.)

There's a sign saying freeway
But that's for the cars
There's a book on the bookshelf
But you won't get far
There's a wise politician
But his out to lunch
There's a priest in the pulpit
But I know what he wants.

2) Standing at the waterfront
Head turned towards the sky
Watching as those silver birds fly by.
But you would have to curse them
Or you would have to try
Each time you see a woman and her
child.

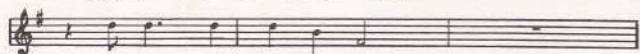
3) Standing at the waterfront
Head turned towards the shore
Thinking, thinking I've been here
before
But the city is full of sickness
And your poets are in goal
But somewhere in the distance I see a
sail

(Chor.)

(REPEAT LAST LINE) 2)



STAND-IN' BY THE WA - TER FRONT



HEAD TURNED TO - WARD THE SEA



WATCH-IN' FOR THE SHIPS THAT DON'T COME IN



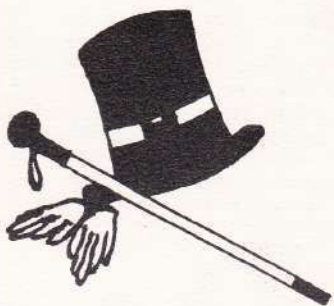
THERE'S A SIGN SAY-IN' FREE-WAY. BUT THAT'S FOR THE



CARS. THERE'S A BOOK ON THE BOOK SHELF BUT YOU



WON'T GET FAR WANTS.



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Hezekiah Jones — a story

There was a man called Hezekiah Jones, once.

He never had much, 'cept a farm and some land. He ate what he raised.

In the cupboard, he kept there in the cupboard what he called, 'for the rainy season'.

'Cause, that's when he'd have something left over, he'd spend it on books. And he'd read his books, that he kept there in the cupboard.

White folks 'round town they said:

"Welllll ... he's harmless enough I s'pose, but the way I look at it, he oughta put down them goddamn books! Reading ain't no good for an uneducated Nigger!"

Reverend Green from the white man's church came around that year, knocking on doors. He knocked on Hezekiah's door:

He says: "Hezekiah!! Do you believe in the Lord?"

Hezekiah says: "Well ... I never seen

de Lord ... I can't says I do.

You can't believe in something ya don't see ..."

The preacher says: "Hezekiah!!

Do you believe in the Church?

Hezekiah says: "Well ... churches are divided aint they? they can't make up their minds, I'm jus' like them, you know, I can't make up mine either."

The reverend says: "Hezekiah!!

Do you believe that if a man is good

The past eight years

FEST SCENES...IN RETROSPECT
BY PETER LE ROUX

This evening I am awake! It's not often this happens but I am awake. So I walk to the cupboard and contemplate its closed doors. My pencil lies in there and I'm seriously thinking of lying about what I'm about to write.

You see, I've been given a task to remember back over years about details I've forgotten existed.

So I'm walking around thinking about what to write when the wife says, "Why don't you start writing?"

"Stop nagging — I'm thinking".

"About time!"

So I try to remember Leon Rabinowitz, Mel and Mel, Keith Blundell, Des Lindberg, Howard Singer, Ben Segal, Clem Tholet, Rocky Rath, Theo, Brian, Rene Frangs, Mike Sears, Val Philips, my wife, and others as we were at Fest times of yesteryear.

I put down my pencil. See, I would like to rub this all out!

Now I'm starting to worry. What if Pam Blundell, Edi Niederlander, Mac, Nick Taylor, Don Roberts, Jill Kirkland and many others don't see their names in print? I know it! They're going to say "Thank God for small mercies!"

The 'phone rings.

"Same to you Mr. Shamley. Pass that on to Mr. David Marks, will you?"

I put the 'phone down and I'm thinking that that was an unfolk thing to say.

In taking you back in a little while now, I'm going to change tense for the sake of sense:—

"Turn on the lights!"

"Hey?"

"Can't you b.... well hear me?"

"Think I'm completely deaf?"

"Yes!"

"Then shouting won't help, will it?"

