Beyond Memory

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CHAPTER EIGHTEEN
WELCOME MADIBA

On 2 February 1990 when President Frederick Willem de Klerk made the most revolutionary statement of his career, he also inspired composers and producers. He announced in parliament that he would unban the ANC, SACP, PAC, AZAPO and thirty other political organisations, and also release all political prisoners.

The musicians started preparing for the eventuality – the release of 71-year-old Nelson Rolihlahla Mandela. Yes, the release of the symbol of the hopes and aspirations of the downtrodden masses of South Africa. On 11 February 1990 the world leader walked with dignity, pomp and pride, hand in hand with his wife Winnie through the gates of his last post of incarceration – Victor Verster Prison (now Drakenstein Prison). For me that remains the most vivid picture of the triumph of the human spirit over the forces of darkness – more powerful than any sermon I’ve ever heard. In fact, for me it remains the proverbial frozen picture. The song I will always associate with the event is the African Youth Band’s *Ntate Modise*, which was turned into a signature tune by SABC television as we were patiently waiting for “The Return”. Artists never let a moment pass uncaptured, especially a lifetime one.

One individual who dedicated his life to fighting the injustices of the past through poetry is **Mzwakhe Mbili**. No wonder he earned himself the names, “The People’s Poet” from black South Africans and “Die Lang Man” from the state police. Needless to say, his course put him on the state’s “Must Be Watched” list, which landed him in prison cells many times. He says he became a poet by chance more than choice as he was only trying to fill in the gap left open when two of the country’s top poets left. To most people the son of Katali Elijah Mbili and Msuthukazi Rosslyn Mbili came into prominence in August
1989 with his band, The Equals. From there his crusade released album after album shaming his detractors. Some of his powerful songs are: *Change Is Pain, Freedom Is Victory, Africa Sing* and *Izigi*. He was there when Madiba’s release was celebrated, expressing what was going on in the minds of the people and when he was inaugurated as the first black president of South Africa in 1994 he was there with his *Izigi*. Other poets came to the fore like Zolani Mkiva who became Madiba’s praise singer. When Mzwakhe was arrested for things unrelated to music or poetry in 1997, one young protégé of his, S’Khathele Khoza known as “The Village Poet” kept the home fires burning. In 1999 he released his album, *Why?* through Bula Music, produced by that white horse of maskandi music, Bheki Ngcobo. However, the “People’s Poet” was released in 2003 to the joy of millions of his fans and fellow musicians who had staged massive protests during his trial. Mzwakhe’s albums include *Resistance In Defence, Izigi (Footsteps), Umzwakhe Ubonja uJehova, The Voice of Reason, KwaZulu-Natal, Born Free But Always In Chains, Afrika, Mbulism* and *Thunder – Ladum’izulu.*

The fearless leader championed the anti-piracy protests and raids in order to knock some sense into the heads of ignorant consumers and parasites who deal in fake music at the expense of the musicians. In 2007 it was reported in the media that Mzwakhe was disillusioned with the lack of airplay and general support for local music, especially his products. Together with ace-producer Sello Chicco Twala in 2008, as former president Nelson Mandela was celebrating his 90th birthday, they went into the studio to record *Long Walk to Freedom*. The song dedicated to the statesman was part of a ten-track album. Later the spoken word movement in South Africa gave birth to a whole new generation of young poets like Lebo Mashile, Napo Mashiane, Nontsikelelo Mazwai, Maakomele Manaka, Bandile Gumbi and others.

Blondie Makhene’s band **AMAQABANE** celebrated the new South Africa with tracks like *Lomhlaba* and *You Can’t Finish Me*. Despite the threats, intimidations and insults hurled at him, he publicly carried the ANC flag and sang, “What am I doing wrong by supporting my hero?”

Viva Music For New South Africans, a project by various artists released a song titled *The People Want Mandela*. Musicians who participated in the project included Ray Phiri, Jennifer Ferguson, Victor Ntoni, Mzwakhe Mbuli, Nana Motijoane, Yvonne Chaka Chaka, Tsepo Tshola as well as the late Mahlathini and Brenda Fassie.

Another 1990 celebration project was Famous Explorers who released *Welcome Mandela* composed, produced and engineered by Sam Wingate on the Gallo GRC label. Other individuals involved in the project were Star Mabaso, Peter Cohen, Jo Day, Tom Fox, Scorpion Madondo, Russell Taylor, Tigger Reunert, Andrew Bunker, Sam and Dee Wingate as well as Garth and Joy Deacon.

