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“Because he used to prey on young boys.”

Stephens continued to press Zayn, “And do you know who he used to prey on?”

“I wouldn’t like to mention names, but what I can say is that I know because he, he thought he could do these things to me. And me, I’m first and foremost a person who believes in God, that’s it. Not any particular God, just God, and the second thing is, my father brought me up to be a man who, uhm, [believes] sexuality was between a man and a woman, which is how I was brought up. I do not disagree with anybody else’s lifestyle, that’s their thing but a man like Langford is a dangerous man: he’s racist, a closet Nat, didn’t agree with their policies but enjoyed it, you see. He’s a kind of man that would give his dog a 25kg [piece] of biltong, the best beef biltong in the Free State and then his team, his crew would be eating much less than that and much less quality than that.”

This is a most insightful comment by Zayn, one which speaks to his astute political awareness. Here he touched on exploitation that is not peculiar to the entertainment industry but, under apartheid, meant that people in Langford’s position had absolute power because of the racial dynamic, the leadership dynamic, and the political dynamic.

The interviewer, Jonathan Stevens, who was a top mime artist in the Golden Dixies and who performed with Zayn in the band, also expressed his dismay at encountering the sexual advances by Langford’s wife. Allegedly the boys in Golden Dixies were all on a list and the boys were periodically taken advantage of sexually by either Langford or his wife. This is a serious allegation and one that goes beyond the mere power dynamic at play in the working relationship. It is an abuse of absolute power, in the worst possible way: it becomes a violation on multiple levels that dehumanizes on the one hand while providing opportunity on the other.

Zayn took up the story, “After returning from England, I had to work with him for another two or three years for the sake of re-obtaining a passport again. I had to get back on his show because in South Africa, as you know, if you didn’t know anybody that was white and could speak up for you, then you couldn’t get a passport if you were not white.” This is a damning indictment of the entire apartheid system in one sentence: the very capacity to occupy space by a person of colour



was controlled by a white system, not in the same way that the Group Areas Act did (which was equally soul-destroying but in a different, more subtle way), but by making the hope of escaping the entire system dependent on the gatekeepers of the system. It was a prison warden/prisoner equivalency. Zayn continued: “So, I had my ulterior motives by going on tour and getting a passport and by that time he knew to try and get to me was too late; I was a 23-year old boy, you know. And I had seen and tasted and been with very good people. I got close friends, I love my brothers Jonathan Stevens [the interviewer], Leslie Kleinsmith, Terry Fortune, Vernon Castle, love them all. But I do not make love to them, I make love to my woman; well I have been making love to my wife for the last thirty-three years and if it doesn’t say anything to you, then you need to reassess yourself.” Here Zayn stood by his personal principles as a Muslim husband who was raised in a certain way, in sharp contrast to what he encountered in his association with Langford and the environment in which the abuse was taking place. Yet Zayn later transcended his revulsion and objection to the abuse through an act of enormous generosity of which many people are not aware.

One day, out of the blue, and in a desperate situation, Frank Langford called Zayn. “I would say that he was about to be thrown into the Salvation Army because Mrs Langford had said that he better fuck off out the flat and she was tired of him and that she wanted to spend her hours downstairs in their hotel bar. That is where she was at and she was having a thing with one of the people that used to come to the bar, with his knowledge. So, eventually, he calls me, I was living in Retreat [at the time], ‘Oh son’ ...he calls me son... and [after exchanging pleasantries] says, ‘How are you? I’m not so well, I’m dying.’ He said, ‘I’m dying.’”

Jonathan enquired as to the seriousness of the disease: “Was he terminal?” Zayn continued, “I’m not sure, if you’re terminal, you can’t really be revived by another person, which is what I did for him. He said he was coming down for two weeks before he dies, [and] he wanted to come and see me.” Stephens continued, “Why you?”

“Because no one else wanted to be with him – that’s what I found out later. Everybody knew that I had him at my house as a guest but nobody else wanted him. He tried everyone but in Cape Town, my house, when my father was alive, was his hideout. He could get anything, food, shelter you know. He was safe in my house. I think that my father knew about him.” Zayn’s reference shows his respect for, and fear of, his father because he mentioned earlier in the

interview that his father had raised him in a certain manner regarding men and women and undoubtedly, his father would have known that Langford was the person in charge of his son's fledgling artistic career. Indeed, Zayn confirmed this, "My father knew everything about him, and my father knew that..." Zayn's voice trailed off. "I am one boy that would say my father can send me away [and that] I'd be safe, and nobody can...because I was a little imp. I was a bad boy, you know, when I was younger [but] I didn't allow that, you know. I didn't allow that kind of stuff. When he phoned me and said that he was on his last legs, I said, without consulting my wife, 'Okay, you can come down for two weeks.' Then I went to ask, I said 'Listen here babe, this dude is coming down, he did this and that for me.' Didn't give her the bad stories and the sad stories, just that he was good to me. 'We gonna give him two weeks and then he has to go'. And then, almost two years later, he's still here."

It was an act of astonishing generosity on Zayn's part, given Langford's history, an act that cements Zayn's memory indelibly in the annals of Cape music history, not only for his melodic voice and contribution to the musical landscape of South Africa, but for his humanity, his kindness, his capacity to care even when he did not need to.

Zayn continued, "Two years later, he's still here. He smoked my lounge, my dining room into a yellow nicotine." How did he put up with that? "I thought, when you think a guy was pegging off very shortly, you tend to not mind, you know. And he wanted to drink in my house, and I said 'No, my kids are around, everyone knows this is a Muslim house. It's not a shrine, but you are not gonna do that here, we don't allow that here. You want a drink; you can go drink outside somewhere else.' And after two years, believe it or not, I just got tired. I just said: 'My son gave off his room for you, my son is big now.' I think without him asking me, that I would like him [my son] to have his room back and [that] I'm going to send him back to Durban to his wife. So, he says to me, 'Listen, I would go back...' In the beginning, he paid me R2 500 for almost two years of staying. That's what he gave out on us. Almost R2 500, two years and to me it wasn't payment. Fine, have some food, it's good, you know. Then I sent him off by bus, paid his bus fare, got him a ticket, sent him back to Durban. The last I heard he was living at the Salvation army and to tell you the truth, I don't give a damn what happens to him anymore, because he's just one of those guys that comes into your life."

The story is tragic on many levels, but perhaps the complete inversion of the power dynamic is the most telling, and the most ironic. Once again, Zayn in all his humanness was giving a little love to someone who, from his perspective, may not have deserved it entirely but who received it, nevertheless.

Jonathan probed for more information: “Is he still alive?”

“I am not sure. I don’t really care because he was a terrible man. He knew that he had a thing going that every so-called ‘non-white’ artist wanted, you see, and he exploited it. He was a terrible man. When you are so hungry for the limelight and for work, and for the stage and for somebody to know that, is a dangerous thing...” Here Zayn echoes the vulnerability that lies at the heart of any artist’s desire to be successful and the concomitant risks attached to disclosure because of the oft-times predatory nature of the entertainment industry. To have this dynamic bound up with a political dimension of disenfranchisement on the part of the artist is to make the artist of colour doubly vulnerable to exploitation.

Zayn’s long association with personalities both inside and outside of the music industry, likeable and unsavoury, locally and internationally, prompted him to pen an unfinished (and unpublished) autobiography which I have so far been unable to trace. In this regard, Zayn noted, “I thought too many times things happen and it’s not noted or stated or put into the archives. And I reckon that a person like yourself [referring to interviewer and former fellow Golden Dixies band member, Jonathan Stevens] has an archive on its own. I have enough information to put out a life story. Also, parts of other people’s lives whom I was involved with professionally and otherwise, to document it and to keep it until such time when you can categorize, then it will take a couple of years, but you’ve got the facts. I mean many times there have been so many deaths in show business [that] nobody’s written about.” This is one of the tragic afterlives of apartheid and colonialism in the entertainment industry in South Africa, and more specifically in Cape Town: that musicians by the score die in obscurity, and for the most part, in abject poverty, forgotten to all intents and purposes, except for their grainy images still visible on the colourful dust jackets of the vinyl records that were printed during their heyday, stored somewhere in someone’s backroom.

Zayn continued, “The Davy Klaasens of the world, the Al Hendrickses of the world who played major roles in South African showbiz. Also, a guy Victor Sampson, he was the Johny Mathis of Africa, he was the closest thing to Johny Mathis that I have ever heard, he died a pauper. His daughter Vicky Sampson is now carrying on the legacy and I think she’s learned from his mistake by getting in there and doing it, but one has to document it so that these kinds of pitfalls are avoided immediately. I mean you can read about it; you don’t have to go there. Don’t waste your time, you waste years going there, man. I have to experience it myself; it could kill that experience. Know that there is an experience like that and carry on the positive on the OTHER side, don’t go there. So documenting history, SA history, musical history is a very good thing.”

Vicky Sampson’s father, Victor, was like Zayn, also a member of the Golden City Dixies, a travelling vaudeville group. When Vicky Sampson was six years old, she moved to District 6 with her parents. When she was seven, Sampson’s aunt entered her into a talent contest, which she won. This marked the beginning of her singing career. During her teenage years she belonged to a band named Last Dawn by which stage, at age 16, she had already dropped out of school and was working as a runner for an optometrist during the day, while performing at night as lead singer of Last Dawn at Last Fiesta. In 1983, her aunt entered her into SABC’s *Follow that Star* competition in which she placed 2<sup>nd</sup>, which launched her career more completely resulting in performances with various bands in Swaziland, Botswana, Mafikeng and Johannesburg. The first song “Afrikan dream” on her second multi award-winning album, *Zai*, released in 1994, became a national anthem used as the theme song for the 1996 African Cup of Nations during which she performed at both opening and closing ceremonies. She continues to perform internationally and locally.<sup>xli</sup>

Zayn’s profound recognition of the need for musicians to be included in the archive is nowhere more clearly evident than here, where he articulates so clearly, the pitfalls of failing to learn from the mistakes of others. For Zayn, it was more than just chronicling someone’s life, it was about the collective wisdom that can be of benefit to those who follow. Zayn was cognisant of the need for creating legacy: “Reason being, ... people are sometimes just forgotten, you know, meanwhile you’ve been kind of riding the crest of a wave and the wave is actually a whole bunch of people that have been keeping you there and helping you along, and sharing that thing with you.”

This recognition, by Zayn, of the networks that arose from the artistic, production, managerial, administrative, family, friends (and other networks) that constitute the artist's performative terrain is further proof of his insight into, not only what makes up the support networks, but the need to recognise them, by paying tribute to them. In his case, he desired to do so by writing his autobiography so others would know who played a role in his success. Often rampant ego detracts from an artist's allure and, consequently, it was refreshing to see Zayn's determination to add not only his artistic voice to the archive as a singer but also as a potential scribe.

“So, I reckon, if you give credit where credit is due there are the Sofia Fosters of the world, the Leslie Kleinsmiths, Vernon Castles, Robbie Jansens. Ok, Robbie Jansen has got his thing going...I suppose if you look at this business serious enough because it's a really shit business you know to survive, to survive this business and still be working at a ripe old age is something in this country because opportunities are few and far [between].”

Like Zayn, Sophia Foster's career as one of South Africa's most enduring performance artists with a career that started in the 1960s, with the Golden City Dixies, initially as a dancer but soon blossomed into an accomplished vocalist. Her involvement with the Golden City Dixies started with a neighbour who sewed their costumes, which eventually resulted in an audition at the Luxurama as a dancer, and a gig at the Labia Theatre, which was marred by some spiteful person cutting her costume backstage.

Her first foray into singing for the Dixies was in a duet with Ruwayda Harris doing “Where the boys are.” She did a country-wide tour every year which included a trip to the then Rhodesia. She has also performed with various artists and bands including the Rockets, Richard Jon Smith, Cyril Valentine, Terry Smith and several others. Life on the road was not as glamorous as some people may think. Racial abuse was rife. For example, even though the cops might applaud whilst audience members, when members of the Dixies were walking through the town the next day, they would be referred to by the same cops as the ‘hotnots of the show.’

Sophia drew lots of inspiration from the work of legendary performers such as Shirley Bassey, Sarah Vaughan, Tina Turner and Aretha Franklin. As a versatile performer, she did various genres to satisfy audience demand which always featured the work of Tina Turner. Perhaps Sofia really came into her own when she developed her show called *Hey Sister* which she took to the

Grahamstown Festival, resulting in bookings that lasted for a year. Sophia cannot help but mention Yvonne Cloete who was a powerful presence as a performing artist, always dressed exotically and exquisitely. Sophia drew inspiration from this resulting in her being one of the most exquisitely dressed performers in her shows, sometimes resulting in up to five changes of costume without missing a beat. We see this theme repeat itself with Zayn who also loved wearing extravagant costumes.<sup>xlii</sup>

One of the musicians closest to Zayn was Leslie Kleinsmith, another name synonymous with Cape Flats music. Born in Bishop Lavis, Leslie's family moved to District Six when he was only three months old. He was musically influenced by a cousin, Tashneeqa [Elspeth Davids] with whom he used to hang out and attend performances by the likes of Cyril Valentine, Jerry [Lewis] Hector, Dave Bestman, Al Hendricks, the rather suave Zane Adams, debonair Taliep Petersen, Latiefa Barnes, Deelah, Neisha Abrahams, Jane Londis and Daphne Malgas. He started fooling around on the instruments during the breaks. His big break came in 1967 when Gawa Abrahams who sang for The Ambrosias was looking for a volunteer to assist with a charity show at Silvertree Boys Club up at the Dry Dock in District 6, to raise funds for some association. Leslie sang Timi Yuro's 1961 version of "I'm So Hurt." He had the handkerchief in his pocket, went on one knee, faked a tear and wiped it away, to huge applause.

He performed with many groups but not until he joined The Exotics did he have any kind of permanency performing in predominantly white clubs earning a pittance for performing seven days a week. Leslie was never a struggle singer, being caught up in creating a career in the music industry. During this time his long friendship with Zayn Adam started. They became close friends, visiting each other often. Leslie became one of the many children who frequently visited Zayn's parents' home. One day Zayn asked him to do cabaret with Pacific express at the Sherwood Lounge and despite Leslie's reluctance, he agreed. In so doing, he launched his solo career, going on to perform in many varied capacities with many well-known musicians in Cape Town.

Unlike many of his contemporaries of the 1960s, Leslie never toured with the Golden City Dixies or with the African Follies, but he did tour with Sydney Vellan's, 1977 Rockets roadshow with him and Sophia Foster as the featured artists.<sup>xliii</sup>

Vernon Castle, who recently celebrated five decades in the music industry, was another Zayn contemporary. Vernon recorded his first single “Put your head on my shoulder” in 1978 and has also performed with local and international artists such as Shakatak, The Crusaders, and The Manhattan Transfers among others. He also opened for The Whispers in 2013. He started off in cabaret but says his journey began in church. His first album, “The other side of me” was released in September 2009.

Locally, he has shared the stage with artists as diverse as Sammy Hartman, Robbie Jansen, Winstion Mankunku and of course Pacific Express. He is fondly known as the Al Jarreau of South Africa and recently, with the passing of the legendary Jarreau, Vernon delighted audiences with his tribute to the great musician.<sup>xliv</sup>

Zayn and the late Robbie Jansen performed together in Pacific Express for a while. Two years younger than Zayn, the late Robbie Jansen was one of was one of South Africa’s most celebrated alto-saxophonists, composers, arrangers and flautists, with a career much as Vernon Castle in length, spanning more than five decades. He rose to fame as one of the early members of Pacific Express and also toured overseas with Abdullah Ebrahim. He also had a stint with the acclaimed South African group, Spirits Rejoice. Robbie was also an accomplished singer and composer who performed with Johnny Clegg-led Juluka and the Genuines among others, and together with Abdullah Ebrahim recorded the seminal *Manenberg* album, which featured the iconic Basil ‘Manenberg’ Coetzee. He also played in a role in the anti-apartheid recording, “Sebenza.” As a committed anti-apartheid activist, Robbie was a ubiquitous presence at political gatherings and events in the 1980s. Jansen’s last album, *The Cape Doctor*, was released in 2000. I had the pleasure of meeting the great man at Manenberg Jazz Café in Adderley Street in 1995 where he was a regular attraction.<sup>xlv</sup>

In the interview, Jonathan suggested that these musicians were people who had made it this far and ought to be congratulated for surviving. Zayn was adamant that that is how it should be: “Absolutely, you have to grow, you have to have a reinforced cranium to survive this business, you know.” Here Zayn touched, albeit with humour, on a subject that most decidedly affected musicians of the apartheid era more acutely, precisely because of the constraints of a system that prohibited them from playing at certain venues, and also deprived them of precious airtime on radio, and later television, something which frustrated artist immensely. This invisibilising of the

artist of colour became an enduring theme that these artists had to contend with, in addition to the already, and ever-present, struggle to reach a level of success and recognition that would make pursuing music a viable economic proposition. The annals of history are littered with the tragic stories of artists who never ‘made it’ in the industry, or, who rose briefly to stardom, fortune and fame, only to sink to obscurity and grinding poverty often coupled by ill-health. This is not to say that artists do not also contribute to their own downfalls, either through becoming addicted to drugs, alcohol, poor resource management, or exploitation by producers, and hedonistic lifestyles, which often lead to burn-out and creative fatigue.