That was Joe Levine, backstage, on lights, answering Mr. Producer during one of the dress rehearsals for "Folk Fest" sometime in the past. The success of our Folk concerts depends always on close co-operation between singers, committee and itinerant workers, all dedicated to folk music in some way or other. Mothers, fathers, cousins, uncles and bearded so-called "hippies" get roped in for the most tremendous ... oops, wrong word ... stupendous concert of the Folk year.

That's all round action, Man!

Some of you might not, or won't want to, know of S.A.F.M.A.'s

committee, and, seeing them arriving at an audition on a Sunday morning, in their one's and two's, you might decide "who's who's", and nothing more can be offered after this. They come from all walks of life — although this may be hard to believe, as some look like the living dead.

Relaxation is out for these poor souls (not for want of a better word, you understand!) and long faces tell of missed golf and picnic dates.

And so, as so many times before, on that bright and breezy Sunday morning (for others) they filed into the darkness of the establishment called the Chastity Belt, (Remember the Troubadour of old?), to sweat out the auditions.

Some of the eager Johannesburg folk talent had already arrived, while other singers, writers and musicians were yet to saunter in.

Some spoke in hushed whispers.

Others said nothing at all.

Eyes swivelled to the door each time a newcomer arrived.

Time ticked on.

"Pity my guitar's out of tune and I can't get the damn thing in". The singer handed his prized possession to another for the final C note.

"You're flat", he said.

ry by Bob Dylan.

heaven is his last reward?"

Hezekiah says: "I'm good.. I'm good ... I'm as good as Ma' neighbour"

"YOU DON'T BELIEVE IN NOTHING!!" says the white man's preacher.

"Oh yes ... oh yes I do," says Hezekiah.

"I believe, that, a man ... should be ... beholden unto his neighbour. Not for

the reward of heaven, or ... the fear of hell fire."

" ' BUT YOU DON'T UNDERSTAND," says the white man's preacher "there's a lot o'good ways for a man to be wicked! !! " And they hung Hezekiah, as high up as a pigeon.

White folks around, said: "Well ... well, he had it coming. The son-of-a-bitch never had no religion."

ears or so....

"Be quiet", she muttered.

"She's only fifteen", another said.

Laughter. Everything seemed to matter then.

Yes, it was a dark and dismal Sunday. The ghosts of Saturday night still lingered around and about. Some lean and scrawny folksingers were busy looking for tasty scraps under the tables and chairs.

An unknown onlooker lurked here and there in dark, forbidding nooks.

In the dark and dusty room, a note or two flew from there to there (all the notes on the floor had been summarily claimed by the early arrivals). The tables were re-arranged for the occasion ... what occasion??!

The finding of singers for our 8th National Folk Festival!

The idea of a national association for folksingers and their songs had been conceived. Like the birth of the newborn, everyone was amazed at the conception of an Idea among Ideas and the fruit it would bear.

So it has come to pass.

In retrospect, I look back, and being hardly backward in coming forward, look towards the future.

S.A.F.M.A., the South African Folk Music Association, still in its

infancy, has grown into reality.

Reality? - the results of the efforts of the workers. People have dropped in an out of the committee from time to time, but they are all remembered, some time or other, for their "spade-work".

Like ... like ... well, let me think! Ben ... what's his name ... Segal That's it! And Penny Silver, and Robin Whatsit. Ummm ... Rick, Hymie (?) Ronnie, Estelle and Val's Parker pen is missing.

Enough for now. I must consult the directory.

Thumb, thumb, thumb.

Oh yes. Dave and Colin and ... Enough.

We are trying something new with this year's Festival. (That is, we have never ever tried anything like this before!) This year there will be fresh air, workshops, an arts and crafts section, some international choir singing, country dancing, informal discussions and music of the folk that is both traditional and contemporary.

We hope that this sort of Festival will become an annual international event in South Africa. S.A.F.M.A. will then be fulfilling its purpose, and will warrant the many good ideas, concerted planning and hard work that have been put into it in the past.