At Dephon Records the Zabalaza project released “Aluta” composed and produced by William Mthethwa and engineered by David Moloele on the
Midnight Beat label dedicated to the late OR Tambo, former president of the African National Congress in exile.

Choice was another 1990 Mob Music project that recorded Free At Last composed by Steve Cooks and Ed Jordan.

Comrades released freedom songs on the album Bazooka (RPM).

Mbongeni Ngema’s Sarafina became an even bigger hit celebrating what it hoped to achieve over the years. One should never lose sight of the role played by theatre and cinema in the struggle for the liberation of South Africa. Mbongeni Ngema, who was inspired by Mbutuzeli Gibson Kente and Athol Fugard, became one of the most successful playwrights to overlap into the music industry. One of the biggest hits in South Africa, S’timela Sase Zola flowed from his never-dry pen and was from his debut recording in the mid-1980s. Some of his albums, which include sound tracks, are: Township Fever (1991), Magic At 4am (1993), The Best Of Mbongeni Ngema (1995), Woza My-Fohloza (1997), Jive Madlovu!!! (2002), Sarafina! (2004) and My Baby (2005). The Best Of Mbongeni Ngema: The Man And His Music was the celebration of his theatre plays: Asinamali, Sarafina, Township Fever and Magic at 4am. The celebration was in the form of a book, a CD and a video cassette. The star from Verulam just keeps on shining! In 2004 as South Africa was celebrating ten years of democracy he released Libuyile (Songs Of Freedom). A very strong believer in freedom of speech, he was embroiled in a “racial controversy” through a song he wrote about the relationship between the Zulus and the Indians in the KwaZulu-Natal Province, but after a visit to Madiba the whole saga was put to rest. In 2005 he hit the country’s theatre stages with House Of Shaka. After discovering young Jumaima Julius who was working on the play Ambi Sistas at the South African State Theatre, he signed her on to his Committed Artists Music and produced her CD, Nikeziwe (2005). The CD of the Kimberley girl gave birth to a musical collaboration of the same name which featured Kampi Moto, David Chinyanga, Jumaima Julius herself and the group Matsitsh’anolwazi.

This trend continued even when Thabo Mbeki became president, as Gibson Kente’s Ezika Kente released Upresident, which included the tracks Thabo Mbeki, We Are The Future and Amazizi. It was composed and produced by that “father of township theatre” and released through his GK Productions.

The star of Sarafina, Leleti Khumalo also released some albums in her name like Leleti and Sarafina. She married Mbongeni in 1992 at the age of 22 but they broke up in 2006. Besides her role as Sarafina, the world respects her for Yesterday, an Academy Award nomination for the Best Foreign Film. The film that became the first Human Rights Film Award winner at the 61st Venice international film festival was a product of Anant Singh’s Videovision Entertainment. Leleti who at the age of 14 was a member of Tu Nokwe’s Durban Dance group, Amajika, also featured in Hotel Rwanda, Cry, The Beloved Country as well as the television series The African Skies. April 2005 saw her appear in the
SABC 1 soapie *Generations* amidst reports of her separation with her husband.

The new freedom of expression also encouraged comedians to release music albums: Shonisani Aubrey Muleya aka Ashifa Shabba – *Live @ Club Arena* (Gallo Records, 2002) featuring hits of the past. The pride of South Africa, the Springbok rugby team, which had just won the world cup, inspired comedian Leon Schuster to release the album *Hie Kommie Bokke* (RPM, 1995). It became so popular that it won the 1996 FNB SAMA’s Best Selling Album category.

The celebratory climate in the country accompanied by President Thabo Mbeki’s national agenda of the African Renaissance inspired some of the most dynamic musicals. Originally called Baobab, the musical *Umoja* was created by Todd Twala and Tembi Nyandeni, while Richard Loring’s *African Footprint* (2000) was nominated for SAMA 7’s Best Producer category. The producers were Ron Brettell and Dave Pollecutt.