Zayn continued, “First, and foremost, you have to survive the business because in our case, in most of our cases, who I have mentioned, we are ‘non-white’ artists, ok. So that’s a problem and on the other side we are not black enough to be recognised in this country as South African artists who also battled and struggled to break these barriers that were put and built in front of us. We had a tough time doing that...” Zayn echoed a sentiment expressed often by people of colour, that is, that they formed part of the Black Consciousness Movement during apartheid and indeed, under the leadership of the United Democratic Front (UDF) sought to foster the notion of a non-racial, post-apartheid society. The current reality, in terms of their lived experience, is sadly, anything but. As Zayn put it, “We were not white enough, not black enough, so the government gives you a little: here you are, that’s for you for being Coloured, and if you just be very careful, because if we take that away from you then you might as well go live [elsewhere]. So those were the choices, the choices were nothing on the one side, or nothing on that [the other] side, or this is what we give you, you can take it. And that is, our artists weren’t in the category of world class for one reason only, because when they go onstage they [are] not thinking about what they must do, they think of tomorrow’s rent, and the next day’s food, and how they are gonna get to the next gig.”

Many people from a privileged background do not comprehend, or cannot comprehend, what it was like to live under apartheid, and how profoundly it affected people’s lives. In this case, the double bind for the artist of colour was not just achieving prominence in his or her artistic endeavours, as all artists must, of necessity do, but contending with the limited opportunities, or lack thereof, to perform, to obtain the very exposure they needed to survive, to achieve a semblance of success so that they could support themselves, and their families. This is not a new



narrative but an enduring one when researching the lives of artists of colour: that the inescapable truth is that they dealt with more than just the challenges of their industry but rather that the very landscape was fraught, politically, and therefore, by extension, economically. Without economic success, the task of continually performing became nigh impossible, which is not to say, that artists did not or could not succeed, but having done so under apartheid can be considered a miracle, and an exception, rather than the rule. Here it is prudent to say that white-owned production companies played a pivotal role in ensuring that their contracted artists of colour gained exposure, both locally, and, in some cases, internationally. This is not to say that it was done as an act of charity: it was entirely commercially-driven and not without incidences of exploitation, because of the inversion of the power dynamic, that is, the artist of colour was almost entirely dependent on the producers' direction, for fear of losing the opportunity to gain much-needed exposure and financial benefit from this symbiotic relationship. Consequently, white producers held enormous sway, and influence, over the musical direction an artist's career would take. One can argue that that is always the case in the music industry, but I would counter that, in the case of the artist of colour under apartheid, there is a loss of agency because of the political straightjacket that prevented them from pursuing their own paths with a greater degree of freedom, both in the choice of their artistic expression and musical direction.

Zayn continued, "We don't get paid enough, they don't get revered enough. They don't get the deserved accolades because there are so many prostitutes in showbiz, managers, agents, directors, all those kind[s] of people with the little things [titles] behind their names. They are the people who stuff us around forever and ever, instead of helping us, they can't take that workload off you, where you can go and say: I'm gonna be performing tonight because it's gonna be great performing tonight, all I have to think about are my songs, and give it over to the auditions. No, you know what you think about: Am I gonna have another gig?" The ever-present need for continued engagement by a manager, agent, club was paramount, without which, and despite how good an artist was, there would be no food on the table, no money for rent, nor the means to even get to the next gig should the opportunity have arisen.

The lament continued, "When am I gonna have another gig; I might as well try and do my very best here, because this will pay the rent, and pay the debt collectors also, so our minds are never at peace when we are working, if we had that peace of mind, we'd be better artist and people will

look at us [thinking]: There is a potential winner. No, we are also potential labourers, and if you get promoted, you are a professional labourer. You never become a total professional; you'll always have that thing you have to go back to, you know?" Zayn was a dispatch clerk in Maitland when he got the call to audition for the Dixies, something he never forgot. "For some of us it has been a little more fortunate, but like I said, you have to grow a thick skin, and that's what they would call being fortunate. You'd be hard-headed, no-nonsense, and believe me, for the attitude you get shot out, for that attitude. For instance, the late Taliep Petersen, he was the epitome of what we [are] talking about, he was, as far as he was concerned, there's no open door, you have to KICK the door open, and keep it open, and when you [are] in that door, make sure that they're not gonna push you through the other side again. Make it known there, you have kicked the door down, because they have overlooked you, they keep on shutting the door in your face, so kick it down so they can see it and look, they saw you, and he [Taliép] became one of our icons in this country with world-class plays and musicals, you know. That is because people used to call him dogmatic, hard-headed, all kinds of things."

Zayn and Taliép Petersen were always associated with each other even though their trajectories in the entertainment industry followed two distinct and very different paths. Despite this, Zayn considered him closer than a brother, his love and respect for Taliép knowing no bounds. Taliép was born in District Six and made his musical debut at the age of six, singing in the traditional Cape Town's New Year Kaapse Klopse street carnival. As a young entertainer, barely in his teens, he toured South Africa and Mozambique with Alfred Herbert's African Jazz and Variety Roadshow and also joined a touring production of Hair in South Africa in 1974. He made the important discovery that show business eclipsed variety shows. The stage took on new meaning as he began to understand the role of acting dancing, choreography as fundamental elements of theatre. He had parts in "Godspell" and "Jesus Christ Superstar" and in 1979 he studied the classical guitar at the Fitznell School of Music in Surrey. In the UK he had the first stirrings of creating a theatrical work that celebrated his roots in District Six.

Together with David Kramer, his erstwhile collaborator, whom he had met in 1975 for the first time, they enjoyed massive success with "District Six, The Musical", which opened at Cape Town's Baxter Theatre in April 1987, at a time of great political tension in the country. Another production, "Kat and the Kings," won an Olivier Award for "Best New Musical" in London

followed by their production, “Spice Drum Beat – Ghoema,” which opened at London's Tricycle Theatre in 2006. They also enjoyed success with “Fairyland”, “Poison”, “Crooners” and “Klop Klop.”

“Kat and the Kings” (1998) to much critical acclaim, became the first Cape Town musical performed on Broadway and in West End, eventually being nominated for the prestigious Tony award in New York. In an interview with *The Guardian*, Kramer said that Taliep re-centered the folk music of Cape Town conferring on it a dignity and a profile that it had not enjoyed before. He went on to say that Taliep had an extraordinary God-given musical talent. His approach was instinctual and when working on choirs and harmonies, he could hear things that were not discernible to others. Petersen also recorded his first Afrikaans solo album. Taliep’s work extended beyond the stage to his work with prisoners who in Taliep’s prison productions, formed part of the popular New Year’s celebrations in Cape Town.<sup>xlvi</sup>

Taliep was single-minded in his pursuit of the vision of what he wanted to create, and Zayn segued into his artistic and creative modus operandi. Often great success comes from such a single-minded obsession, which is often present in the great achievers of this world, regardless of the industry, even though, as Zayn suggested, it also creates the reputation for being ‘arrogant’ or ‘tough’ to work with. Indeed, these are the words that came up for Zayn in relation to Taliep, whom he vehemently defended (Zayn and Taliep were contemporaries, born three years apart but followed different trajectories). “It wasn’t that (arrogance), those were all defences we put up, we go in there and we immediately have our guard up. And say: you can do what you want, you won’t push me through that door again. That was it, that was our protection, that was HIS protection, and that protection was just enough time for them to realise they are making a mistake by ignoring him, you know.” People of colour have always had to prove themselves, have always had to contend with invisibilisation, have always had to contend with being overlooked, have always had to do twice as much to get half the recognition in a world where white privilege and entitlement, particularly under apartheid, were rampant. These are the sentiments that arise from Zayn’s lament, perhaps because of his unique bond with Taliep.

They were very close, one of the few to whom he felt attached: “Taliep was somebody different, because we were both, we are both Capetonians, we are Muslim, which in this business is another thing, because not being white is a problem, not being black is a problem, being

Coloured is a huge problem, being a Muslim Coloured, oh dear God!” This particular stratification, which Zayn so accurately articulates, highlights the unique problems of Coloured identity in all of its iterations in this unique cultural milieu, particularly under apartheid. Zayn did not pull his punches, “Please man, you know what I mean, it’s *mos kak* man, that’s just to explain it to you, that’s not easy at all. Being Muslim guys in this business, and we, all our friends are of mixed race, you know. We’ve got pink, blue, purple and green people as friends, So, we cannot make chalk and cheese, these are musicians, and fortunately...musicians have a different law among themselves. When it comes to the real thing, we can stand behind one another and we can boost each other up, because we know how short of those things we are. So, we try and do them for each other but Taliep for instance, he, our relationship, my relationship with him was that of absolute trust in the business. I trusted him implicitly.”

It was one of the most enduring of friendships and artistic associations in the South African music industry, one that spanned decades, given the similarities in their profiles even though their trajectories took them in different directions, and sadly coming to an end prematurely with Taliep’s passing. “We did many shows together and the trust and respect that existed between the two of us, I wouldn’t say to him: hey, you were great, no. He would see when I speak to him and I would see when he speaks to me that we had an absolute and complete trust for each other in this business because we both survived the business more than 30 years. I’d like to say that in my 30 years of this business, I never, the close to 40 years, that I spent with him in the business, we never had any bad words to say [even though] we were absolute rivals on stage.”

This push-pull friendship and professional rivalry meant that Zayn and Taliep could use each other as yardsticks, as a means of refining their own artistic endeavours and offerings. Zayn continued, “The professional thing never took a back seat. For me it was healthy, for him it was exceptionally healthy because from there he decided, he was a good artist, [a] good performer. I reckon [based on Jonathan Steven’s question to him regarding using each other as a yardstick] that we did it to each other. In a nice way, in the best possible way we could have done it. It was like a rivalry, a built-in rivalry, unspoken. Picked up by the people at large and then its clan against clan, you know, Muslim clans. Luxurama was like the palace of entertainment for the two of us. I think of all the local artists, we did the very best there, financially, musically, personally, professionally. We made the Luxurama go really strong because it was competition.”

As for the talk of professional envy, Zayn handled the accusations with aplomb. “I would like to say that it is to be as his great friend that Taliep was more of a performer than an actual stand-up English vocalist. In the Afrikaans language he was a master of his art, he could really sing the ‘liedjies,’ you know, and he was a good teacher, combined chorus [line] teacher, Nederland lead, co-lead songs. He was into that because his roots were that.”

“Mine as well, coming from the Malay Choir board teams. My uncle was a captain and the boss of the team with a red fez and the beautiful blazers and the voices, but he came from the same cloth, same as his father [who] was in that business. The difference between us [Zayn and Taliep] is that I immediately got to training on English songs because to me that was where the business was.” Zayn expressed an acute sense of the economics involved, practically speaking, in the choice of medium for his voice. “He [Taliep] concentrated on that side knowing that this will always happen. Every year it comes around, it was almost security to him, and he branched out from there. Even to the western type show business, and I was established as an artist quite a while before I was one of those: I don’t give a damn, you can’t keep me out of this, I’m gonna break through here, you know.” Zayn’s small physical stature belied a grittiness that showed itself in the sheer bloody-mindedness he revealed in his determination to succeed.

The Luxurama was built by late Ronnie Quibell in 1963 in order for people in the surrounds, more specifically, Wynberg, to have access to an entertainment venue because there was nothing on offer where people of colour could go en masse. In effect, it was an entertainment venue built by a white man for people of colour during the height of apartheid. The government was of course not happy because international acts performed at the Luxurama attracted people of all races to the venue as well. The late Quibell’s son, Derek recalled that at one stage there a white band with an artist of colour performing and a curtain hung between them during the show. The colour of the artist also determined where people could sit in the audience. For example, white people sat in front and ‘non-white’ people at the back.

International artists such as Percy Sledge, Dusty Springfield and Engelbert Humperdinck performed there, while locally the likes of Connie Francis, Taliep Petersen and Zayn Adam, among others, entertained the crowds. It was at once a theatre, a cinema, and an entertainment venue that attracted international and local stars. Currently, the Luxurama is the subject of a

documentary by filmmaker, Liesl Priem, her husband Nicki and Alistair Izobell, another iconic artist of Cape Town in order to preserve and create a history for future generations. <sup>xlvi</sup>

Zayn continued, “You can send the law, yeah, but not before you’ve heard, and not before you saw us perform; you know as a group, a band, or myself, I just didn’t give in, you know. Taliep realised that his love was in the theatre, realised at a very early age, I think in his early twenties when [the show] Pippin came along and [performances in] places like Maseru and Botswana where these plays were taking place in conference centres. So, he knew from a long time ago that he was into theatre, it was his forte and so he didn’t concentrate that much on being an upfront vocalist.”

Zayn himself, despite choosing his language medium early, had to experiment musically to find the particular type of music he wanted to perform. It was only once he had joined Pacific Express that Zayn realised he needed to expand his repertoire because of the uniqueness of the band and its particular blend of music styles. In particular, Chris Schilder’s penning of “Give a Little Love” is what gave Pacific Express and, more specifically, Zayn, an iconic song that to this day is still Zayn’s signature song. The rights to the song are not without controversy. Apparently, Schilder penned the song with some contribution by Zayn, who made it his own. But when the band’s manager, Paddy-Lee Thorp, Zayn and Chris had a fallout, Zayn registered the song with SAMRO.

Zayn felt that Taliep had great artistic talent and needed to express that talent, and that managing was not his strength: “So, let me assure you of one thing, he could go on any stage in this country and turn the audience upside down, because he just had it in him. This thing of his, you see he was a clean-living boy [who] didn’t smoke, didn’t drink and he didn’t lie. There’s another guy who is almost the same as him, Sammy Hartman, never loses control, and Taliep was one of those kinds of guys, very considerate, down the line. There had to be someone that’s sober and he was the epitome of it. It paid off in the end. Besides dying in the most brutal fashion that I could ever imagine, he has left enough behind for people to chew on for another hundred years. And I think if it comes to doing your job on earth, he certainly had a good go and he has done it. There are lots of people who are there because he made it possible, through the grace of God.”

Zayn expressed heartfelt compassion for Taliep's legacy, and a profound understanding as a contemporary artist, of the unique challenges they both faced, even though their talents took them in different directions. Stevens inquired about the truth to the rumour that Zayn prayed with Taliep before he was murdered, "because he felt that your lives or our lives were short?"

Zayn confirmed the truth, "Yes, oh yes. That was very true; before he left for London he said, I was talking to him about something, renovating around the house, making things sort of comfortable. So; I was talking about it and he said to me: 'You know what, my bru, don't worry about the earth so much, the earthly things, we must give more time to our Creator.' And as I am sitting here; I know exactly what he meant, and that statement he made then. That statement was made two or three days before Taliep went to London [to put up his last show just before December 2006]."

Throughout this part of the interview, it is clear that Zayn was traumatised by the slaying of a brother, a friend, a rival and one of the greatest sons of Cape Town. Zayn's niece, Lameez, was the last person to interview Taliep in London before his tragic return to Cape Town days later. "She had that interview there, his performance with his kid, the fact that I had to meet him on Wednesday, after the incident, the fact that I told him I have a play that I would like to share with him as a third shareholder and he said: 'When I get back. When this thing is launched there [in London], we will sit down and talk about it.' Zayn's voice broke, "I never got to talk to him about it, I never got to talk to him, we spoke a little bit about [it] before we actually agreed to come together and speak about what we gonna do about it. So, the series of events were so much like he knew..."

Although Zayn was reluctant to discuss it, something happened once while Taliep was in London: "I looked after him, and for that, he was very grateful. I took him to the cinema, to Ronnie Scotts, to the jazz, I paid for him. He didn't have much money. And we shared a bed. I had a small flat. I got him a gig and gave him the telephone basically to phone up all the agents. And he came back to Cape Town and he kept writing to me about all these things." Jonathan intimated that there was a time when he [Jonathan Stevens] heard that Zayn was in trouble and that he [Jonathan] wrote to Taliep about it, telling him that their mutual friend [Zayn] was in a spot of bother, and that Jonathan thought Taliep was in the best position to help Zayn. "I still have a copy of the letter on my computer" says Jonathan.