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1972 Folk

Performers



AHMED MUKHTAR GROUP: A 5 piece Indian Folk Group led by TABLA player Ahmed Mukhtar. They come from Lenasia, and play a form of Traditional 'Country' Folk Music. Others in the group are: BOB HASIM: Tambourine and Manjara; SAYED ALLY: Harmonium; ABDUL HAMID: Dhol-Luk (Village Drum) and AHMED KHAN: Shaker.



BRIAN BEBBINGTON: Has been connected with SAFMA since he settled in the RSA some years ago. He immediately took to research and collect local Folk music and Folklore. He is also South Africa's top LONG-NECK AMERICAN 5-STRING BANJO expert. He Hails from Manchester, England.

CASALOMA BROTHERS: A 5 man 'Gospel Group' from Alexandra Township, Johannesburg. They are: ALTON MADUNA: Vocals; HIGHLAND MOBASO: Guitar and Vocals; DAVID NGCOBO & SYDNEY MOHAMMED: Vocals; and WILLIAM NHLAPHO: Guitar.



CLEM THOLET: The 'Country-Freak'. Clem comes to us from Rhodesia, and is without doubt one of the finest song-writers around. He is also one of SAFMA's 'die-hard' members having taken part in every folk-festival since 1965. His frequent TV appearances in Rhodesia have made him one of the most sort-after entertainers in that country. Clem sings his own.

MEL MILLER: Volumes could be written about South Africa's 'folk' hero, Big Mel, whose quest to find the 'perfect-Enthic' song has had to take a back-seat, while he thrills people with his Stage Antics. Appearing as a 'comic' in HAIR, HAIR, Mel will only be able to make the afternoon and Week-end Concerts. He has made several LP recordings with the now defunct MEL, MEL & JULIAN. (Little Mel's in the USA, Big Julie's with HAWK.) His years in Israel still hasn't prevented him from playing the AUTO-HARP and 6-String left hand Guitar.

CAROLINE BLUNDELL: Is part of the multi-Talented singing BLUNDELL family. Now on her own, and founder member of the DUNBAR STREET FOLK GROUP, Caroline, for the meanwhile, resides in Port Elizabeth. She plays Flute, Guitar and sings both Traditional and Contemporary Folk.



COLIN & MUFF: Colin Shapiro from Johannesburg, and Muff Barends from the UK play a dozen or more traditional musical instruments, and sing a lot of good songs. COLIN was one of the founder members of that never-to-be-forgotten 'JUGLESS JUG BAN'.

COLIN SHAMLEY: Originally from Port Elizabeth, Malawi, Cape Town, Durban, Johannesburg, etc. etc., perhaps the last of the 'wondering' minstrels, Colin has been acclaimed as this country's greatest songwriter. He is an excellent guitarist/entertainer. He has composed, among many, MAD ANNIE, BLOW OUT THE CANDLE, SONG FOR THE CHILDREN OF THE REVOLUTION and the theme music for the film KATRINA.

Festival

CORNELIA: Is still one of the most underrated female vocalists in the country. Although she has had tremendous commercial success, both here and in Germany, her talent for writing and singing the songs she loves, has been completely ignored.



DES & DAWN LINDBERG: Des and Dawn were two of the founder members of SAFMA. Both need little introduction, that's all been taken care of via their countless recordings, radio, and theatre appearances. Des goes back as far as those dark and distant 'CUL-DE-SAC' days. He also started the TROUBADOUR, many years ago, and is a past Chairman of SAFMA. Des & Dawn, a household name in the RSA have also toured Europe as a duo, and 'conquered' Rhodesia.

DON McCORKINDALE: Perhaps better known as a radio personality, dramatic actor and a 'Movie Star' of many roles, than he is one of the music movement. I don't believe any body but the bath taps have heard him sing yet, but his reciting of latter day Folk-Poems' is 'something else.'

DON ROBERTS: SAFMA's expert on Traditional English and Irish Ballads. He plays 4-String Banjo and Guitar. Don was one of the original members of KEITH BLUNDELL'S 'BALLADEERS' of a few years back. Don comes from the UK.