But above all this, the most celebrated musician at the time became the teacher who composed a hymn for his choir at Nancefield School, *Enoch Sontonga*. It was in 1897 just before the Anglo-Boer War when this son of the Tembu tribe prayed, “Nkosi Sikelela”. When he passed away on 18 April 1905 he hardly suspected that in 1912 the ANC would take a decision to sing it at the end of its meetings. Neither did he dream of it being a national anthem for other African countries like Zambia, Zimbabwe, Namibia and Tanzania. Well, it went even beyond that and became the new democratic South Africa’s national anthem, *Nkosi Sikelela iAfrika!* In April 2005 the nation celebrated the 100th anniversary of his death and visited his grave at Braamfontein Cemetery.

The celebration of the costly struggle for liberation itself is better served by a CD I bought on my visit to Robben Island in 2000 titled *South African Freedom Songs: Inspiration For Liberation* with narrators Shado Twala and Lucie Page telling the origin of some of the songs. Our tour guide on the island was Ahmed Kathrada whose welcoming words greet visitors already at the V&A Waterfront as they board the boat:

*While we will not forget the brutality of apartheid we will not want Robben Island to be a monument of our hardship and suffering. We would want it to be a triumph of the human spirit against the forces of evil: A triumph of wisdom and largeness of spirit against small minds and pettiness; a triumph of courage and determination over human frailty and weakness.*

– Ahmed Kathrada

The recognition by the new government of the significant contribution to the development of culture and the arts in South Africa is clearly expressed in the street names around the cultural hub of Johannesburg, the Newtown Precinct. After a council decision in 2003 the following streets were renamed:
- Minaar Street to Mahlathini Street
- West Street to Ntemi Piliso Street
- Pim Street to Gwigwi Mrwebi Street
- Wolhuter Street to Margaret Mcingana Street
- Avenue Road to Dolly Rathebe Road
- Bezuidenhout Street to Miriam Makeba Street
- Park Road to Barney Simon Road
- Sydenham Street to Noria Mabasa Street
- Goch Street to Henry Nxumalo Street
- Becker Street to Gerard Sekoto Street

This is not only limited to Johannesburg as other examples include towns like East London where there are streets like Miriam Makeba Crescent and Hugh Masekela Drive.

In 2005 the department of Arts and Culture under Minister Dr Zweledinga Pallo Jordan launched a nation-wide programme through its National Film, Video And Archive to honour South African musical icons decade by decade. The first generation honoured on 25 November 2005 was that of the 1950s. The year of the celebration of women of South Africa, 2006 paid tribute to female artists who recorded in this country. The gala event was scheduled for 23 February 2007. What a celebration! When members of the Manhattan Brothers released an album titled *Inyembezi* through CCP Records in 2006, it was for me the celebration of a musical era. The group was honoured by President Thabo Mbeki on Friday, 21 September 2007 with the Order of Ikhamanga. They shared the glory with erstwhile jazz music band Blue Notes, writers Wally Mongane Serote, Mandla Langa, Henry Segome Ramaila and the late journo, Nathaniel Nat Nakasa. All these at the Union Buildings!

The new culture of freedom and rights inspired some of the most interesting concepts and names. I remember watching SABC 3’s showbiz programme, Noted as Azania Ndoro interviewed a young white band. When asked about the kind of music they played, the answer was “punk-kwela!” And your name is? “Desmond and the Tutus!” It can’t get better than that – vibrant demo-crazy!

On 19 May 2007, nine South African music legends were immortalised with the unveiling of the “Pioneering Spirits Walk of Fame” in Newtown, Johannesburg. They are Miriam Makeba, Kippie Moeketsi, Jonas Gwangwa, Basil Coetzee, Winston Mankunku Ngozi, Isaac Zacks Nkosi, Ntemi Piliso and Chris McGregor.

While Dr Nelson Mandela’s new struggle has involved both local and international musicians in the form of the global 46664 HIV-Aids awareness and fundraising campaign, local musicians have formed the African Musicians Against HIV-Aids (AMAHA) to achieve the same goals on the home front. Later under the leadership of Doc Shebeleza (Victor Bogopane) the kwaito artists
launched Kwaito Nation Against HIV/AIDS. Later as AMAHA’s chairman Doc organised “the mother of all shows”, Ekasi S’vukile Social Responsibility and HIV-Aids National Tour.