Zayn continued, “The bother I had was a huge spot of bother and I didn’t think that it would work out like that because it was thievery that went on with the bank and the building society. The bother was that during the transition of the building society to a bank, all their bondholders were transferred from the building society to the bank. In that time period, some guys from the building society, and I am going to stick my neck out and say some guys from the bank, but some guys from the building society and their lawyers made a fiddle of about 102 units or more of houses that they wanted to rip from people and steal, and because my house was taken from me, I owed them R7 500. After owing them R15 000 or 16 000, they evicted me from the house, you see.”

An article to this effect was run in a local newspaper with an image of Zayn and his belongings on the pavement. “We had paid R120 000 to straighten out my bond, you see and because [at the time of the transfer from building society to bank] I didn’t come in to sign on the dotted line for the transfers – they did not tell me it was for that. They just whacked the door and said we didn’t pay, meanwhile it was paid in Durban but apparently, Cape Town didn’t have any information on it, but Johannesburg had all the information, that was the building society. So anyway, that happened, and I was nearly put off my track, totally put off my track.” This tragic newspaper image, and article, became a lightning rod for all things pertaining to artists about living (and dying) in poverty. This series of events shattered Zayn and he did not want to see anybody.

Zayn was visibly upset that the newspapers ran an article about this unfortunate incident. It enraged and upset him no end, “I didn’t want to speak, in fact, the night when that happened, I went and played a gig at West End and the newspaper that had gotten hold of, they were the swines, the rubbish, the biggest non-beings on earth. The newspaper and its cronies, the motherfucker, he [the editor-in-chief] he was also on there, you know. And if I think about him now, I don’t even want to curse him, because he was cursed anyway...that stinker. They came to the club that night to come see and see me after their defamation in the newspaper of me, they came to see how far down I am gonna fall that night. I am writing a book<sup>xlviii</sup> about this so I cannot divulge everything to you. They came to West End that night and they saw that I hadn’t crumbled. And the audience, I didn’t know how many of them knew about this [the newspaper article] but the audience, they were like an army of dishevelled fans who could very easily have killed those people there who came to lay me down to rest.”



Jonathan suggested that it was an English thing where the papers would sort of chase an artist who was built up [established]. Zayn concurs, “That’s exactly what it was but let me say this to you, by the same token I was approached with a couple of million bucks to shut my mouth. I’m still shutting my mouth but one of these days that time is up.”

Stephens pushed for more, “So you’re saying you were paid to keep silence?”

“I can accept it, but there are other things happening that were satisfy[ing] me but ... they saw their mistake, they saw the mistake that they had made was bullshit, and the newspaper has a front page story of you, you take the whole front page and if that statement is wrong, they give you a caption in the corner on the fourth page that you can’t even see, a few weeks later, apologising. Of course, I mean that’s journalism, that is journalistic genius and the more they carry on like that, the more we will find wars, difference, prejudice, I mean they live off bad news, you know.”



## Say the last goodbye

Sadly, from the point of view of what Zayn had created with Pacific Express, in 1980, he decided to pursue a solo career under the managerial guidance of Paddy Lee-Thorp whom Zayn had introduced to Pacific Express in the early 1970s. Says Paddy: “We only acted as an agent for Zayn, before Pacific Express, but when Pacific Express involvement came along that’s when I personally moved in the role of manager and then managed the band and obviously Zayn along with it. I got on pretty well with Zayn. We did a bit of business and then he was the guy who brought me on board to come and help out Pacific Express and both to assist them with a bit of promotion, a gig in Manenberg, but also to possibly get them some kind of recording deal and I had some association with the record companies and personal friends there and so managed to hook them up with a record deal and then was able to initially play the role of executive producer for their first album, which really meant making it all happen in the space of, I think, two afternoons.”

The complexities of producing the first album meant the various component parts of production were split across various centres: “We didn’t necessarily, in the case of Pacific Express, give the album production to one producer, as it were. It was a question of different tracks and some of the stuff was done in Cape Town and some of the stuff was done in Johannesburg. And the mixing was done in a different place and that’s how it worked in those days and it still works like that. So, I was the one that had to put it all together, decide which versions of the recordings worked and how it came, you know came onto the album and things like that.” The inner workings of music production are perhaps lost on the general public, but the hard work Paddy put in meant that *Black Fire* would be released to the public sooner rather than later. That first album, *Black Fire* (1976) featured legendary artists, Chris Schilder (piano), Robbie Jansen (saxophone), Paul Abrahams (bass), Issy Ariefdien (guitar), Basil ‘Manenberg’ Coetzee (saxophone), Jack Momphe (drums), and Zayn (vocalist).

Paddy was involved in the production of all three albums but as he mentions, it was not as straightforward as that: “On all three Pacific Express albums I acted as executive producer and was not the final producer ...because actually I was representing the band as a manager. It’s quite hard to wear two different hats, especially in this fairly, highly charged ego-driven

environment. So, it suited me, and the others, in fact, to have producers involved. We brought in to do the actual technical production.”

Paddy was also instrumental in having the album *On Time* (it included the hugely popular “Give a Little Love”) released overseas: “It was also the second album of Pacific Express that managed to reach issue internationally. Zayn didn’t come overseas with us initially, in fact, it was Jack Momphe, Paul Abrahams and Jonathan Butler. We went over to the UK, met with record-people there, went over to France met with record-people there, and managed to get the *On Time* album released internationally. A few years later, it was also issued in Japan and in Nigeria, but Zayn really wasn’t directly involved in the international side at that point, his international activity was really related to his solo career.” Zayn had of course previously pursued an artistic career overseas, prior to Pacific Express days.

Paddy’s involvement with the individual members of Pacific Express marks a peculiar longevity in the ever-changing landscape of music production. “My association with Pacific Express lasted actually till today; we never had a situation where we decided to end our management relationship. We simply stopped doing gigs and the band members went their different ways but our interests in the recordings remained, and, over the years, we’ve been in touch with each other.” This arose as a result of the dissolution of the band with individual band members approaching Paddy to manage their solo careers which included Zayn and Jonathan Butler. “I just carried on my association with them on a business level and then later on a creative level in the studio.”

Zayn’s solo career involved Tallie Malik who produced all of Zayn’s recordings in Cape Town. Tallie and Paddy worked together quite often and Tallie was really the main producer of solo recordings of Zayn according to Paddy. “He also wrote a number of songs, which Zayn subsequently had assumed a certain amount of radio success with. So, he didn’t record internationally.” Paddy elaborates: “What Zayn did though internationally was come over here to promote his recordings and that began with a visit to France and meetings with businesspeople and the music convention, Midem<sup>xlix</sup>. He met the people who were going to promote his record, his first record, which was supposed to be released in Germany and that was called an album *The Voice*. It was compiled from a number of tracks which Tallie had produced.”

Surprisingly, it was in Germany where Zayn had a better reception for his music than the UK. Paddy elaborates: “Zayn and I also went over to the UK similarly to try and promote the release of his recordings, but we didn’t have very much success in the UK. And we didn’t get received very well. I would say the continental market and certainly, Germany was a lot better for him and when he came over to Germany then he did promotion, he went on television and he did some promotional gigs and he got a little attraction in the German market.” This is something that is not peculiar to the music industry. Many artists are better received, or find new, and exciting, markets for their music in other countries. An example (on which I elaborate later insofar as it relates to Pacific Express’ reunion in 2015), is PP Arnold who made Cat Stevens’ “The first cut is the deepest” famous. She initially sang as an Ikette for Tina Turner in the 1960s but soon found her way overseas to the UK where she famously sang with, and dated, the iconic Steve Marriot<sup>1</sup>.

Paddy continues: “What we were doing with Zayn was we were trying to build his solo career and most or all of that really was concentrated in South Africa. What he did internationally was really quite minimal and probably it was more important for South Africa that he had an international profile.” This is reflective of the difficulties artists often face when starting solo careers. Music history is littered with tales of failed solo-careers, post band break-up. For example, to evoke Zayn’s era, Bill Wyman, the bassist of the Rolling Stones<sup>li</sup>, released his solo album, *Monkey Grip*, in 1974, to what critics have called a ‘collective shrug.’ Not that Zayn failed as a solo-artist but without the mystique of the band Pacific Express itself, he had to find ways of capturing international interest, and indeed, ensure that he remained in the awareness of the South African public by continuing to produce music that was relevant and reflective of the musical landscape that increasingly started shifting towards funk, and the multiple genres of Alternative Rock, Post-punk, Gothic Rock and Heavy Metal. The disco era was well and truly over by the mid-1980s and artists such as Madonna and Michael Jackson began to gain prominence, particularly Jackson, with his fusion of disco, funk and soul with all-time best-selling albums such as *Off the Wall* and *Thriller* breaking sales records. It was against this backdrop that Zayn sought relevance as a solo artist.

Zayn released three albums over a period of fifteen years. First was *The Voice* (1988, Mountain Records), with songs such as “You gotta live”, “In the moonlight”, a soulful rendition of “House

of the rising sun”, and the evergreen, “Give a Little Love.” In 1992, he released (also under Mountain Records, Paddy Lee-Thorp’s label), *Love is a Poison* featuring songs such as “How can I forget you”, “Love is a poison” and “One lie leads to another.” Lastly, fifteen years after leaving Pacific Express, and as a 48-year old artist, he released *Soul Spirit* (1995, Mountain Records). This album featured among others, a song perhaps reflective of his own experience as an artist, “Comebacks don’t come easy”, “Caravan of love”, “Leading lady” and “I won’t cry.”

Zayn also started working with Paddy Lee-Thorp in the production of music. “At the same time that Zayn’s solo career...we were trying to promote that, he was also trying to come into the business side, and trying to help us as a guy who knows a good song, and he was helping with the publishing, and he was helping with working with other artists, and we opened up a little demo studio together: Zayn, myself and Marie Anderson; we brought artists in there who wanted to record and had songs to sing and at the same time that he was an artist, he was starting to get into the business side of the music.”

It is not uncommon for musicians to gravitate towards music production but in Zayn’s case, it is also an example of disrupting himself and reinventing himself as a mentor to upcoming artists. Zayn also started appearing on local SABC television shows including Miss South Africa and Miss Namibia extravaganzas, as the artist of choice in addition to performing with symphony orchestras. Paddy elaborates: “Zayn was very good on television and he was a good-looking guy, with a pleasant personality. So, he built up a fairly large fan base, because of appearances on TV. And he started to do these high-profile gigs that the television used to organise and the SABC use to organise. So, you know at Cape Town City Hall, the Johannesburg City Hall, with symphony orchestras and with big bands and things. So, he was an entertainer in the sort of Tony Bennet, Frank Sinatra, big ballad singer [mould]. That was where he was going, and that was what we let him do and that was what he excelled at, and he earned his money doing that. The recordings merely raised his profile, but they were not commercially successful. They merely gave him airplay; they gave him a name for being an artist; getting onto public television. So, his recording activity was there, set up to raise his profile as a live performer.” Zayn always viewed himself as a balladeer, a crooner, and, in his later years, did precisely this by becoming a television artist.

Paddy and Zayn's relationship kept evolving to the point that Zayn was effectively managing himself, only using Paddy's knowledge and expertise in instances where he felt unsure, and in cases where Paddy could assist him in making projects a reality. In addition, the Cultural Boycott affected Zayn differently from other artists in that Zayn's musical repertoire and offerings were not protest music. Paddy explains, "What needs to be factored into this thing what was called the Cultural Boycott. As far as his international inspirations go, Zayn suffered quite badly, because he wasn't really a 'cultural artist' as such. He was a straight commercial ballad singer and he obviously had to fight against this, in my view, a rather stupid system of cultural boycott, and you know, he didn't really like playing politics. He wasn't a guy who would go around and say 'Oh, I am a black artist.' In fact, he felt proud that he could call himself a Coloured artist. He didn't really play the political game pretty well. I don't criticise him for that, because I also think the Cultural Boycott was badly managed."

In May 1989, the African National Congress called for an international cultural boycott that requested artists, sportspersons and academics, among others, not be allowed to travel to South Africa as part of the pressure anti-apartheid activists were seeking to place on the then government to abandon its apartheid policies. Support for the boycott grew with increased media coverage. The great French academic, philosopher and literary scholar, Jean-Paul Sartre also came out in support of the cultural boycott. The United Nations General Assembly also supported the boycott constituted by Resolution 35/206, which stated that [summary]: "The United Nations General Assembly makes the request to all states to prevent all cultural, academic, sporting and other exchanges with South Africa. This is also an appeal to writers, artists, musicians and other personalities to boycott South Africa. It urges all academic and cultural institutions to terminate all links with South Africa."<sup>lii</sup>

The Cultural Boycott together with all other international measures that were taken, were necessary initiatives to pressure the apartheid government into abandoning its heinous policies. Many artists of colour suffered as an unintended consequence of those initiatives, as flawed as they may have seemed in their application. The broader narrative of an unequal society desperately in need of liberation from the draconian laws of its government was paramount, even if it meant the Zayns of this world would suffer as a result.

Paddy highlights some of what he calls Zayn's "under the radar" work: "By under the radar, I mean he didn't get direct credit for it, but many of the ads that you heard on South African radio, Zayn's voice is on there, one way or another. He did a lot of sessions for other artists: he appeared on Tony Schilder's album. He appeared on a number of other projects, he appeared on *Haak Hom, Blokkies* by David Kramer. He sang backups for that and he had a side project with Terry Hemsy called *Plastic Mack*. *Plastic Mack* was short-lived but had a fairly successful rise in the South African charts."

For the years to follow in the 2000s, Zayn kept a low profile but in 2014/5 he planned a reunion concert with Pacific Express, which was eagerly awaited by fans of the band. It was during this time that I had the honour of meeting Zayn during rehearsals at Kaleidoscope, a church and cultural venue run by Glenn Robertson, a local pastor and musician, and founder of the African Musicians Trust. Glenn founded the group Airborne and for a while performed as the Tony Schilder Trio's lead vocalist at the Sherwood Lounge (which became Club Montreal). He also fronts The Glenn Robertson Jazz Band. Glenn also founded the African Musicians Trust with the aim of providing support for musicians, fighting the sad legacy of destitute elderly musicians.

The African Musicians Trust was first initiated in October 2012. Since then its members have been working to establish the trust's Mission, Vision Statement and Board of Trustees. With the foundations finally in place, the trust was launched at Kaleidoscope Café in Cape Town on 20 June 2016. Glenn Robertson was motivated to start the trust because in recent years too many musicians died poor after careers that gave the world iconic music. He told *Music In Africa*: "After having done a couple of funerals for musicians and seeing the devastation on the families financially, I started thinking of a vehicle which could assist the musicians in order for them to be laid to rest with dignity and to assist the families financially. The Trust has been in my heart since 2000." Not only for the older generation, the trust also aims to offer training and other opportunities for younger musicians. "This is where we will approach more mature musicians to impart their skill and knowledge to the younger musicians via workshops, master classes, etc." says Robertson.<sup>liii</sup>

Zayn was planning for the reunion to happen at the 'Tietiesbaai' *Jazz on the Rocks*, an annual weekend music extravaganza that takes place near Paternoster. During this time, I inserted myself into the narrative in the obscurest of fashions. As part of my personal music research in

2013, I discovered that the song, “First cut is the deepest,” written by the great Cat Stevens in 1967, was sold to an artist often associated with Motown,<sup>liv</sup> a singer by the name of PP Arnold who made it famous in the same year with her powerful rendition. It was the year of the famous Summer of Love<sup>lv</sup> in the United States and huge protests against the Vietnamese War. Two years later, in 1969, the Woodstock Festival brought together some of the greatest and most influential musicians and bands of our time.<sup>lvi lvii</sup>

I was intrigued by PP Arnold’s story and her music, and further research led to my locating her contact details. I promptly contacted her and invited her to Cape Town for a series of concerts, without, at the time, knowing how I would realise this dream. Unbeknown to me, the day I contacted PP Arnold coincided with a significant, albeit tragic, day in PP Arnold’s life: the anniversary of her daughter’s death. PP Arnold considered this as a sign.

Her first album, *The First Lady of Immediate* resulted in her soulful rendition of Cat Steven’s classic “The First Cut Is The Deepest” becoming a huge international hit. Her second album *Kafunta* (which became hugely popular in Cape Town) had covers such as “Yesterday,” “God Only Knows” and “Eleanor Rigby.” PP Arnold’s rendition of “Angel Of The Morning” is considered by the cognoscente as being one of the best versions of the popular song. PP Arnold became one of the most recognisable faces in London’s music scene in the late 1960s. (She is currently in 2019, after her tour to Cape Town in 2015, experiencing a resurgence in popularity in the UK, having released her new album *The New Adventures of PP Arnold*. To this day, she and I still remain in contact with each other).<sup>lviii</sup>

Two years elapsed, during which I tried to raise the money to make it possible for her to come to come town. Eventually, through collaborating with various people, including Glenn Robertson, Clive Newman, Brandon Wynne, Siegfried Jegels and other collaborators, we were able to bring PP Arnold to Cape Town but not before Zayn and Pacific Express had agreed to be the opening act at His People N1 where we would host the main concert. PP Arnold’s iconic album *Kafunta*<sup>lix</sup>, I discovered, was hugely popular in South Africa. Its cover had the youthful PP Arnold in colourful headgear like an African queen, and so we used that memorable image as part of our promotional efforts, seeking to invoke the era of the 1970s. Indeed, during the final concert, PP Arnold sang almost all of the songs on the *Kafunta* album, much to the delight of the audience.