EDI NEDERLANDER: Edi's guitar playing has amazed many people, and with rumours of an LP soon to be recorded she will amaze many more. She also writes her own, and she does some fine traditional blues material. Edi, originally from Hungary lives in Johannesburg and has her own Guitar School. She is a SAFMA recording artist.

GABY LEWIN: A one time farmer, Gaby is back at an Agricultural College in Natal. He writes and sings pretty 'earthy' songs as well. He has recorded for SAFMA, and a song of his to watch-out for is MELODY DIVINE. You've got to hear it to believe it!

GORDON SILVER: Gordon is well known for his ability in getting 'large' singing groups together. The groups never usually have a name, but you'll notice them, because there's usually a lot of them and they sing well, Gordon's the one with the arms.



HERBIE & SPENCE: brothers from Pretoria, Herbie, 17 and Spence 18, have just completed their first LP. for RPM. So good and original is the LP that the company are trying all out for an oversea release. They sing in Afrikaanse and English, and this will be their first appearance at a National Folk Fest.



HUMPHREY: A close harmony group that write and sing their own music. Humphrey have just completed an LP due for release soon. There's only one way to describe them: A perfectly talented professional musical group. They're a 'knock-out'.



JERAM BHANA: A SITAR player of rare honesty and gentleness. Jeram is well-known thru' his music to members of SAFMA, and is the 'perfect' artist. He also plays the TIN WHISTLE, and will be accompanied by a tabla-player.

JON CLEGG: Is a first year Ecology student at Wits, and the most dynamic and energetic South African on the folk scene today. He collects, writes and sings in ZULU only. From 15 years old Jon has been learning to do ZULU dancing. Last year he formed his own 25 man dancing team 'WA MADHLEBE' (Big Ears). Every Sunday he and his team walk miles and miles to Dance at various venues. He sings with SIPHO MCHUNU a singer/songwriter who comes from KwaZulu. SIPHO is an INDUNA in WA MADHLEBE.



JOHN DENNEN: Originally from the US of A, John has done some fine things for the folk in this country. He has been chairman of the Natal Folk Music Association for 2 years. He writes a lot of his own material and plays a very good guitar.

JOHN OAKLEY-SMITH: A new face on the National folk scene, John comes to us from Rhodesia. An excellent finger-style guitarist. John does traditional ballads of his own arrangements. He received tremendous acclaim at the Natal Folk Festival held last July.



JOHN WEDDEPOHL: An RPM recording artist, this will be John's first Festival Appearance.



KEVIN HINDS: An 'Underground' musician if ever there was one. Kevin is a Learner-Official on (in) the Gold Mines in Stilfontein. His first single, a 'beat' up version of his own love song: YOU DON'T HAVE TOO BE LONELY, climbed to number 5 on the LM Hit-Parade. Still 'underground' he's busy on an Album at GALLOS. A One-Man-Band, Kevin plays and sings his own accompanying himself on: Guitar, Kazzoo, Mouth-Harp & Tambourine.

LINDA DAWSON: Daughter of Springbok Radio's 'Mr. Voice', NEVILLE DAWSON, Linda has kept her beautiful voice very much in the Back-ground for many years. It even took BEN SEGAL, SAFMA's greatest talent finder, a few years to convince Linda of her talents. She will be appearing with Flutest SIMON SAK.

LOUIS RIBEIRO: Louis the lead vocalist with SOUTH COUNTRY BAND from way back, has now gone solo. It's hard to tell from the songs he writes that he is only 20 years old, and he started writing a good many years ago. 2 of his numbers, WINNIE and SONG FOR ED have already been recorded. He will also be accompanied by SIMON SAK on Flute. Louis is from Durban.

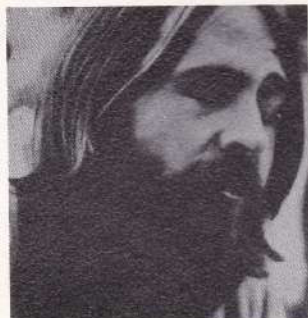


NEIL 'MAC' MacCALLUM: Mac has been with SAFMA, and has sung with various groups for many years. He is a theatre stage manager, and SAFMA's Mr. Harmony. Mac will be appearing on the week-ends with the ELASTIC HEAD BAND.