The spirit of discovering new talent and awarding excellence did not die within the 1980s but flowed into the new country – the non-racial, non-sexist and democratic South Africa. Soft drink champion, Coca-Cola sponsored yet another Taso Stephanou concept, The Coca-Cola Full Blast Music Show, which was radio-driven. The SABC’s cultural radio stations aired these programmes. I had the honour of presenting the shows on Thobela FM from 1992 to 1996. That was the talent search that gave exposure to stars like Arthur Mafokate who became one of the early leaders in the new music genre of kwaito. In those five years, five compilation CDs were recorded. They featured the ten finalists of each year. The ones that immediately come to mind are:

<table>
<thead>
<tr>
<th>ARTIST/GROUP</th>
<th>TRACK</th>
<th>YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moses Manamela</td>
<td>Sunshine</td>
<td>1992</td>
</tr>
<tr>
<td>Out Of Control</td>
<td>Let’s Dance</td>
<td>1992</td>
</tr>
<tr>
<td>Wanda Xulu</td>
<td>This Is The Way</td>
<td>1993</td>
</tr>
<tr>
<td>Heaven</td>
<td>Holy Spirit</td>
<td>1993</td>
</tr>
<tr>
<td>Twin Prestige</td>
<td>Forever More</td>
<td>1993</td>
</tr>
<tr>
<td>S’Khumbuzo Fassie</td>
<td>Taxi Jam</td>
<td>1994</td>
</tr>
<tr>
<td>Helela</td>
<td>Helela</td>
<td>1994</td>
</tr>
<tr>
<td>Soul Sista</td>
<td>Ni Ya Ku Penda</td>
<td>1995</td>
</tr>
<tr>
<td>Yogan Khandoo</td>
<td>The New South Africa</td>
<td>1995</td>
</tr>
<tr>
<td>Sococha Band</td>
<td>Manpower</td>
<td>1996</td>
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</tbody>
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ASAMI launched the South African Music Awards in 1995. This is the equivalent of the Grammy Awards in America. Ever since that launch they are held annually in April. The event was sponsored by First National Bank in its first years, but later Standard Bank took over, followed by MTN in 2004. The 2004 winners were later celebrated at a free Youth Day concert at Leisure Lake in Midrand to give the broader public an opportunity to enjoy the cultural diversity of South Africa’s music. I had the privilege to serve as a judge in the awards up to 2001. During those years I served in various genre panels both under the Association of the South African Music Industry (ASAMI) and later the Recording Industry of South Africa (RISA) including my very last one, that of Best Producer. One can’t help but marvel at the wealth of musical talent in South Africa. In my final category there were 32 producers judged for their:
- Originality and Creativity
- Musical Interpretation
- Production Excellence
- Overall Sound and Consistency

Erstwhile music star Peter Vee, Chairman of the 1996 SAMA wrote the following about African music in the awards’ booklet:

Without African music, there would be no blues;
Without African music, there would be no soul;
Without African music, there would be no jazz;
Without African music, there would be no rock;
Without African music, there would be no rhythm…

The awards grew and developed to a point where members of the public were empowered to vote for Song Of The Year. Radio stations encouraged listeners to dial an allocated telephone line to vote. The first time that happened the listeners of Thobela FM voted in thousands and the SAMA Committee presented the radio station with a certificate of appreciation. The impact of the awards was also noticed when many predominantly young or new artists achieved either gold or platinum sales between the years 1996 and 1997.

Amongst the Gold achievers were:

<table>
<thead>
<tr>
<th>ARTIST/GROUP</th>
<th>ALBUM/CD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peta Teanet</td>
<td>Double Pashash</td>
</tr>
<tr>
<td>Phuzekhemisi</td>
<td>Impimi</td>
</tr>
<tr>
<td>Amadodana Ase Wesile</td>
<td>Ndikhokhele ‘O Jehova</td>
</tr>
<tr>
<td>Rina Hugo</td>
<td>Rina Se Treffers</td>
</tr>
<tr>
<td>Freddie Gwala</td>
<td>Amadamara 4 Gumba Faya</td>
</tr>
<tr>
<td>Platform One</td>
<td>Sizolala-La</td>
</tr>
<tr>
<td>Danie Botha</td>
<td>El Shaddai</td>
</tr>
<tr>
<td>Steve Hofmeyr</td>
<td>Decade</td>
</tr>
<tr>
<td>Joe Mafela</td>
<td>Shebeleza Fela’s</td>
</tr>
<tr>
<td>Thomas Chauke Na Shinyori Sisters</td>
<td>Shimatsatsa No. 16</td>
</tr>
<tr>
<td>Thebe</td>
<td>Tempy Life</td>
</tr>
<tr>
<td>Brothers Of Peace</td>
<td>Traffic Cop</td>
</tr>
</tbody>
</table>
M’Du                    Ipompe
Skeem                   Waar Was Jy...
Mashamplani             Kunjalo Kunjalo
Jurie Els               Vat-Vat
Dan Moyane              Dan Moyane Sings Shosholoza
Trompies                Ma Hoota
Witness Of God          Jesu Ngobekizela
Amatshitshi Amhlophe    Isisho Sabadala