While we were having committee meetings upstairs, Zayn and some of the original Pacific Band members began to rehearse downstairs in Kaleidoscope's studio, with the refrains of Zayn's melodic voice drifting up the stairs, and the rhythmic beating of the drum vibrating through the walls. On several occasions, I spoke to Zayn as he and I warmly hugged before or after rehearsals as we had when I met him for the first time. I recorded some of his rehearsals on my phone for posterity.

As part of the promotional efforts for the upcoming reunion concert, Glenn Robertson interviewed Zayn. There was a buzz in the air and people were excited that Zayn and Pacific Express would be playing at PP Arnold's main concert. Pacific Express was also due to perform at Tietiesbaai, Paternoster, as a lead up to the PP Arnold concert and, as fortune would have it, PP Arnold herself, after some collaboration with the organisers of the Tietiesbaai event, formed part of that programme.

Glenn commented: "I believe you are spearheading a reunion of Pacific Express?"

"Yeah, it's been in the making for a long time. I'd say five years ago, I thought about it. Five years ago, the whole band was spread around the world and you need a particular time to get this together. It took another two years to seriously sit down and believe I could actually pull off this move." It took Zayn, therefore, seven years to realise the dream of a reunion concert which means in 2008, he first conceived of the idea, which is almost a decade."

Zayn continued, "And a couple of months, I thought, 'Ok, Jack [Momple] is here, Issy [Ariefdien] is here, Ebrahim Khalil Shihab [formerly Chris Schilder] is here and myself; and the only person that is really gone is Paul [Abrahams], because we were five in the section of Pacific Express. So, Paul is gone, and we thought wherever you look in the world, there are a lot of bands coming together, reunions. It's time we got together again, it was a good time to pull them all together because we are basically senior citizens and the music is still in our systems and I thought it would be a good time to get it all out again, after 35 years [since 1980 when the band broke up]."

Glenn, himself an accomplished musician, reminisced along with Zayn, "And as I have been listening to, I think I sat in on at least four of your rehearsals. You know I could be sitting somewhere and the flute line and the sax line...and I immediately think of [the late] Robbie

Jansen or [the late] Basil ‘Manenberg’ Coetzee, or I know at one stage, Barney Rachabane.<sup>lx</sup> Were Stompie Manyana the big brass section, because Pacific Express was originally a 5-piece band. [The late] Duke Makasi<sup>lxi</sup> was also with Pacific Express at one stage.”

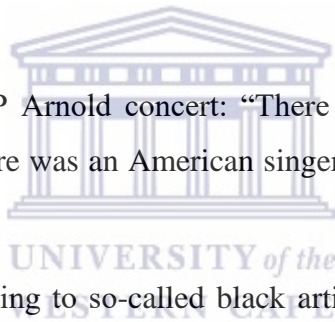
“For a while,” says Zayn, “we had a lot of session musos walking in and out...they were babies when Pacific Express was playing. In 1976 we started making a mark in South Africa as a Rock band. I was a fan first of all but in 1976 the band officially hit the market for real. The other two years [prior] we were playing in driveways, people’s lounges, garages...”

“Victory Road, Wynberg...” continued Glenn.

“That’s right, the farm, and the Westridge Tennis stadium.”

“And it was amazing, it was packed, and they could have had two, three thousand people. It was just an amazing evening”

Glenn segued to the upcoming PP Arnold concert: “There was a Chicago flavour [to Pacific Express] and at the same time, there was an American singer who had moved to the UK, by the name of PP Arnold and she had...”



Zayn interjected: “Kafunta...listening to so-called black artists was the thing. We played their music, we emulated them, their style, everything. We did what they did because we felt that the American style of music was always so advanced and so progressive, so we grasped that, but I clearly remember Kafunta, the influence she had on me and the reason was because she had so many great songs [such as] “Angel in the morning.” Kafunta brought another dimension to female vocals. She was almost something like a Queen Latifah of today. So, to me and the rest of the guys, it’s a great big pleasure to be behind her. I am, we are all looking forward to it because she was a great star.”

Tragically, three weeks before the PP Arnold concert in late February 2015, Zayn Adam, aged 67, passed away at Groote Schuur Hospital due to a heart condition. Tributes poured in worldwide.

On the night of the concert at His People N1, 7 March 2015, I recorded Pacific Express, sans the slight figure of the late Zayn Adam on vocals where we needed him to be, where we wanted him

to be, playing a set that invoked the magic of the past, the magic of a bygone era of music and iconic Cape Flats and South African musicians.

Later, towards the end of the evening, Glenn Robertson took the mike and, as if channelling Zayn himself, sang a rendition of “Give a Little Love” that moved the crowd to tears and applause, a bitter-sweet mixture of sorrow and joy, sorrow at the loss of an iconic musician, joy at hearing an unforgettable song that will forever be associated with Zayn:

Won't you give a little love this time  
Hold me in your loving arms this time  
Oh how I need you here today 'cause yesterday's gone away.



Collage: Zayn Adam (Image -courtesy of the Adam's family)

## Both sides now: Reflections on writing Zayn Adam's biography

'O Muse! / Sing in me, and through me tell the story / Of that man skilled in all the ways of contending, / A wanderer, harried for years on end ....' (Homer's *Odyssey*).

Biography is an attempt to reconstruct a life through various biographic means, ranging from, amongst others, access to (archival) records, documents, interviews, etc. These fragmentary pieces are of necessity not representative of an 'entire' life but constitute some of the component parts which the biographer must use to construct the story of a life. Consequently, the process of biographic writing has an intrinsic, built-in flaw. That is, it is impossible to 'rewrite' a life perfectly. Even the notion of perfection is flawed, precisely because what constitutes a life has no inherent definition, life being composed of both visible, and invisible (psychological and spiritual) dimensions, the latter not being readily accessible or available to interrogation because they reside in a non-physical space unless the subject makes this material available through, for example, writing their thoughts down or disclosing them in conversation (at the time, for example, of an interview). In the case of Zayn Adam, I had to find and explore the tensions inherent in the consonance of his life as a musician and the dissonance created by apartheid, a two-step dance that had its own unique rhythm.

Regarding the tense I used in the narrative, I made two choices: Firstly, that the biography is written in the past tense and the conversation from the interviews is used like dialogue in telling the story rather than following the convention of commenting in the present tense on the interview text. Secondly, I followed the convention of certain South African publishers when dealing with code-switching: words in Afrikaans are italicised and not translated. A few terms are explained in a Glossary instead.

This essay reflects on the journey of (re)constructing a story of that life and creating, like film adaptations of novels do, a nuanced biography that coincides with what perhaps is the biographer's first goal (merely to write about somebody) but which, inevitably, becomes more than just a one-dimensional excavation of personal history. Instead, it evolves, not unlike narrative fiction, into the dynamic weaving together of mini-narratives to create a story-world, replete with protagonist, multiple characters, and a life trajectory replete with triumphs and

tragedies. This balancing act is invoked by the title of this Chapter: Joni Mitchell's 1969 song, "Both Sides Now," more specifically the lyrics: "I've looked at life from both sides now/From win and lose and still somehow/It's life's illusions I recall."

I wanted to write the story of Zayn's life because it mattered to me. I had met him just before his passing but had known of him since I was a teenager, dancing to his music at The Galaxy Night Club in Rylands in the late 1970s. As someone who grew up on the Cape Flats, I knew Zayn's music as part of my cultural memory. Yet writing about his life was not what I had expected. The idea of writing and its execution paralysed me because the idea of a writing project and its execution lie on two opposite ends of a spectrum, divided by the amount of energy and hard work that would be required to bring it into being. And thinking about biography, in my case, resulted in an awkward juxtaposition between the conceptual 'completed' biography that existed in my mind, and the embryonic word-for-word, living, dynamic biography. This created a unique tension that never dissipated. The writing felt like labour, and I laboured writing. Often the writing took directions I had not anticipated. This meant that I had to hold two truths in tension: a vision of the 'completed biography, which existed in my mind and in various diagrams, and the actual, emergent biography, which kept seeking to follow different paths that I had not conceptualised.

Fortunately, I had the voice of my subject, the late Zayn Adam, on YouTube in a 4-hour conversation with a former Golden Dixies member, Jonathan Stevens, now living in the United Kingdom. This recording (2008) provided me with the backbone of the story and the narrative landscape for developing a biography that anchored itself in the dialogue between Zayn and Jonathan Stephens while building the narrative arc and incorporating the characters relevant to the biography. Nevertheless, it still required me to unearth material not readily available in the public domain, for example to do with the connections Zayn was making to various artists, and bands, of his era. As an overarching theme for my writing, I had to decide whether I would focus on Zayn's struggles to be successful as an artist during apartheid, or celebrate his unique brand of music and the musical landscape that informed his choices, or whether I would combine these dimensions since, in his case, both the personal and the political were bound up with each other.

I was faced with the challenge of which material to include, which to exclude, and, more tellingly, which to bring into sharp focus. I found myself challenged by what in film theory, is

known as fidelity, that is, the idea of being faithful to a source. I felt a sharp pang of guilt, for instance, when I decided to leave an aspect of Zayn's life narrative out. This forced me, in those moments, to question my reasons: could I objectively interrogate my own reasons for these lacunae, or were they driven by whimsy? This dance of self-reflection slowed my writing process down but gave me, at best, solid reassurance that I was aware of my process and questioning it, and, at worst, a vague feeling of betraying my subject, even though I felt I had solid, explainable reasons for leaving parts of his life out.

Stephen B. Oates in *Biography as High Adventure* suggests that there are, broadly speaking, three forms of biography. Firstly, the critical biography in which the subject is analysed with "appropriate detachment and scepticism, comparing subject with similar lives in other eras, offering judgments about significance and consequence" (x). Here the writer often uses language rooted in psychoanalysis to explain his character. The second is a scholarly chronicle in which there ensues "a straightforward recitation of facts" (x). These two forms, in particular the former, are seen as a critical discourse in which being objective, detached and sceptical are more important and, therefore, viewed less as a form of art than the third form of biography, which Oates views as an attempt to narrate a life story. The latter is the path I chose as means of biographic representation. Oates suggests that in this form, that is, pure life-writing, "the biographer lets his subject have the whole stage, with just enough historical backdrop for us to understand the subject in proper context" (xi). In reality, as Oates concurs, all biographic forms are an admixture of the three predominant types of life-writing and what distinguishes them from each other is perhaps rooted in the particular approach of the biographer.

As regards autobiography (which raises some of the same dilemmas as biography), Stephen Shapiro asserts in *The Dark Continent of Literature: Autobiography* that:

Like the poet, the autobiographer is a maker. Frequently, the limits of language, the slipperiness of experience, the difficulties of both comprehending and re-creating experience become the subjects of autobiography (422).

This notion of being a "maker", a creator, gives the biographer with a possibly more demanding task than creating pure fiction, where an author has carte blanche within the framework of his or

her genre and fictional universe. This idea of playing God is not lost on Shapiro when he continues,

Bernard Berenson begins his *Sketch for a Self-Portrait* with a display of scepticism that become a convention...with the challenge to do the impossible; recapture time, shape the shapeless, make many one and one multiple, transform an inner image into a picture-mirror for others, make the flesh into words and the words into flesh (422).

In my case, I had no preconceived ideas regarding these three forms of life-writing. I decided to gather as much background information as I could, and, from that point onwards begin to construct the biography with broad timelines in mind. This proved to be frustrating because a life does not necessarily fit neatly into such an artificially imposed delineation. So I decided to allow the form of the biography to arise out of the writing itself, over time. In this regard, Oates suggests that “by telling a story, the pure biographer hopes to engage our hearts as well as our minds”(xii). This is an interesting idea, one which highlights the biographer’s desire to centre the subject in such a way that he or she has a voice so that “readers become active participants in the drama...” (xii). However, the risks of deciding beforehand on what the form should be is that the biographer artificially constructs a particular pre-determined framework, which then, inadvertently may deprive the biography of a dynamic flow, constricting it instead by forcing it to conform to the envisaged form. This is perhaps the challenge all writers face in various genres and one that the writer has to be sensitive to in the dance between form and content. In *The Death of the Moth, and other essays*, Virginia Woolf asserts, in the chapter, appropriately titled “The Art of Biography”, “...by sifting the little from the big, and shaping the whole so that we perceive the outline, the biographer does more to stimulate the imagination than any poet or novelist save the very greatest” (IV). The biographer has to work with an imperfect admixture comprising fact, fiction and imagination, and craft a compelling tale that hopefully, does ‘justice’ to the subject of the biography.

In this regard, Pierre Bourdieu, in *The Practice of Reflexive Sociology*, laments the limitations imposed by too rigorous a methodology, asserting that: “Indeed, the most ‘empirical’ technical choices cannot be disentangled from the most ‘theoretical choices’ in the construction of the object” (225). To achieve such a lofty goal, meant that as a writer I had to understand the

tensions between facts about my subject's life (as observable) and the framework of the biography. Bourdieu's suggestion is that these two elements of research are not mutually exclusive. Yet, he goes farther,

But first, the construction of an object is not something that is effected once for all, with one stroke, through a sort of theoretical inaugural act. The program of observation is not something you draw up in advance. It is rather a protracted and exacting task that is accomplished little by little, through a whole series of small rectifications and amendments inspired by what is called *le métier*, the know-how that is by the set of principles that orients choices at once minute and decisive (226,7).

What this "program of observation" meant for me was that I had to listen and relisten to the YouTube material, paying close attention to the nuances in voice and language, so that I could extract the essence, the meaning, of what Zayn was saying beyond the mere sharing of information. Biography is always a construction, with the object under contemplation (in Bourdieu's terms) being the biography itself, and the process of crafting it. Bourdieu is highlighting here the pitfalls of imposing too rigid a template in the "construction of the object." Initially, this is precisely what I did, in developing too rigid a framework, which systematically fell apart as it gave way to the "rectifications" that (as he describes it), derive from an overarching set of principles as opposed to a rigid set of doctrines, something he calls a "fetishism of concepts" (ibid.). Here Bourdieu is drawing a distinction between what he calls "scientific *rigidity*" versus "scientific *rigor*" (227).

Aside from conceptual challenges, one of the first practical obstacles I faced was the reluctance of my subject's daughter, Wendy Adams, to be interviewed. Further enquiry revealed that she was antagonistic towards journalistic types because of how, she felt, her father had been misrepresented in the newspaper at the time, specifically regarding an incident involving the potential loss of his house. It took several weeks of reassurances for her eventually to warm up to me. Inevitably, I felt stymied by this resistance at my first attempts to make a biographic enquiry, which gave me the sense that I was navigating psychological terrain and mediating multiple interests. Eventually, Zayn's daughter provided me with another avenue of enquiry, namely that of her (younger) stepbrother, Danyaal Adams. While she herself did not give me any



information, I had the impression that in her capacity as a gatekeeper of sorts (she was the eldest of the clan) I had received the necessary, though unarticulated approval to make enquiry. I promptly set up an interview with Danyaal, in 2018, and managed to transcribe two hours' worth of interview, which also yielded several newspaper images of the late Zayn Adam.

More crucial for my research was the four hours' worth of transcribed material which arose from the series of interviews conducted by Jonathan Stevens. This material, much like Donald Clarke's discovery of a complete set of admission documents by Billie Holiday (*Billie Holiday: Wishing on the Moon*), formed the backbone of the biography as recorded speech, covering a wide range of matters related to Zayn's career. As he described it, Jonathan's goal was to create a YouTube archive consisting of interviews with various musicians with whom he had had the good fortune to perform on stage. This invaluable material gave me access to my artist's voice answering questions directly related to his career, his struggles as an artist, and his evolution as an artist during apartheid. What this allowed me to do as well, was to transcribe the audio-visual material which now exists as another archival source, in addition to the biography. This highlighted for me the performative aspects of the archive which can be reanimated, as I have done, through two textual components, namely, the word for word transcription and the biographic narrative that is built around it. I also had to consider the existential nature of an artist's legacy usually prompted by questions of relevance. For example, in *Being Elvis: A Lonely Life* by Ray Connolly, Elvis asked his manager, Colonel Parker, "How are people going to remember me when I'm gone?" Elvis need not have worried since "he was more respected in death than he ever was in his lifetime" (316). By contrast, Zayn decided to write an autobiography which I have not yet located. Writing his story, one can argue, was Zayn's desire to tell his story. The YouTube material contain much of the material he wished to disclose. Thankfully, in this biography, Zayn finds a voice and a legacy that, together with his music, will continue to celebrate his life.