LEON RABINOWITZ: Has been in every National Folk Fest since '65. From Pretoria, Leon is the only LAWYER we know of who, while practising LAW made a number of LP recordings, and numerous 'Coffee-Bar' Appearances. He's given up the LAW game, but not his singing. He has appeared in NEW YORK at GERDE'S FOLK CITY, THE BITTER END and the GASLIGHT INN. He is one of our most 'widely' travelled Troubadours.



MALOMBO: ABE CINDI and JULIAN BAHULA started the MALOMBO (Music of the Spirit) with PHILIP TABANE (now in the USA—more than 10 years ago. Since PHILIP left the group, they have been joined by a most 'unbelievable' Guitarist, LUCKY RANKU.... They have made several LP Records, and still their 'Original' and 'Earthy' musical sounds go completely unnoticed. Been given the 'label' of an AFRICAN JAZZ group (that's Jazz), they have become a household name to millions of people in Southern Africa. Their home base is MAMELODI, Pretoria.



MIKE DICKMAN: A musicians Musician. MIKE has made two sell-out non-commercial albums with SAFMA, and is without doubt the most respected guitarist in the RSA. His guitar playing has even 'caught' the ears of some well known British and American musicians, and that without the help of any 'pop-chart-busters'. He has a beautiful 'blues' singing style, and writes most of his own material, and arrangements for the most intricate guitar pieces. Mike has only missed one Festival, and that was while playing in England.



MIKE RING: Not much is known about Mike, except that he comes from the UK, busy's himself with Traditional and 'ethnic' Folk songs, and sings and plays them very well indeed. He is now based in RITCHARDS BAY. Mike was one of the organisers of this years very successful Natal Folk Festival.

PAUL CLINGMAN: Is a student at Wits and writes some very 'stirring' music and words. He has recorded for SAFMA with his ex-partner/Guitarist PHIL SMEIDT (Cape Town) known as REALITY CHAPTER. Songs of Pauls that will stick to the pages of South African musical history are: PRAYER WHEN I DIE (Words and Music in this Issue) and his song to JESSE OWENS.



RITCHIE MORRIS. The other half of IAN & RITCHIE. A. Welshman by trade and tradition, he has sung in many countries, including 5 television appearances in the USA. Together with IAN LAWRENCE he has made 3 LP's and has just completed a solo Album of all his own compositions. ZIMBABWE, his first solo single is due for world-wide release early next year. He will be appearing on the week-ends only.

ANDREW TRACEY: After having toured the World for almost 7 years with brother PAUL, in their own 'folk' review, WAIT-A-MINUM',

ANDREW is back with his father, Dr. HUGH TRACEY, at the ILAM (International Library of African Music). He has taken the time off from 'jaunting' thru' Africa and collecting music, to appear with PAUL SIMMONDS in this years Festival. PAUL is a MUSIC student at Wits and an ex-DUNBAR STREET FOLK GROUP member.

PETE LE ROUX: Has been connected with the administration of SAFMA since the beginning. Going as far back as the CUL-DE-SAC days, Pete has made countless recordings, and radio commercials in both English and Afrikaans (Ek Hou van 'n Vrou, wat die Ketel...) His 'BASS' Voice cannot be mistaken anywhere. He sings mainly traditional and 'spicy' Sea-Shanties:



THEO COETZEE: From Pretoria. Founder member of the Pretoria Guitar Club, Theo has been keeping the 'folk' in Pretoria alive for many years, managing DIE GORREL POT, MINSTREL and a whole lot of his own singing.

ROB AITKENHEAD: From NEW ZEALAND, Rob used to play bass and sing for the SOUTH COUNTRY BAND. He is a 'professional musician' in the true sense of the word. He has just had his first solo-single released.