Some of the platinum achievers were:

<table>
<thead>
<tr>
<th>ARTIST/GROUP</th>
<th>ALBUM/CD</th>
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</thead>
<tbody>
<tr>
<td>IPCC</td>
<td>Mehleng Ya Bofelo</td>
</tr>
<tr>
<td>Soul Brothers</td>
<td>Umshado</td>
</tr>
<tr>
<td>Umlamu Wami</td>
<td>Ukufa</td>
</tr>
<tr>
<td>Arthur Mafokate</td>
<td>Die Peppe Sal Dans</td>
</tr>
<tr>
<td>Abashante</td>
<td>Girls</td>
</tr>
<tr>
<td>Pure Magic</td>
<td>Ikhoni’ Mfuyo</td>
</tr>
<tr>
<td>Peta Teanet</td>
<td>King Of Shangaan Disco</td>
</tr>
<tr>
<td>Tommy Dell</td>
<td>Lag Jou Sopnat</td>
</tr>
<tr>
<td>K-TV Kids</td>
<td>Rainbow Song Collection</td>
</tr>
<tr>
<td>Die Hervormde Partytjie Op Horings</td>
<td>Maak-Haar-Eina En Ander Dans En Lag Treffers</td>
</tr>
<tr>
<td>New School</td>
<td>Hey Pop</td>
</tr>
<tr>
<td>M’Du</td>
<td>Y U 4 Me?</td>
</tr>
<tr>
<td>Vibe Lezinto</td>
<td>Spikiri</td>
</tr>
<tr>
<td>Mashamplani</td>
<td>Hey Kop</td>
</tr>
<tr>
<td>Boom Shaka</td>
<td>It’s Our Game</td>
</tr>
<tr>
<td>Penny Penny</td>
<td>La Phinda I-Shangaane</td>
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</tbody>
</table>

The highest sales of the year went to Rebecca Malope with her gospel smash album, *Uzube Nam*, which achieved multi-platinum status.
These awards made one thing clear: there are undisputed champions of genres like The Soul Brothers, Thomas Chauke and Rebecca Malope.

Later on the electronic media introduced awards and campaigns like the Duku-Duku Awards, Metro FM Music Awards, Gospel Stars, Backstage EMI Superstars Search, Voice Of Choice, Crux Gospel Competition as well as M-Net’s reality show, Idols. Idols’ panel of judges became known for their frank and direct remarks to the contestants. By 2005 the most known of the judges were Gareth Cliff, Mara Louw, Dave Thompson and Randall Abrahams. The 2005 overall winner was former apple packer, Karen Kortje from Grabouw who went on to release her debut album, Forever And A Day (2006).

Coca-Cola continued with its relentless support for local music by launching the Coca-Cola Popstars talent search, which produced stars like Leizl Penniken, Mariechan Luiters and Jacqui Carpede collectively called Jamali. In 2005 Jamali was recognised by Kellog’s Star In U Awards as a favourite kwaito music group at the event held at the Coca-Cola Dome in Northgate, Johannesburg on 15 October. Their album went gold and their second release at the end of September 2005 was titled Yours Fatally. Other products of the talent search were the kwaito ensemble, Ghetto Lingo – Martin Phike, Philemon Moikanye, Sibusiso Ntshangase and Bjorn Blignaut as well as Adilah whose members were Letang Tlome, Refilwe Motha, Itumeleng Kgosana and Hammersdale-born Thembisile Ntaka, who later released her solo album, Khelina. The four girls won SAMA10’s Best Newcomer category for Ses’fikile. In 2006 they dominated the Metro FM Music Awards nomination list and won the best Group category pitted against another nomination dominator, Electromode’s trio Teargas who won Best Hip-Hop, Best Album (K’Shubile K’Bovu) as well as Best Song Of The Year for their hit, Another Chance. In 2008 they followed up with Wafa Wafa.