Initially, I thought my task would be fairly straightforward, but the references Zayn kept making to various artists of his era, and other early musical influences, presented me with an acute dilemma. My plan was to rely predominantly on the material that related to Zayn and only tangentially reference other artists. But this became a near impossible task. The purpose of the biography was to add a written text to the music archive of the Western Cape, an archive that, in

reality, was non-existent, apart from a few snippets scattered across the internet in hard-to-find locations, and often not updated. Increasingly, as I focused on Zayn's story, these peripheral voices clamoured for attention, and I had to find a way of introducing their parallel narratives into the biography without drowning out the voice of my subject. It proved to be a tightrope I had to walk throughout the duration of the writing, navigating between my artist's voice and that of his peers. It was landscape I had to mediate that comprised multiple voices that were all relevant in one form or another to the writing of the biography.

The biography thus became a type of music ethnography with the main text acting as the anchor and the endnotes, an essential counterpart, an attempt to fill in the contextual spaces that made up the landscape of my subject's life. In this sense, writing the endnotes which initially started as footnotes, became an act of reclaiming missing histories, an attempt to reconstitute and reconstruct the musical landscape so that the silent voices were heard, recorded and made part of the archive in another form, more readily accessible to the broader public in their biographic incarnation. Notes of this kind are of course inadequate to satisfy the need to produce a more complete narrative of the musicians and personalities that made up the vast tapestry of the Cape and broader South African musical landscape. Still, my aim by including several of the endnotes instead in rewritten form in the main body of the narrative arose from how crucial I considered them to the entire biography since they form an important inter-textual conversation with the main biographic narrative: a palimpsest whose narrative finds its echo in the story that references it. Here the work of Larry Brooks in *Story Physics* helped me understand the dynamic interaction between characters in a narrative and how to connect the principal character's narrative arc to the story's conceptual framework.

Conversely, had this biography shone the spotlight on, for example, a contemporary artist such as Sophia Foster, Zayn Adam would have appeared in an important series of endnotes, still part of the broader narrative but in a different form. The metaphor of 'making music' in a band comes to mind: multiple instruments all contribute to the symphonic magic that ensues from the collective, and simultaneous, playing of the instruments coupled with the singing by the vocalist(s) all rendering a unique 'sound' that is greater than the sum of its parts. What others might consider as marginal characters in a novel are here, in this biography, ever so briefly centred, moving from the periphery of obscurity to a brief moment on stage in which their

relationship with the subject directly, or indirectly, or even as a contextual reference point, is highlighted.

As long ago as 1851, Thomas Carlyle, in *The life of John Sterling*, described something similar:

scattered fragments gathered from the general waste of forgotten ephemera ... not pretending to have achieved greatness, only disclosing mournfully to the more observant, that a promise of greatness was there...A life which cannot challenge the world's attention; yet which does modestly solicit it; and perhaps on clear study will be found to reward it (6).

Here then, we have the irony of 'marginal' characters on stage who seemingly, as Carlyle intimates "cannot challenge the world's attention" (6) but whose presence and participation is the perfect foil for the main character. In other words, there can be no Pacific Express in the mid- to late 1970s without Zayn. There can, in a sense, be no Zayn without "Give a Little Love", the soulful ballad Chris Schilder wrote with Zayn contributing. There can be no "Give a Little Love" without Chris Schilder. In a band, the vocalist may be *centrum scaena*, but the rest of the band members are integral to the band's musical repertoire. Consequently, while these band members may, as Robbie Jansen did, move on beyond their obscure beginnings (in his case, to Spirits Rejoice), they are no less relevant to the musical landscape of the time than the central subject even though, as Carlyle asserts, they are "not pretending to have achieved greatness" (6) in relation to the central story. These seemingly marginal 'characters,' musicians in my case, enjoy hardly any literary representation, other than obituaries in online repositories or, on occasion, lengthier dedications to their musical careers on non-mainstream sites. While the internet is an acceptable medium as an archive it is not print media which has the distinct advantage of being located in libraries and other archival repositories, and represents a hard copy, something tangible, which someone can obtain as a keepsake, residing alongside other book collections.

My difficulty in bringing certain artists who were Zayn's peers into the narrative in this way was that I could find little information anywhere. For example, Gobi Martin who took part in, and won a competition at the Luxurama in 1965 (when Zayn was 18 years old and Gobi, 26) has a solitary paragraph containing some information about his career. Nevertheless, Gobi, who is now 80 years old, is in the process of making a documentary related to his career and has an active

blog that chronicles his current musical activities. Researching Zayn’s international music influences, by contrast, rendered a rich and layered kaleidoscopic panorama of information that often overwhelmed me. Here I was presented with the opposite problem: which source yielded the information I would find most relevant? Even a quick search for Tom Jones produced thousands of pages of information, but very few that dealt with mismanagement and exploitation by his manager, a topic I touched on in the biography. A trend began to emerge: there was little information to glean online in respect of local artists of colour unless they were, at the time, covered by mainstream media, and would therefore, appear as part of an archive linked to said media. In addition, the information I did find was often on sites built decades ago and seemingly no longer updated.

Enquiry did not always yield immediate results. I was occasionally sent on wild goose chases: I was told, “Talk to this person,” only later to discover there was no such person, or they knew very little of said subject. Yet some of the people who worked directly with my subject, for example, Zayn’s manager, Paddy Lee-Thorp, proved to be a valuable source of information, often filling in the gaps where my information was only partially (re)constructed. His vivid recollection of seemingly insignificant details, reminded me of perhaps the goal of all biographical writing, that is, to render the details vividly in such a way that is unmistakably representative of the biographic subject’s life.

In all this, I sought to find the connections between Zayn and the artists of his time, the musical influences, the musical and political landscape such that I could create a rich tapestry which would render the work as a historical tribute that celebrates artists of Cape Town, and South Africa. For example, I was astonished to discover the story of Ephraim ‘Cups ’n Saucer’ Nkanuka, an influential saxophonist born in Kensington in the 30s, who performed in Langa and tutored many up-and-coming musicians. Similarly, uncovering information about the forerunner to the popular Cape Town International Jazz Festival, that is, the 1962 Cold Castle National Jazz Festival delighted me as I continued to build the contextual framework for the biography.

In relation to the referential aspects of the way biography raises the debates around the fictionalisation of a life, I was drawn to further writing on autobiography. For example, in his essay “*Autobiographical self and the genre of autobiography in hermeneutic theory*”, Vanja Savić contemplates the distinctions between referentiality and fictionality. As he puts it:

We need a better understanding of distinction between referential and fictional narration, between referentiality and fictionality as such, and about the nature of literary genres in order to explain the impression of indistinctness between referential and fictional narration (169).

Savić disaggregates the three elements of autobiography into the problems of *auto/bios/graphy* as three distinct elements that generate their own challenges which, according to him, fall within the academic ambits of narratology (which defends referentiality) and post-modernism and hermeneutics which view biography as a type of fiction. This “impression of indistinctness between referentiality and fiction” (ibid.) which he asserts exists within the domain of biography is what makes the task of navigating these two distinct aspects problematic when they are viewed as two separate narrative elements when, in fact, they function as two contributing elements within the framework of the biographic universe, not in competition with each other, but as two counterbalancing narrative dynamics, each contributing to the biographic design in different ways, and acting in symphonic harmony. Consequently, I had to accept this tension, as a necessary aspect of my writing, in order to free myself to craft a narrative landscape in which Zayn was the principal lens through which I viewed his lived experience, as opposed to more peripheral voices, much like the filmmaker renders a filmic representation of a novel by choosing a specific way of rendering a text visually.

As regards the genre of autobiography, M. Coetzee argues in a public lecture, *Truth in Autobiography* (3 October 1984) that autobiography is written within the framework of a pact:

That story is written within the limits of a pact, the pact of autobiography, one of the many pacts negotiated over the years between writers and readers (and always open to negotiation) for each of the genres or sub-genres, pacts which cover, among other things, what demands may be made of each genre, and what may not, what questions may be asked and what may not, what one may see and what one must be blind to (5).

Coetzee here articulates precisely the dilemma also of the biographer who, seemingly, is one step removed from the autobiographer who must self-interrogate and self-rationalise, in his or her quest for the ‘truth’ of his or her life. The biographer must filter his or her interrogation through

an additional lens, one which necessitates scrutiny of the information obtained either directly from a biographic subject or from secondary sources. I, for example, had to ask myself: If the autobiographer is blind to certain elements within him or herself, what am I blind to, as the biographer? My subject had placed four hours of material online, in which he was engaged in conversation. So in working with this material, as biographer, I was (in this instance) interrogating an interrogation. I could not, of course, insert myself into the interview between Jonathan Stevens and Zayn Adam to clarify certain aspects of the information. The interview they conducted was a closed loop, a system of exchange that had by its very nature, circumscribed a circle around the pair. It was as if they were on stage having a conversation and I was merely a member of the audience. In this instance, therefore, Coetzee's contemplated 'pact' involves two dimensions, namely, the degree of disclosure between my subject and his interviewer, and my own interrogation of that interview.

At the same time, the interview was a marvellous resource. Even though my subject was deceased, I had access to a 'living' online archive which provided me with sufficient information to craft a biographic thesis based largely on that information. Indeed, Zayn himself had already started writing an autobiography derived (we believe) from the online interview with Jonathan Stevens. In my project, therefore, the three dimensions of biographic material that intersected were the author's own (missing) autobiography, a lengthy online interview, and my own interrogation of that material and interviews with others. Together, these comprised the biographic universe, each falling within the ambit of another question posed by Coetzee in his lecture:

Truth may be the heart of autobiography but that is not to say that truth is at the heart of autobiography. There are truths it may cost too much to tell, not because they lie too close to the autobiographer's heart but because they lie too close to his art. One such truth would be the answer to the question: What is the place of truth in autobiography? (5).

How does the writer answer this question? In my case, how could I know, definitively, that what seemingly was an important source of biographic material, that is, the online interview, constituted the 'truth' of my subject's life? It is a question that plagued me from the beginning. It is not a question any writer can answer with any great certainty because it would require self-

interrogation and interrogation of the material at every turn and even then, how would the writer know that information disclosed to him or her was authentic, even after being fact-checked? Consequently, there is a degree of faith I had to exercise, as I navigated the landscape of my subject's life, from within the closed loop of his interview with Jonathan Stevens, and outside of it, ranging as far and wide as I could, even in the absence of information to verify what I was hearing, and writing. This was all the more necessary because my subject was historically disadvantaged. This meant, from the outset, there would be little, if any, information readily available given that his music career was almost entirely in full bloom during apartheid, which did not celebrate artists of colour.

As the poet Rustom Kozain puts it, in relation to how apartheid affected his life:

That apartheid did not matter at all; and yet, that it was all that mattered. That apartheid was at once ever-present and never-present. That that schism between the ever- and never-present fractures the lens into myriad shards and the image breaks into the multi-faceted, as if seen through a kaleidoscope: an image that is *individual*, yet *patterned*. But, beyond the charm of the kaleidoscope, the image remains at a distance, intangible, a chimera of something that is no more, but still a chimera, a 'monster with a lion's head, a goat's body, and a serpent's tail' (22).

Working with the fall-out of shards and fragments of this kind, I have sought to recreate the life of my subject, Zayn Adam, who was born and lived much of his life during apartheid. Now post-apartheid my hope is that, through this biography, he might find another voice outside of his music, one that celebrates his existence and his contribution to the Cape Flats musical landscape. The challenge thus, for me, as it is for all writers regardless of genre, is to seek to write with an authentic voice. In this regard, my aim is to recreate my subject's voice in such a way that his life is celebrated, remembered, and, held up as an example of someone who lived during a seminal era of our history, both musically and politically.

For a few weeks in 2015, before his passing, my life intersected with Zayn's. He was preparing for the reunion of his beloved band, Pacific Express, as the opening act for a concert I was organising for international artist, PP Arnold. During that brief period, biographer and subject were thrown into a vital engagement – not as biographer and subject at the time, but as promoter and musician. This gave me a very special vantage point. Listening to Zayn rehearsing the old and familiar songs during rehearsals, I could savour his music as never before. In time, the deep impression this made on me led to the decision to write this story of his life.

## Appendix I - Interview with Danyaal Adams (Zayn's son)

Danyaal Adams: The funny thing was, is that my Dad had started writing a book.

Llewelin Jegels: I believe so, I believe so

Adams: and then ....

Jegels: He mentioned it on the videos with Jonathan

Danyaal Adams: Yes, From the England...

Jegels: Yes

Danyaal Adams: And the material we had we gave to this guy.

Jegels: Really

Danyaal Adams: The writing material and it must have been a month and a half afterwards, so he also came and use to sit down with my mom and myself on various occasions and a month or so we gave him the material he passed on as well. So, we've got no other contact with family or friends of his, because he used to come to my Mom's work, he was, I know he was out in Fish Hoek and that's basically...

Jegels: Have you got his name and surname?

Danyaal Adams: My Mom does have it.

Jegels: Could you ask her?

Danyaal Adams: I can do that

Jegels: Because if you do then I might be able to find out from his family, does that information exist in electronic form, did you guys give it to him

Danyaal Adams: No, it's paper based, it's in a book, it's my dad's handwriting and everything

Jegels: Your dad mentions it in his interview a couple of times...

Danyaal Adams: Yeah

Jegels: with Jonathan

Danyaal Adams: It's like in that particular, it starts of, I always use to make, we use to have a good laugh. my dad was born on the 07<sup>th</sup>, of the 07<sup>th</sup> 1947.

Jegels: 47. Yes, yes.

Danyaal Adams: And I said that particular day is an icon day and the reason why I say that is, because the first alien was discovered in America on the 07<sup>th</sup> of the 07<sup>th</sup> 1947.

Jegels: Ooh



Danyaal Adams: So, I said that its either a good thing or a bad thing, because I don't know if you needed a jeans from another plant or so on...

Jegels: Yeah

Danyaal Adams: because I am stuck with it now and it's a bit freaky, you understand.

Jegels: Yeah that's right, that's right

Danyaal Adams: And uhhh as we grew up, it sucked, but it also didn't suck and then, when you come to realise the significant of that day. A whole lot of crazy things happened on that day, so you know with my dad being born on that day, you know and its triple 7 and it's the first alien ever sighted and it's this and him, I don't know. So, you know.

Jegels: He mentions that, but now my question to you is... If your mom can give me the name OF and surname of that guy

Danyaal Adams: Yeah

Jegels: I can see if I can track his family, because his belongings must have gone somewhere

Danyaal Adams: Of course

Jegels: When he passed on

Danyaal Adams: Jip

Jegels: It must have gone to his kids or they put it in the garage or they....

Danyaal Adams: I will, I will definitely try and check

Jegels: Please man, because your dad's handwriting that to me would be incredibly valuable

Danyaal Adams: Yeah

Jegels: So, I'm doing a Masters at the moment at UWC...

Danyaal Adams: Ok.

Jegels: And the theme or the, the subject of my Masters is your father.

Danyaal Adams: Ok

Jegels: And I am doing this, because our musicians are not celebrated in our community

Danyaal Adams: Of course

Jegels: The only two biographies that exist are Miriam Makeba and Winston Mankunku, there are no other biographies of any, so Robby Jansen passed on, your dad, there's nothing, nothing.

Danyaal Adams:

Jegels: So, my Masters will become a biography...

Danyaal Adams: Ok.

Jegels: It's gonna, that's my plan, that's my goal, but I want to do it with your family's blessing.

Danyaal Adams: Ok

Jegels: So, you guys can read it, I'll give it to you when I'm done to read

Danyaal Adams: ok

Jegels: So, you all can read it and say Llewelin this is fine actually this date is wrong

Danyaal Adams: Ok

Jegels: Or you forgot to mention this, you guys will proofread it for me as is

Danyaal Adams: Ok no problem

Jegels: You know, if you feel actually no don't say this then that will come out

Danyaal Adams: Ok

Jegels: It will only with your family's blessing

Danyaal Adams: Sure

Jegels: Uhhh then my plan is to do music legends of the Cape. You know beyond that

Danyaal Adams: Ok

Jegels: Um maybe do a documentary possibility, uh but that's in the next two, three years' time

Danyaal Adams: ok

Jegels: I wanna get this done first. So, let's start, you need, oh have you got, did you get your...

Oh there it is

Danyaal Adams:

Jegels: Ok cool the first thing and the biggest gap that I have is your father's formative years, where was he born, where did he live, who was his grandparents, what stoutgat things did he do

Danyaal Adams: Ok, I'm gonna give you, the reason why I have this is, because obviously growing up and sitting in family stories and things to that effect. [Phone notification sound] My dad was born in Salt River

Jegels: What's the name of the road?

Danyaal Adams: Uhhh he was born in ..... let me check this, Cecil Road.

Jegels: I know where that is.