ROCKY RATH: A TASMANIAN that speaks fluent Zulu. Rocky became known thru' his 'bawdy' back-wood AUSTRALIAN ballads. He seems to disappear for months on end, and when found submerges to do a few numbers at whatever Festival SAFMA arranges.

THE SCOTT FAMILY: A family of 3 is what they are. Also from Durban, they perform traditional Scottish Ballads in a very 'unique' and original way.

TONY BIRD: Tony can not be described, labelled or discussed, until he has been seen and heard. He comes from MALAWI, writes and sings ALL his own material, in the most unusual and original way, and will be leaving to record his first LP in London, early next year. Tony has sung up a storm where ever he's appeared in the RSA. He's really into it.

SHINNERY: A traditional country FIDDLE group from Durban. Perhaps the only group of it's kind in the country today. The line up: LAY YESSON: Vocals and Guitar; PAUL SLATTER: Fiddle & Mandolin; MARTIN EDWARDS: 5-string Banjo; VOLKA TOERMER: 5-string Banjo; SHAWN REYNOLDS: Bass. All of SHINNERY sing vocals and/or HARMONIES.

YVONNE RAFF: Another 'voice' who's been around the coffee bars and night-clubs for many years. Yvonne has sung with many groups, and this is her first solo-appearance. She may be accompanied by PETE KNIGHT, ex-AUDICLE guitarist.

DAVID ROSE: Hails from Scotland, and his speciality is singing unaccompanied Scottish Ballads.

ALL THAT JAZZ:

THE JAZZ ACES: A Trad-Jazz group that play 'good-old-time' rag music. There line up reminds one of the United Nations of Musicians. Germany, France, Switzerland, England, Scotland & South Africa. A 6-piece group of 'happy' guys led by KURT PRIEFERT.

THE JAZZ MINISTERS: They have become somewhat of a legend in local Jazz circles. They write and play all their own material. Led by JOHNY MEKOA and VICTOR LISWANE, they have just completed their first LP, with VICTORS' 12 year old daughter, NOMVULA, on Piano. Victors' composition: NOMVULA'S DANCE is as well known to the Africans as TAKE-5 is to the Americans.

ALAN KWELA: STAN GETZ described Alan as one of the finest Jazz guitarist in the world to-day. When Alan gets it together he lives up to that reputation. He will be appearing with a drummer and bassist.

The Following people were invited to take part in the festival, but at the time of going to Press, it could not be established if they would appear or not:

KITCHEN BROTHERS
CLIVE GLOVER
JILL KIRKLAND
MARGO SAGOV
MAUREEN ENGLAND
GES FRANCE
MIKE SEARS
NICK TAYLOR
RAY ROBshaw
SUSIE SKLAIR
DOUGIE BATTERSON
ENGLISH FOLK DANCE SOCIETY
RAY PERKEL
IAN LAWRENCE
LOUIE MEYER

NEW FACES



JANINE JAMES: Born October 19th, 1956. Educated at the Waldorf School, and now at Woodmead. Made her first professional stage debut with sister Lorraine, in 1968 at the Library Theatre in Maureen McAllister's production of "Christmas Cavalcade", and then in "Art Meets Art" at the Adler Fielding Gallery. She composes words and music for her own songs. This will be the first time she has sung in the National Folk Festival.



NOLA KROPMAN: A protegee of EDI NEDERLANDERS', this will be NOLA's first 'big' public appearance.



KATE JONES: 'Discovered' at this years Folk Festival Auditions, Kate plays and sings in an easy 'original' cuntry style.

JOHN & LYNNE LEATCH & JOHN SHAW: John Leatch has been around the folk scene for many years, but this is his latest "No Name Trio", and their first performance.

GRAIL HOUSE, in Rivonia, is the headquarters of the Bryanston Churches Youth Council.

Resident Warden at Grail House is Mr. Dominic Strickland.

Most parents are familiar with the retort: "But there is nothing to do in Bryanston!" Well, this is where "Strickie" steps in. He organises a milk-o-teque in a local hall on Saturday night to which teenagers flock in hundreds. This fills a very necessary need in Bryanston. He also organises film shows at the school holidays which run both three and four terms schools.