The national agenda of the African Renaissance was enhanced in music by Benin-born Ernest Coovi Adjovi’s Kora All Africa Music Awards. The awards exposed South Africans to stars and superstars like Koffi Olomide, Kanda Bongoman, Papa Wemba, Awilo Longomba, Ziskakan, Sheikh Lo, Ishmael Lo, Kassav, Cesaria Evora, Khaled, Tshala Muana, Angelique Kidjo, Baaba Maal and the Mensa of Mali, Salif Keita from the Djoliba royal family near the capital, Bamako. They allowed the continent to see and know our kwaito generation as well as our young Jazz musos like Jimmy Dludlu, Ernie Smith and the late Moses Taiwa Molelekwa. The 1997 awards, compèred by Alex Taylor and Basetsana Khumalo (née Makgalemele) presented Dr Nelson Rolihlahla Mandela with a Life Time Achievement Award for his commitment to the liberation of the people of Africa.

The giant whose inauguration I had the honour to broadcast live from the Union Buildings to Thobela FM listeners in 1994 has since received many recognition awards world-wide, and when he turned 86 I could not resist sending his foundation’s website this humble and simple tribute:
THANK YOU TATA
As a child I learned you were a Prisoner
Your Rivonia Trial became a Protest
Later History taught me you were a Prince.
On the island you were Prominent
To millions of Blacks you were a Prophet.
On your release you wished us Prosperity
Reconciliation is what you Preached.
Through the struggle you became President
Your inauguration was Prestigious.
As author your pen is Prolific.
You chose to be a Premier Pensioner
You continue to be our Principal
A globe-trotter who champions Projects.
You make all South Africans Proud
Last year you rushed to Paris
To save humanity from Perish.
Your 46664 campaign is a Platform
To fight the HIV/AIDS Plague.
Arrow, arrow shoot away Prostate
Arrow, please shoot away Ulcer
Arrow, kindly shoot away Cancer.
Mother, Mother, Mother Nature
Father, Father, Father Future
Give him more Coffee
Not yet a Coffin
More wealth
More health.

In appreciation of his leadership qualities, I developed a passion of reading anything I could lay my hands on about or by him including books like *Long Walk To Freedom, Goodbye Bafana, The Miracle Of A Freed Nation, Images of Change* and others. I also enjoyed listening to his speeches from the CD *The Voice Of Nelson Mandela: Extracts From Famous Speeches*. I had the honour of being invited to the launch of *Long Walk To Freedom*’s translations into indigenous languages at a function held in Midrand. The Northern Sotho version was translated by that literary giant with a golden voice, Professor Stephen Maje Serudu, who is also my brother-in-law. Thobela FM broadcast the event live. Perhaps the most significant gesture from the western world to Tata was the unveiling of his statue at Parliament Square in London on 29 August 2007, to stand side by side with those of Winston Churchill and Abraham Lincoln. Yes, he is the greatest leader of our generation!
During the Kora All Africa Music Awards 1997 a fitting tribute was also paid to Fela Anikulapo Kuti, that colourful Nigerian musician cum activist who was once called Ransome. Son of a priest and a social activist, Trinity College of Music graduate, Fela was a saxophonist, keyboardist and guitarist. At the time of his death the king of Afro beat had recorded more than 50 albums and had 27 wives who lived with him in Surulere at his private village, Kalakuta Republic. Born in 1938, Fela died on Saturday, 2 August 1997 and was buried in Lagos, Nigeria. His tribute was read out by his manager Rikki Stein who described him as “that tornado of a man”. In music he is survived by his son, Femi. The climax of the awards evening was the rendition of the song So Why? jointly sung by the late Jabu Khanyile (South Africa), Papa Wemba (DRC), Youssou N’Dour (Senegal), Van Dunem (Angola) as well as Lagos-born Lagbadja aka Bisade Ologunde (Nigeria). The song was part of the International Red Cross anti-war campaign dubbed “Music Goes To War”. Its objective was also to provide help towards the thousands of war victims in Africa. Thaninga Msimango’s SABC 2 did a splendid job of the gala, including its music compilation just after the show. Khaled’s Aicha still rings in my head as the bridge from the event in Sun City back to the SABC’s Auckland Park studios in Johannesburg. Maybe I should commend the national broadcaster for its contribution towards the development of music in this country. Its Radio Broadcast Facilities (RBF) has made it easier for musicians to record quality music in their studios.