Danyaal Adams: Ok

Jegels: And he was born at home, not in a hospital.

Danyaal Adams: He was born at home....

Jegels: Cool. Ok and so tell me about the family who lived in that home, was it his parents

Danyaal Adams: uhmm

Jegels: Was his parents alive?

Danyaal Adams: Both his parents were alive; his mother went by the name of Antie Nappie

Jegels: How does Nu or Na?

Danyaal Adams: Na like Nappie, but Nappie

Jegels: Ok so they said it Nappie ...

Danyaal Adams: Her name was Janap

Jegels: Janap oh no wonder Janap. And her surname was...

Danyaal Adams: Adams, ok she wanted I'm Uhmm I am not too sure if you are familiar with, if you know of the Kamish family.

Jegels: I know of the Kamish family.

Danyaal Adams: the Kamish family are...

Jegels: Ok is she, is she, was she a Kamish?

Danyaal Adams: Yes, she was a Kamish yes. She is the sister of Kamish electrical and all those that owns those beach lands and stuff like that

Jegels: Ok, ok. And, and, and your dad's father?

Danyaal Adams: His name was Abubakar Adams. [Scribbling notes]

Jegels: I'm also recording this, but I'm also writing it down to have notes as well.

Danyaal Adams: Abubakar Adams. Everybody and I mean everybody knows him as Scottie.

Jegels: Scottie, why, how did that name come about?

Danyaal Adams: Uhmm ok, Scottie is, he was a very prim and proper guy, but very sports orientated [Scribbling notes] he was a football coach and a cricket coach, as well as a player. They were part of the guys from the old Squares and Lilies out in Salt River.

Jegels: What are Squares and Lilies?

Danyaal Adams: Squares, Squares football and Lilies football as, well as the cricket guys over there. Ok and uhmm....

Jegels: Was Squares and Lilies a football club?

Danyaal Adams: Yeah, so basically there is a club that is now called Black pool that was where our families merged with all these Squares guys and so on to create Black hope.

Jegels: Ok, old former Squares guys.

Danyaal Adams: Mmhuh

Jegels: Ok so your dad is one of how many children and where does he fit in, first second, third, eldest?

Danyaal Adams: My dad is the second eldest.

Jegels: Ok so how many kids.

Danyaal Adams: He's got two sisters.

Jegels: Ok

Danyaal Adams: Two sisters, the youngest one which is Rukieba married to Chris Schilder Ebrahiem.

Jegels: Yeah, of course.

Danyaal Adams: From Pacific Express, then the other one everyone knows her as Tina, which is Gadija. Then he has got the baby brother, which is Faried, and the other brother Zumar.

Jegels: Is that the older/other brother?

Danyaal Adams: No.

Jegels: Oh, so it's the two older sisters

Danyaal Adams: The two sisters

Jegels: And then the...

Danyaal Adams: Gadija is the oldest, she is the eldest.

Jegels: Ok, is she the eldest.

Danyaal Adams: Yeah.

Jegels: is she older than your Dad?

Danyaal Adams: Yes, she is.

Jegels: Ok, ok

Danyaal Adams: Then there is Faried who is the baby brother Umar who is the other brother. Then it is Zahier.

Jegels: But now where does Umar fit in, is he older than your Dad?

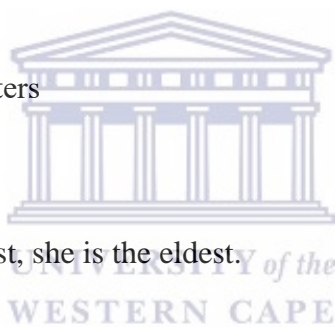
Danyaal Adams: No, he is younger than my Dad.

Jegels: Also, younger and Zahier?

Danyaal Adams: Zahier is the eldest out of them, but not from my Granny.

Jegels: Ok, ok, ok. Ok so that's family, your Dad grew up in Salt River. Where did he go to school?

Danyaal Adams: My dad went to school at Dryden, in Salt River.



Jegels: What is Dryden?

Danyaal Adams: Dryden Primary. It still exists.

Jegels: Oh.

Danyaal Adams: And then, but before he went to Dryden and then he went to a school out in Thornton road, just off Thornton road, Ellisdale.

Jegels: Ellisdale.

Danyaal Adams: Ellisdale that I do know.

Jegels: Is that a primary school as well?

Danyaal Adams: That's a primary school. So obviously as they moved from Salt River to Athlone from Athlone to Warner estate, Kensington and so on and so forth, that is how

Jegels: Ok, ok, got you, got you. Ok then did he go to high school?

Danyaal Adams: My dad went to... he went to high school ... Yes, he did go to high school. He dropped out in standard 7.

Jegels: Ok and what high school was that?

Danyaal Adams: I believe it was Salt River.

Jegels: Ok Salt River high and then what about sport did your dad play any sport?

Danyaal Adams: My dad was an amazing left half.

Jegels: In soccer?

Danyaal Adams: In soccer.

Jegels: So, let me, is left a striker or midfielder.

Danyaal Adams: Its midfield, but on the left side.

Jegels: Midfield wow ok, and who did he play for?

Danyaal Adams: He played for Black foot.

Jegels: Cool.

Danyaal Adams: yeah that was actually the primary team in east hurricane.

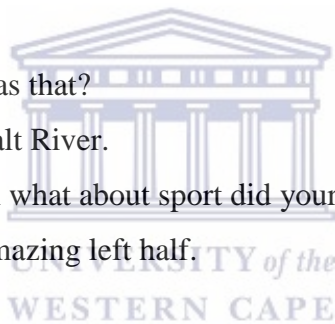
Jegels: Ok family team. So, did that team win any trophies?

Danyaal Adams: Uhhh shoo. Those years Black pool was very competitive, because the players that came out there uhhh, yoooh, I mean Salt River...

Jegels: Top class, top, top class player.

Danyaal Adams: Definitely. Uhhh the, the old Cape Town city had to play.

Jegels: I remember them.



Danyaal Adams: All their off springs kids came from Black pool.

Jegels: Oh nice.

Danyaal Adams: Or came from some player.

Jegels: In other words, Black pool supplied, Black pool supplied the, the Cape Town city team with...

Danyaal Adams: No, I didn't, I would say the fathers their children started playing.

Jegels: Oh, for Black pool.

Danyaal Adams: Black pool, so obviously they had those mentors and things to that effect.

Jegels: Right and played for Black pool, ok cool and any other sports besides soccer. Did your dad, was your dad an athlete did he play...

Danyaal Adams: My, my Dad was a .... I am not too sure about the athletics on school, he didn't talk much about it, but uh

Jegels: Ok, ok

Danyaal Adams: I was always an athlete and things, but I taught myself things, you know the running ability

Jegels: Right.

Danyaal Adams: But uh there was one day something happened at home, my baby brother. Some guys jumped him in front the house and we ran out and I had a head start on my father and uhmm you know. I thought I'm gonna get to these guys, and the next minute I'm like in reverse and my fathers like ... [Making fast paced sound]

Jegels: He was coming past you.

Danyaal Adams: And I thought oh my goodness there's no ways I could step up to him.

Jegels: [chuckles]

Danyaal Adams: And uhmm I mean you know; we use to play soccer, training and things. There are documentaries of us that the SABC has from the family, also with regards to pertaining to Black pool and things to that effect.

Jegels: Ok.

Danyaal Adams: Where my dad teaches me a couple of ball tricks and things. So, he was very active, but my dad was a quality squash player.

Jegels: Oh

Danyaal Adams: He played squash all the years.

Jegels: Wow that I didn't know. And so then did he play socially, did he play in a league?

Danyaal Adams: He played mostly socially, but basically what had happened was he belonged to the Wynberg boys club. They obviously had the keys and things to that effect.

Jegels: Sure, sure

Danyaal Adams: But those players that were there, especially that group that was allowed to use the facility, it wasn't knocking about guys. Those were all pros and semi-pros.

Jegels: Right, right.

Danyaal Adams: Basically, as time progressed, I mean he has been playing as long as I know. So, I know there were times when the players would request, you know a challenge type of thing. So, there was like 20 odd guys maybe 30 I'm not sure, so every 2 month they would have like a roundabout thing.

Jegels: Yesses and your dad played squash I never, I had no idea.

Danyaal Adams: Yoh I mean I had, I had heard how the guys talked and I mean on a squash board you can stand anywhere, when you talked it echoes. They uh, they normal used to say on the squash board, they used to call him the moffie, because of his long hair.

Jegels: Yeah, yeah.

Danyaal Adams: You know, but then they used to say this fucking moffie moers us all the time.

Jegels: [laughs] Great, great that's nice though. See this, this sort of thing is crucial for me, in creating the back story...

Danyaal Adams: No for sure.

Jegels: Because people knows your dad as a musician, everyone knows that.

Danyaal Adams: Yeah

Jegels: Ok that's great, but we gonna get there, but nobody exists without a context

Danyaal Adams: Yeah

Jegels: Everybody exist with some family, some community.

Danyaal Adams: Yeah

Jegels: they came from which lends colour to their lives.

Danyaal Adams: For sure.

Jegels: You know and often we draw on our historical experiences.

Danyaal Adams: Yeah

Jegels: And things, the deeper disciplines that help to shape who we become.

Danyaal Adams: Ok

Jegels: So, this is very interesting and then uhmm, what else about your dad's childhood is interesting, so he went to school, Salt River high, Ellis dale primary. Played squash, played soccer, uhmm.

Danyaal Adams: Look the, the whole break down about it is that from the age of 12 to the age of 15.

Jegels: Yes.

Danyaal Adams: Is where his music career started developing and that's where, when he went off to Johannesburg.

Jegels: Ok so tell me why did he go to Johannesburg, what was in Johannesburg?

Danyaal Adams: Well basically what transpired was, my dad was performing for the Nagtroepe and the Coon carnivals as their lead entertainer.

Jegels: Ok, ok.

Danyaal Adams: And uhmm he basically got head hunted by a lot of guys and uhmm with that... and it came to a point where his name started to, you know moving around to the correct people that, that wanted him. So that is where he joined up with... he actually got a call, because he actually says in that interview with uhmm...

Jegels: Jonathan.

Danyaal Adams: Jonathan, that he was busy washing windows one day. I think it was out in Maitland.

Jegels: Yeah.

Danyaal Adams: Because uhmm he was a dispatch clerk.

Jegels: Right.

Danyaal Adams: In other words, a delivery boy.

Jegels: Yah, yah.

Danyaal Adams: So uhmm this guy said to my dad "look are you interested in singing and your career", whatever the case may be.

Jegels: Yes

Danyaal Adams: "Here's a telephone number, call this number"

Jegels: Right, right.



Danyaal Adams: This guy is waiting for you and I mean in those years I wasn't about, you know you can SMS or email or whatever the case may be. So, it was a chance, you gonna phone and somebody's going to pick up and you don't know what's happening, that type of thing and uhmm when my dad... my dad went home obviously, he spoke to his father. And his father said like "look if this is what you wanna do".

Jegels: Yes.

Danyaal Adams: And uh let's do it. And on the other side somebody picked up and he said look I'm Zayn from Cape Town and they said, "Good we were waiting for your call, we need you to be up in Johannesburg, dadadaa" and that is when he joined the Golden City Dixie's.

Jegels: Golden City Dixie's. I remember that from the interview. So, what I have done is, I have transcribed all those interviews.

Danyaal Adams: Ok.

Jegels: They done now is transcribe all four interviews, I got sixty pages worth of all that information.

Danyaal Adams: Ok.

Jegels: What I don't have is the material your dad wrote, because he mentions there that he's busy writing a book, which...

Danyaal Adams: Yes.

Jegels: You mentioned a gentleman has, so you should just remember to tell your mom. And tell your mom because, because I've been speaking to, to Wendy.

Danyaal Adams: Yes, my sister.

Jegels: But she's in Joburg, you know so...

Danyaal Adams: It's kind of hard.

Jegels: so, it's difficult to have a conversation.

Danyaal Adams: The other scenario is that my sister has been in contact, but she hasn't lived with us, but she hasn't been, so it's a bit hard. She maybe been to a couple of shows, she maybe been here for holiday.

Jegels: Right, right.

Danyaal Adams: But not really the information that you require.

Jegels: Sure, sure, I realise, I realise

Danyaal Adams: Yeah

Jegels: Yeah, she said it's better to talk to you

Danyaal Adams: Because I was in Joburg...

Jegels: She told me.

Danyaal Adams: when you

Jegels: You guys came back quickly because something had happened to a kid that had fallen...

Danyaal Adams: Yeah.

Jegels: and knocked its head. So, you guys couldn't stay, she was gonna organise for you guys to sit and talk....

Danyaal Adams: Yeah

Jegels: So, so anyway I just hope the kid is ok now.

Danyaal Adams: Yeah, he's fine.

Jegels: Then the biggest puzzle about your dad's life in my masters and my biography what I'm gonna call in the biography are the missing years.

Danyaal Adams: Ok

Jegels: When did your dad go overseas, why did he go overseas, how long did he stay and what did he do overseas?

Danyaal Adams: Ok

Jegels: From what age to what age was he living overseas? E

Danyaal Adams: Basically, what had transpired my dad was, it was Pacific Express yes.

Jegels: Yes.

Danyaal Adams: Ok uhhh they, they had just broken out, ok.

Jegels: When was that, was that in the 80's?

Danyaal Adams: That was in the 80's yes that was also the time that Jonathan Butler had joined the team, the group

Jegels: Right

Danyaal Adams: Uhhh a lot of things had transpired, because the sound of Pacific Express no longer existed.

Jegels: Right.

Danyaal Adams: Obviously, because Jonathan had come on board and uhhh it was no longer that Rock/pop type of thing.

Jegels: Right.

Danyaal Adams: It was now changed slightly. Uh some of the members were unhappy

Jegels: Right.

Danyaal Adams: With you know certain things that had transpired, so my dad had decided to break away. Uhhh ... the John Paul.

Jegels: Yes.

Danyaal Adams: Yes, the John Paul Young concert was happening in South Africa.

Jegels: John Paul Young is from Australia.

Danyaal Adams: Australia yes. There was a whole hype with the media with regards to Pacific Express opening and basically what was transpiring, people were being to say that how can you let John Paul young come here and Pacific Express opens, and Pacific Express opens and get a music lesson in music , music type of thing. [one clap]

Jegels: Yeah.

Danyaal Adams: Because you know, cause even today I sit here, and I grew up with the songs of Chicago.

Jegels: Sure, sure.

Danyaal Adams: Earth wind and fire....

Jegels: Right.

Danyaal Adams: Not, because it's my dad and this is where a lot of people don't understand, if you grew up with music, but quality music.

Jegels: Cool.

Danyaal Adams: And you've gone obviously on a judgement basis, if you're watching the like of Earth, Wind and Fire, you're watching Chicago, uhhh what's that other guy's name... uhhh. BonJovi

Jegels: Yes, yes.

Danyaal Adams: And you looking at those artists that are on there and now you kick back on a local basis and you listen to the likes of Issy Ariefdien

Jegels: Right.

Danyaal Adams: Ebrahiem Kalief formerly known as Chris Schilder.

Jegels: Yes, yes.

Danyaal Adams: Jack Malloy.

Jegels: Right.

Danyaal Adams: Robbie Jansen, my dad percussion and singing, you know. You're looking at, what is that, that other guy's name. Yah... argh I can't get to it now, you know.

Jegels: These are world class, world class artists.

Danyaal Adams: Of course, now the sound, you know. Everybody complimented another.

Jegels: Yeah, sure, sure

Danyaal Adams: The sounds/songs that Pacific Express created...

Jegels: Right.

Danyaal Adams: It was maybe 30 years ahead of its time...

Jegels: Yeah sure, sure.

Danyaal Adams: Especially here in Cape town or South Africa as such, the music that they were playing. Obviously, they heard, and it was LPS....

Jegels: Right, right.

Danyaal Adams: and maybe video players type of thing...

Jegels: Right

Danyaal Adams: So, they were doing everything they could hear and not many of them could read, but they could hear.

Jegels: Right

Danyaal Adams: So basically, with the sounds they were making and the competitive nature that they were, because they wanted to expand and go abroad type of thing. I, I genuinely like I say, I say this all the time not, because he was my father and I am referring to everyone in that band. If you had taken them at that time and placed them on a world stage with all the top artists, you would have I don't think they would have been.

Jegels: In fact, one of the musicians were stolen, wasn't he by, by the group, beach.

Danyaal Adams: The beach boys. That's Blondie.

Jegels: Yes, they took Blondie.

Danyaal Adams: Blondie was from...

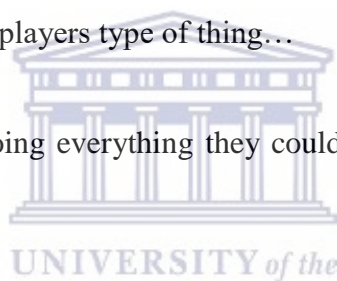
Jegels: Because he then fronted and helped them to release an album.