Many of these films are shown at Grail House, and it is a familiar sight to see the lounge full to capacity with teenage boys & girls.

Grail House however does have its more serious side. It is 'home' to several boys who actually live at Grail House for one reason or another, and a 'home from home' to many youngsters who feel free to



pop in and discuss any problems with the warden.

Many parents find this useful too, and it has now reached a stage where the warden has to set aside two to three nights each week in order to be available to parents. It really is amazing how many teenager/parent problems seem to be sorted out amicably when an independent go between steps in.

At the moment it is only at Saturday night sessions, and at holiday film shows that the local youth can be together. However the warden hopes to open a coffee bar in one of the outbuildings at Grail House so that meetings can be more regular.

As for plans for the future, well, the sky's the limit. Strickie hopes one day to have a new building with accommodation for those requiring it, a library, games room, coffee bar, etc. All soundproof we hope, so that Strickie can get on with his invaluable counselling.

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The South African Folk Music Ass. in Conjunction with GRAIL HOUSE;
Presents the following programme:

CONCERTS 8 PM EVERY EVENING. Thursday 7th thru' 17th. Chosen from the artists on page 10 to 14.

FRIDAY 8th at 12.00 MIDNIGHT. Film Show: BOB DYLAN, JOAN BAEZ DONOVAN in "DON'T LOOK BACK", and "MONTERAY BOP".

Kindly Donated by STAN DOMP of NORTHERN MUSIC, ORANGE GROVE:

2.00 pm SATURDAY 10th:

FOLK DANCING BY:

DIE SENTRALE RANDSE WYKSOND VIR VOLKSANG EN VOLKSPELE, Leier: Mnr. A. 'Duimpie' Strydom.

NORTHERN JOHANNESBURG CALEDONEON HIGHLAND DANCERS, Led by Mrs. Jameson, and Featuring the SOUTH AFRICAN CHAMPION: DIANNE MCKENZIE and runner-up: KAREN MAXTEAD.

The 51st Scottish COUNTRY DANCING GROUP. Leader: Mrs. Monteith.

Piper: Rony McClean.

YUGOSLAVIAN FOLK DANCING led by Mr. & Mrs. Laric.

Every evening there will be a few minutes of MUSIC MOVIES, about what's happening to the 'Modern' Electric Troubadours. The films kindly donated by RPM record Co., FLYING BURITO BROTHERS etc. include: CAROLE KING' JOAN BAEZ, BILL WITHERS, BILLY PRESTON, THE STRAWBS.

At the time of going to press it could not be ascertained if the SPANISH, GREEK, HUNGARIAN and POLISH dancers would be able to take part.

SUNDAYS: 12.00 Noon Religious 'Folk' and Gospel singing.

2.00 pm MUSIC FOR AFRICA.

SUNDAY 10th 8.00 pm: ALL THAT JAZZ

SUNDAY 17th from 2.00 pm: FREE PEOPLE'S CONCEAT & FINAL HOOT.

(Sunday Performance are free but only holders of either 'Tickets' for the festival or this programme, have been 'invited'.)

MAIN STAGE MANAGER: Garry Beard

LIGHTING: Joe Levine & Kieth Tittley

SOUND: Jurgen Zaringher & David Marks

SAFMA STALL: Estelle Orlin

FRONT OF HOUSE: Lyn Spilkin & Val Le Roux

WORKSHOPS: Brian Bebbington

(& Magazine's Music Manuscripts)

POSTER: Richard Smith

PHOTOGRAPHERS: Tony Campbell & Don Searle

FIELD ORGANISERS: Paul Clingman, Rocky Rath, Yann, Marks

WORKSHOPS:

Mike Dickman

Colin Shamley

Edi Nederlander

Brian Bebbington

Andrew Tracey

Kelly's Musicland

Jerem Bhana

'Stricky' Strikland

Paul Clingman

FESTIVAL ORGANISER:

David Marks

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BRIAN FINCH

ABE CINDI

MIKE SEARS

MIKE DICKMAN

CORNELIA

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