Danyaal Adams: Correct.

Jegels: That's how good he was.

Danyaal Adams: He's still, in, in America Blondie, and he was from the Flames

Jegels: The Flames, they're WE go



Danyaal Adams: Yeah

Jegels: There we go, there we go. Ok just quickly could we digress and come back to the missing middle.

Danyaal Adams: Sure.

Jegels: Your dad's name I got as Z-A-Y-N, I got Zayn Adam.

Danyaal Adams: Ok, basically what had transpired was is that you know, during the Apartheid era. If the Afrikaners did like the spelling or didn't understand why you bring your format of your name like that, they would just write it down as it was. So basically, what had happened was my dad's registered name is Z-A-N-E Adams

Jegels: Z-A-N-E Adams

Danyaal Adams: But our family, our original surname is Safudinadam

Jegels: Wow...

Danyaal Adams: So, they've taken the S from Safudien and put it at the back of Adam.

Jegels: So, so how do I spell Safudien. S-....

Danyaal Adams: S-A-F-U-D-I-N-Adam

Jegels: And then there's a hyphen.

Danyaal Adams: No, it's Safudinadam

Jegels: Oh, as in one word, like that Safu...  


Danyaal Adams: Safudien and then there's a – between the two.

Jegels: Oh ok, oh ok. Is it -S-A-F-U-D-I-N

Danyaal Adams: Yeah, that's correct. So, what they actually did was they cut out Safudien and added they took the s to the back of Adam.

Jegels: Is it Safudien you said. And your dads name is Z-A-Y-N or Z-A-N-E or Z-A-Y- N-E, I've seen various spellings.

Danyaal Adams: Look as years went on everyone [cough] my dad chose after his, his, ID document says Z-A-N-E ...

Jegels: Ok.

Danyaal Adams: And he took it upon himself to change his name to what it is supposed to be, but it was never registered like that.

Jegels: And what was it supposed to.

Danyaal Adams: Z-A-N-, Z-A-Y-N

Jegels: Z-A-Y-N, alright.

Danyaal Adams: Like his stage name is.

Jegels: Z-A-Y-N

Danyaal Adams: Yeah.

Jegels: Ok, and, and the surname is, is Adam or Adams?

Danyaal Adams: Adams.

Jegels: Adams and not Adam, great that's how I got it, ok right back to the overseas, when did your dad go overseas? So, he broke away?

Danyaal Adams: He broke away.

Jegels: You said, that, that John Paul Young came and there was controversy around that.

Danyaal Adams: Well sometimes.

Jegels: Why is a group 30 years ahead of its time, world class opening for John Paul Young, was that a...

Danyaal Adams: It was Apartheid, it's a white guy from Australia coming to opening South Africa.

Jegels: Right, right.

Danyaal Adams: It's a full-on coloured band...

Jegels: right.

Danyaal Adams: Taking on the opening, that's number one, number two is that there was no other band that could probably do what Pacific Express did.

Jegels: Right, right.

Danyaal Adams: And the government at that time kicked against the car, as well as the newspapers. So uhhh that was the whole scenario and uhhh the only thing that I'm unsure of is if the vent ever actually came off.

Jegels: Ok.

Danyaal Adams: You understand cause...

Jegels: I'll phone the newspaper maybe of the time, do you remember the year that was in ...

Danyaal Adams: Uhhh give me a second.

Jegels: Ok. Papers rustling in the background. (Taking a short break now for a minute or two we will be right back)

Danyaal Adams: I just want to get you some documentation so that we can go through.

## Appendix II - Interview with Paddy Lee-Thorp (Zayn's former manager)

(These interviews were conducted via WhatsApp audio-notes)

Audio 1 (13 seconds)

Paddy Lee-Thorp: Hi Llewelin (cough) Thanks for switching over to this system it's just a bit more comfortable and I'm not completely happy about Facebook, so I prefer it on this system.

Audio 2 (41 seconds)

Jegels: Tell me a bit about yourself, Paddy.

Paddy Lee-Thorp: So, to your question, I'm an amateur musician, I play a few chords on the guitar, piano uhm. I have been from school days you know wanting to play Bob Dylan's songs and things, (cough) that's my era, but uh I got into the production of music in my university days. I've always been fascinated by the technical side of recording and uh when I was at varsity uhm I got involved with the folk clubs and involved with the organization of concerts and things so they kind of hung together.

Audio 3 (28 seconds)

Paddy Lee-Thorp: Uh (cough) I was involved in student politics in the early 70's and uhm at some point was the vice-president of New Sash with the cultural portfolio. I've always believed cultural action can bring about social change and so that was my motto.

Audio 4 (33 seconds)

Paddy Lee-Thorp: When I left varsity I started a little business, with a partner putting on concerts and acting as an agent, things like that, music bookings and uhm my partner, at the time, Paul Zanick, introduced me to Zayn and uhm we booked him I think to go and play at some casino in the homelands in those days. So that's, that's the first time I met Zayn.

Audio 5 (53 seconds)

Jegels: When did you first meet Zayn?

Paddy Lee-Thorp: I got on pretty well with Zayn. We did a bit of business and then he was the guy who brought me on board to come and help out Pacific Express and both to assist

them with a bit of promotion a gig in Manenberg, but also to possibly get them some kind of recording deal and uh I had some association with the record companies and personal friends there and so uh managed to hook them up with a record deal and then was able to initial play the role of executive producer for their first album which really meant making it all happen in spaces of I think two afternoons.

Audio 6 (24 seconds)

Jegels: Was *Black Fire* the first Pacific Express album that featured Zayn?

Paddy Lee-Thorp: Yes, that was the first album called *Black Fire*. Which was basically composed by Chris Schilder at the time and uh which, yeah, we recorded for EMI, in Johannesburg.

Audio 7 (23 seconds)

Jegels: Could you please give me the names of all the artists on the back cover of *Black Fire*?

Paddy Lee-Thorp: Top is Chris Schilder, second row left to right Robbie Jansen, Paul Abrahams and Zayn Adam. Bottom row Issy Ariefdien, Basil Coetzee, Chris Schilder and Basil Coetzee and in the corner Jack Momple, the drummer.

Audio 8 (13 seconds)

Jegels: Did Zayn release any albums prior to joining Pacific Express?

Paddy Lee-Thorp: As far as I know Zayn didn't do any recordings until he joined the Pacific Express, so uh he didn't have any albums before *Black Fire*.

Audio 9 (43 seconds)

Paddy Lee-Thorp: On all 3 Pacific Express albums I acted as uh executive producer and was not the final producer and as such because actually I was representing the band as a manager. It's quite hard to wear two different hats especially in this fairly, highly charged ego driven environment. So, uh it suited me and the others in fact to have producers involved. We brought in to do the actual technical production.

Audio 10 (23 seconds)

Jegels: So what role did you play in Zayn's career prior to Pacific Express?



Paddy Lee-Thorp: Yes, we only acted as an agent for Zayn, before the Pacific Express, but when uh Pacific Express involvement came along that's when I personally moved in the role of manager and then managed the band and obviously Zayn along with it.

Audio 11 (33 seconds)

Paddy Lee-Thorp: My association with Pacific Express uh lasts actually till today, we never had a situation where we decided to end our management relationship. We simply uhm stopped doing gigs and the band members went to different ways but our interests in the recordings remained and over the years we've been in touch with each other.

Audio 12 (34 seconds)

Paddy Lee-Thorp: With the dissolution now, I suppose of the band. Individual members then came to me and said, "Would I manage them as solo artists" and this included Zayn and Johnathan Butler. It was then, by then a member of the band so I just carried on my association with them on a business level and then later on (cough) on a creative level in the studio.

Audio 13 (48 seconds)

Jegels: Tell me more about the production side?

Paddy Lee-Thorp: Oh, what you should know about album production is that uhm we didn't necessarily in the case of Pacific Express give the album production to one producer as it were. It was a question of different tracks and some of the stuff was done in Cape Town and some of the stuff was done in Johannesburg. And the mixing was done in different place and that's how, how it worked in those days and it still works like that. So, I was the one that and to put it all together decide which uhm versions of the recordings worked and how it came, you know came onto the album and things like that.

Audio 14 (49 seconds)

Paddy Lee-Thorp: Oh, one thing I'm not good at is dates but I think you're your dates are not bad. In fact, I probably hooked up with Zayn around about 1972, 1971, 1972 and uhm got involved with the Express guys probably about 74 or 5. Uhm and the band went on until about 1980 uhm. So, they probably broke up round about that time uh went their separate ways, but I actually don't remember the dates.

Audio 15 (43 seconds)

Jegels: What happened after Zayn left Pacific Express?

Paddy Lee-Thorp: Zayn didn't just leave the band and go overseas. What happened was we decided to take him solo, so Zayn went solo around about 1980. That meant uh starting to build a career for him as a solo artist began and get his recordings going, trying to assist him to get gigs and things. So, uh he didn't go overseas to further his career until he had a little bit of mileage in South Africa first.

Audio 16 (27 seconds)

Jegels: Could you go back to the albums again please.

Paddy Lee-Thorp: The Pacific Express albums were *Black Fire* the first one, the second one was called *On Time* and the third one was called *Expressions* uhm and the second was the one that really cemented the position of the band in terms of popularity, because it had the hit "Give a lot of love" on it.

Audio 17 (53 seconds)

Paddy Lee-Thorp: It was also the second album of Pacific Express that managed to reach issue internationally. Zayn didn't come overseas with us initially in fact it was Jack and Paul and Jonathan. We went over to the UK met with record-people there, went over to France met with record-people there and managed to get the *On Time* album released internationally. A few years later it was also issued in Japan and in Nigeria, but uhm Zayn really wasn't directly involved in the international side at that point, uhm his international activity was really related to his solo career.

Audio 18 (38 seconds)

Paddy Lee-Thorp: All of Zayn's recordings in those years were made in Cape Town. Most of them with the producer Tallie Malik, uhm Tallie and I worked together quite a lot and uh he was really the main producer of solo recordings of Zayn. He was also wrote a number of songs, which Zayn subsequently had assumed certain amount of radio success with. So, uh he didn't record internationally.

Audio 19 (42 seconds)

Paddy Lee-Thorp: What Zayn did though internationally was uh come over here to promote his recordings and uh that began with a visit to France and meetings with businesspeople and uh the music convention, Midem. He met the people who were going to promote his record,

his first record, which was supposed to be released in Germany and that was called uh, an album The voice. It was compiled from a number of tracks which Tallie had produced.

Audio 20 (48 seconds)

Jegels: Please tell me about Zayn's overseas sojourns.

Paddy Lee-Thorp: Zayn and I also went over to the UK similarly to try and promote the release of his recordings and uh, but we didn't have very much success in the UK. And we didn't get received very well. I would say the continental market and certainly Germany was a lot better for him and he, when he came over to Germany then he did promotion, he went on television and he did some promotional gigs and uhm he, he I think got a little attraction in the, in the German market.

Audio 21 (36 seconds)

Paddy Lee-Thorp: What we were doing with Zayn was we were trying to build his solo career and uhm most or all of that really was concentrated in South Africa. What he did internationally was really quite minimal and probably it was more important for South Africa that he had an international profile, but uhm his actual success in the business over here was very limited.

Audio 22 (50 seconds)

Paddy Lee-Thorp: Uhm at the same time that Zayn's solo career was uh, we were trying to promote that, he was also trying to come into the business side and he was trying to come into business and uh trying to help us on the A and R level as a guy who knows a good song and he was helping with the publishing and he was helping with working with other artist and we opened up a little demo studio together. Zayn, myself and Marie Anderson and we brought artists in there who wanted to record and had songs to sing and at the same time that he was an artist he was starting to get into the business side of the music.

Audio 23 (1 min. 34 seconds)

Jegels: Tell me about the 'missing' years in the 1990s.

Paddy Lee-Thorp: Zayn was very good on television and uh he was a good-looking guy, précised and pleasant personality. So, uh he built up a fairly large fan base, because of appearances on TV. And he started to do these high-profile gigs that the television used to organise and the SABC use to organise. So uhm you know at Cape Town city hall, the

Johannesburg City hall, with symphony orchestras and with big bands and things. So he , he was an entertainer in the sort of Tony Bennet, frank Sinatra, big ballad singer that was where he was going and that was what we let him do and that was what he, he excelled at and he earned his money doing that. The recordings merely raised his profile, but they were not commercially successful. They merely gave him airplay; they gave him a name for being an artist. Getting onto public television, but it wasn't what his main career was actually performing live. So, uh his recording activity was there setup to raise his profile as a live performer.

Audio 24 (15 seconds)

Paddy Lee-Thorp: Ok I don't want this to get too complicated for you and uh if it's not full heavy PhD fillers, but there are a couple of heavy pointers I have for you, which you can follow up on your end and see if they are interesting.

Audio 25 (53 seconds)

Jegels: Anything else about your relationship with Zayn that may be interesting?

Paddy Lee-Thorp: The first is the relationship between myself and Zayn and his expectations, uhm this is interesting, because the expectation of an artist of management can form the basis of a successful relationship or it can put things under things. In Zayn's case it was very realistic. He realised what to some extent, the potential of what could be done and that resulted in us, in the period after 2000 having a more distant relationship, because he could manage himself and he only came to me when he had manager problems and I uh then followed the projects that I could actually make a reality for him.

Audio 26 (1min 12 seconds)

Paddy Lee-Thorp: What needs to be factored into this thing what was called the Cultural boycott. As far as his international inspirations go. Zayn was really a uhm, uhm an offered. I forget the, forget the English word, but basically he suffered quite badly, because he wasn't really a cultural artist of such. He was a straight commercial ballad singer and he uhm obviously had to fight against this uh, in my view a rather stupid system of Cultural boycott and you know he didn't really like playing politics. He wasn't a guy who would go around and say oh 'I am a black artist' in fact he felt proud that he, to call himself a Coloured artist. He didn't really play the political game pretty well and that uhm. I don't criticise him for that,

because I also think the Cultural boycott was badly managed, but uhm nevertheless he was an offer of the Cultural boycott.

Audio 27 (46 seconds)

Paddy Lee-Thorp: And then finally there's an area that you should look at is that Zayn's under the radar activity. By under the radar, by which I mean he didn't get direct credit for, but many of the ads that you heard on South African radio, Zayn's voice is on there one way or another. He did a lot of sessions, for other artists, he appeared on Tony Schilder's album. He appeared on a number of other projects, he appeared on Haak 'om Blokkies by David Kramer. He sang backups for that and he had a side project with Terry Hemsy called Plastic Mack, Plastic Mack a shortly lived, but a fairly successful rise in the South Africa charts.

Audio 28 (15 seconds)

Jegels: Tell me more about the venues where Zayn performed.

Paddy Lee-Thorp: Hi Llewelin the clubs were the Sherwood lounge and the Golden finger. The Gold finger was in uh Athlone opposite the stadium on that main road there, not, not the Galaxy.

Audio 29 (13 seconds)

Paddy Lee-Thorp: Hi Llewelin Club Montreal, is the same as Sherwood Lounge, they the same place, just changed the name, that's what they are.

Audio 30 (26 seconds)

Paddy Lee-Thorp: Hi Llewelin uhm just check an article by Warren Ludski on an article "the Club itself", it is a story he road on Club Montreal and uh this gentleman called Taffy du Toit who is quoted in the article and he probably knows when the name changed. I hope you can hear this.

Audio 31 (22 seconds)

Paddy Lee-Thorp: Hi Llewelin I am not sure why it's soft, but anyway the story is that club Montreal and club, uh, the club in Manenberg, what's the other one .... Uhm were the same place anyway.

Appendix III - Consent Forms



Consent Form

University of the Western Cape

**MA Thesis (Creative Writing) Music Memoir as an evocation of cultural legacy: The Zeyn Adem story**

Student: LRG Jegels

Please Initial box

1. I confirm that I have read and understand the information sheet explaining the above novel writing project and I have had the opportunity to ask questions about it.
2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline. (If I wish, I may contact the student's supervisor at anytime)
3. I understand my responses and personal data will be kept strictly confidential, if so required
4. I agree that the data collected from me may be used in future research.
5. I agree to allow the interview to be audio-recorded.
6. I agree to take part in the above research project

Jonathan Stevens \_\_\_\_\_

12th June 2019 \_\_\_\_\_

Name of Participant  
(or legal representative)

Date

Signature

*J. Jegels*

13/06/2019

*Jonathan Stevens*

Name of person taking consent  
(if different from lead researcher)

Date

Signature

Lead Researcher

Date

Signature

(To be signed and dated in presence of the participant)

Copies: All participants will receive a copy of the signed and dated version of the consent form and information sheet for themselves. A copy of this will be filed and kept in a secure location for research purposes only.

Researcher:  
*Jonathan Stevens*

Supervisor:  
*[Signature]*

HOD:



MA Thesis (Creative Writing) *Music Memoir as an evocation of cultural legacy: The Zayn Adam story*

Student: LRG Jegela

Please Initial box

- 1. I confirm that I have read and understand the information sheet explaining the above novel writing project and I have had the opportunity to ask questions about it.
- 2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline. (If I wish, I may contact the student's supervisor at anytime)
- 3. I understand my responses and personal data will be kept strictly confidential, if so required
- 4. I agree that the data collected from me may be used in future research.
- 5. I agree to allow the interview to be audio-recorded.
- 6. I agree to take part in the above research project.

Name of Participant (or legal representative)  
DANYAAL ADAMS  
 Name of person taking consent (if different from lead researcher)  
L. (Lorraine) Wills, J.P.A.  
 Lead Researcher  
 (To be signed and dated in presence of the participant)

Date: 13 June 2019 Signature: [Signature]  
 Date: 13 June 2019 Signature: [Signature]  
 Date: 13 June 2019 Signature: [Signature]

Copies: All participants will receive a copy of the signed and dated version of the consent form and information sheet for themselves. A copy of this will be filed and kept in a secure location for research purposes only.

Researcher:  
[Signature]

Supervisor:  
[Signature]

MOD:  
 [Blank]



Consent Form \_\_\_\_\_ University of the Western Cape

[MA Thesis (Creative Writing) Music Memoir as an evocation of cultural legacy: The Zoya Adeen story

Student: I.R.G. Jagers

Please initial box

- 1. I confirm that I have read and understood the information sheet explaining the above novel writing project and I have had the opportunity to ask questions about it
- 2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition should I not wish to answer any particular question or questions, I am free to decline. (If I wish, I may contact the student's supervisor at any time)
- 3. I understand my responses and personal data will be kept strictly confidential. (As required)
- 4. I agree that the data collected from me may be used in future research
- 5. I agree to allow the interview to be audio-recorded
- 6. I agree to take part in the above research project

PATRICK LEE-THORP 28/6/19 [Signature]  
 Name of Participant Date Signature  
 (or legal representative)

Name of person taking consent (if different from lead researcher) [Signature]  
 Date 27/6/19 Signature [Signature]  
 Lead Researcher Date Signature  
 (To be signed and dated in presence of the participant)

Copies: All participants will receive a copy of the signed and dated version of the consent form and information sheet for themselves. A copy of this will be filed and kept in a secure location for research purposes only.

Researcher: <u>[Signature]</u>	Supervisor: <u>[Signature]</u>	HOD:  
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MA Thesis (Creative Writing) *Music Memoirs on evocation of cultural legacy: The Zayn Adam story*

Student: | RG Jega's

Please initial box

- 1. I confirm that I have read and understand the information sheet explaining the above novel writing project and I have had the opportunity to ask questions about it.  *RR*
- 2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline. (If I wish, I may contact the student's supervisor at anytime)  *RR*
- 3. I understand my responses and personal data will be kept strictly confidential, if so required.  *RR*
- 4. I agree that the data collected from me may be used in future research.  *RR*
- 5. I agree to allow the interview to be audio-recorded.  *RR*
- 6. I agree to take part in the above research project.  *RR*

GRENH ROBERTSON  
Name of Participant  
(or legal representative)

29/07/2019 *[Signature]*  
Date Signature

Name of person taking consent  
(if different from lead researcher)  
Shawella E. Jega  
Lead Researcher  
(To be signed and dated in presence of the participant)

Date Signature  
29/7/2019 *[Signature]*  
Date Signature

Copies: All participants will receive a copy of the signed and dated version of the consent form and information sheet for themselves. A copy of this will be filed and kept in a secure location for research purposes only.

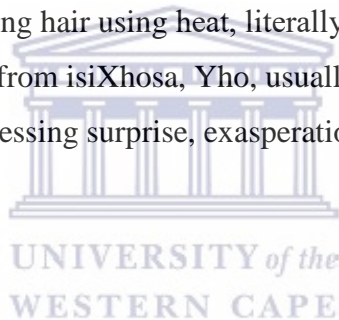
Researcher:  
*[Signature]*

Supervisor:  
*[Signature]*

HOD:

## Glossary

<i>Jou ma se poes:</i>	Lit. Your mother's genitals
<i>Kak:</i>	Lit. shit, rubbish.
<i>Kapping:</i>	Lit. chopping but also Cape Afrikaans slang for playing music or to 'kap aan' - get going, move on, move forward.
<i>Laaitie:</i>	A youngster (possible derived from lightweight).
<i>Malles:</i>	Crazy ones.
<i>Moer:</i>	Hit, beat up.
<i>Mos:</i>	Hard to translate, the closest word in English is probably, 'indeed/did too.' However, when added to the end of a sentence as a standalone word, 'Mos' doubly emphasises the sentiments expressed in its immediately preceding sentence.
<i>Panga:</i>	Machete.
<i>Stryking:</i>	Straightening hair using heat, literally 'ironing.'
<i>Yoh/Yor/Jor:</i>	Borrowed from isiXhosa, Yho, usually followed by an exclamation mark, expressing surprise, exasperation even indignation.



## Endnotes

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- <sup>i</sup> This extended interview between Zayn Adam and Jonathan Stevens forms the basis of my narrative, and all quotations from Zayn derive from it, unless otherwise acknowledged. The conversation took place over a series of meetings in 2007, eight years before Zayn's passing, both former members of the Golden Dixies. [Online]. Available: <https://www.youtube.com/watch?v=EwiLWEKYD-A> (2017, Oct).
- <sup>ii</sup> Maurice Smith (2013). "The Golden Dixies" [Online]. Available: <https://soulsafari.wordpress.com/tag/the-golden-city-dixies> (2019, May).
- <sup>iii</sup> SAHistory.org.za Editors (2016). "The development of Music in South Africa timeline 1600-2004" [Online]. Available: <https://www.sahistory.org.za/topic/development-music-south-africa-timeline-1600-2004> (2019, May).
- <sup>iv</sup> Soul Safari.com Editors. "Soul Safari Presents Township Jive & Kwela Jazz" [Online]. Available: [https://www.deejay.de/Variou s\\_Artists\\_Soul\\_Safari\\_Presents\\_Township\\_Jive\\_Kwela\\_Jazz\\_Volume\\_4](https://www.deejay.de/Variou s_Artists_Soul_Safari_Presents_Township_Jive_Kwela_Jazz_Volume_4) (2019, May).
- <sup>v</sup> Soul Safari.com Editors. "South African Jazz & Jive 1950s" [Online]. Available: <https://soulsafari.wordpress.com/category/south-african-music-general/south-african-jazz-jive-1950s> (2019, May).
- <sup>vi</sup> SAHistory.org.za Editors (2016). "The development of Music in South Africa timeline 1600-2004" [Online]. Available: <https://www.sahistory.org.za/topic/development-music-south-africa-timeline-1600-2004> (2019, May).
- <sup>vii</sup> "Oswietie: On a day in the mid-1970s, two musicians from Cape Town – Mervyn Africa and Russell Herman – are locked in deep conversation with Steve Biko, the black consciousness leader." Dougie Oakes (2016). "Biko and boykie from District 6." [Online]. Available: <https://www.iol.co.za/capetimes/opinion/biko-and-boykie-from-district-1983434> (2019, May).
- <sup>viii</sup> Warren Ludski (2014). "Music Legends of Cape Town" [Online]. Available: <https://warrenludskimusicscene.com> (2017, Oct).
- <sup>ix</sup> Julian A. Jacobs (2013). "Manenberg" [Online]. Available: <https://www.sahistory.org.za/place/Manenberg> (2019, May).
- <sup>x</sup> "The Rockets: Biography" [Online]. Available: <https://rockets.co.za/biography/> (2019, May).
- <sup>xi</sup> Dmitri Jegels described it to me in a conversation we had while I was researching material for the biography.
- <sup>xii</sup> "Fifty years ago the hottest act across South Africa was Durban band, The Flames. Two big-selling albums in *Burning Soul* and *Soul Fire* and a monster hit with a song called *For Your Precious Love*. The group broke up around 1972 after they went overseas to have a crack at the international scene. Each went their own way, some to bigger and better things. But, in South Africa, the name of The Flames has endured, thanks largely to a plaintive love tune that just won't die. That song is *For Your Precious Love* and was essentially a cover version of American soul singer Oscar Toney Jnr's minor hit. No one in South Africa remembers Oscar Toney Jnr. Just how special The Flames' version has been can be gauged by the fact that on Valentine's Day recently, a South African radio station polled the best love song of all time. *For Your Precious Love* beat Queen's *Crazy Little Thing Called Love* hands down. In Cape Town, the song was big." Warren Ludski (2017). "The Flames burn brightly 50 years on thanks to 'For Your Precious Love'" [Online]. Available: <https://warrenludski musicscene.com/interviews-3/the-flames-burn-brightly-50-years-on-thanks-to-for-your-precious-love> (2019, May).
- <sup>xiii</sup> TheKinseyReport.com Editors. "Ricky Fataar" [Online]. Available: <http://www.thekinseyreport.com/rickyfataar.htm> (2019, May).
- <sup>xiv</sup> TheKinseyReport.com Editors. "The Flames" [Online]. Available: <http://www.thekinseyreport.com/the-flames.htm> (2019, May).
- <sup>xv</sup> SAHistory.org.za editors. "Manenberg" [Online]. Available: <https://www.sahistory.org.za/place/manenberg> (2019, May).
- <sup>xvi</sup> Webmaster (2004). [Online]. Available: <http://www.mountain.co.za/txtArtists/basil.txt> (2019, May).









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<sup>xliii</sup> Warren Ludski (2015). "Leslie K...A man for all reasons." [Online]. Available: <https://warrenludski-musicscene.com/interviews-3/leslie-k-a-man-for-all-reasons/> [2019, April].

<sup>xliiv</sup> Tarryn-Leigh Solomons (2019). "Vernon Castle: Celebrating 50 years in jazz." [Online]. Available: <https://www.netwerk24.com/ZA/Tygerburger/Nuus/celebrating-50-years-in-jazz-20190813-2/> (2019, April).

<sup>xliiv</sup> Sahistory.org.za Editors. "Robert Edward Jansen." [Online]. Available: <https://www.sahistory.org.za/people/robert-edward-jansen/> (2019, April).

<sup>xlivi</sup> TheGuardian.com, Editors. "Taliep Petersen." [Online]. Available: <https://www.theguardian.com/news/2007/jan/08/guardianobituaries.obituaries> (2019, April).

<sup>xliiii</sup> IOL Staff Reporter (2018). "#KnowYourLand: Luxurama saw stars of stage and screen." [Online]. Available: <https://www.iol.co.za/news/south-africa/western-cape/knowyourland-luxurama-saw-stars-of-stage-and-screen-17203376> (2019, April).

<sup>xliiii</sup> I have been doing some investigation to locate the missing manuscript but has not, as yet, unearthed it.

<sup>xlix</sup> "The annual MIDEM (acronym for Marché International du Disque et de l'Edition Musicale) conference is the music industry's biggest shop floor and networking opportunity. It has run continuously since 1967. The annual event, always held in beautiful Cannes, France, attracted record numbers of participants and exhibitors. Now encompassing MIDEMNet, MIDEMNet Mobile and the long-running exhibition centre, which is held in the Palais des Festivals, the conference has become the winter destination choice of music executives from all over the world." "Getting the most from the MIDEM show." [Online]. Available: <https://www.soundonsound.com/music-business/getting-most-midem-show> (2019, May).

<sup>l</sup> "Steve Marriott was the frontman for British hitmakers the Small Faces and Humble Pie, as a singer/guitarist. Steve Marriott was born January 30, 1947 in London; a successful child actor, he played the role of the Artful Dodger in the musical *Oliver!* as a teen, but by the mid-1960s, he was working in a local music shop. There he met bassist Ronnie Lane, agreeing to jam with his band the Pioneers; Marriott soon joined the group full-time and, after adopting a sound influenced by American R&B and a look inspired by Mod fashions, they rechristened themselves the Small Faces. Though best-known in the U.S. for their hit "Itchycoo Park," at home, the Small Faces enjoyed much greater success, reeling off a series of smashes including "All or Nothing," "My Mind's Eye," and "Lazy Sunday" as well as the 1968 classic LP *Ogden's Nut Gone Flake*.

After the release of the solo "Smokin'" Marriott, in 1976, he joined in a Small Faces reunion, then four years later re-formed Humble Pie with original drummer Jerry Shirley; after two LPs, the group again dissolved. Marriott spent the better part of the decade in seclusion, but was planning to reunite with Frampton when he lost his life in a house fire on April 20, 1991." "Artist Biography by Jason Ankeny." [Online]. Available: <https://www.allmusic.com/artist/steve-marriott-mn000040312/biography> (2019, May).

Smokin'

<sup>li</sup> "The Rolling Stones: In 1962, one of the most successful and critically acclaimed rock bands of all time, the Rolling Stones was started in London. Named after the Muddy Waters song "Rollin' Stone," the original band included frontman Mick Jagger, guitarists, Keith Richards and Brian Jones, bassist Bill Wyman, drummer Charlie Watts and pianist Ian Stewart. Guitarist Ron Wood joined Jagger, Richards and Watts in 1975. The Stones, in their various incarnations, have rocked on for more than 50 years, selling more than 200 million albums worldwide." "The Rolling Stones." [Online]. Available: <https://www.biography.com/people/groups/the-rolling-stones> (2019, May).

<sup>lii</sup> SAHistory.org.za Editors. "South Africa's Academic and Cultural Boycott" [Online]. Available: "https://www.sahistory.org.za/article/south-africas-academic-and-cultural-boycott" (2019, May).

<sup>liii</sup> HDSEntertainment, Eds. "The Glen Robertson Jazz band" [Online]. Available: <http://hdsentertainment.co.za/index.php/the-glen-robertson-jazz-band/> (2019, May).



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<sup>liv</sup> “Motown was an irresistible force of social and cultural change. Berry Gordy’s legendary Motown made its mark not just on the music industry, but society at large, with a sound that has become one of the most significant musical accomplishments and stunning success stories of the 20th century. Diana Ross & the Supremes, Smokey Robinson & the Miracles, Stevie Wonder, the Temptations, the Four Tops, Marvin Gaye, Michael Jackson & the Jackson 5, the Marvelettes, Martha Reeves and the Vandellas, Gladys Knight & the Pips, Lionel Richie & the Commodores, Teena Marie, their music communicated and brought together a racially divided country and segregated society, around the world, touching all people of all ages and races. No other record company in history has exerted such an enormous influence on both the style and substance of popular music and culture. With more than 180 No. 1 hit songs worldwide and counting, that influence is still being felt today, from pop to hip-hop. Motown, of course, stands for more than just the historic music. The label and its remarkable legacy is a reflection of the hard work of dedicated individuals overcoming incredible obstacles to achieve great success. Over a half-century ago, on January 12, 1959, to be exact, a young African American songwriter named Berry Gordy founded his company with a loan of \$800 from his family, marking the birth of the “Motown Records Corporation.”

Because Detroit had long been known as the “Motor City,” Gordy, in tribute to what he felt was the down-home quality of the warm, soulful people he grew up around, used “town” in place of “city,” which gave him the contraction “Motor Town” and the perfect name for his company and new label—Motown. Motown defined the term “crossover” not only on record and stage, but also behind the scenes. After breaking down barriers and having pop radio embrace Motown artists, Berry Gordy set his sights on television, movies. He booked his artists on popular shows such as *American Bandstand* and *The Ed Sullivan Show*. After captivating national audiences with repeat performances on these shows, The Supremes were the first R&B act to play the country’s most prestigious night club, New York’s Copacabana, which paved the way for other R&B acts into the top cabaret circuits around the world. Motown was the first African American-owned record label to reach widespread national acclaim. Motown broke down racial prejudice by becoming the most successful independent record company in history and the most successful African American-owned business in America. In 1968, the company had five records out of the Top 10 on *Billboard’s* Hot 100 chart and accomplished another unprecedented feat by seizing the top three spots for a full month.” “Motown: The sound that changed America.” [Online]. Available: <https://www.motownmuseum.org/story/motown/> (2019, May).

<sup>lv</sup> “The ‘Summer of Love’ refers to 1967 - not so much because that year saw a revolutionary new movement, but because that was when the media came to identify and focus on the hippy phenomenon, the underground alternative youth culture that had been brewing in America and Europe for several years. The focus was San Francisco, where young people travelled from across America and beyond, attracted by the promise of the chance to cast off conservative social values and experiment with drugs and sex. Many came for the Monterey Pop Festival, the world’s first such major event, which Scott McKenzie’s San Francisco (‘If you’re going to San Francisco...’) was originally designed to promote. In fact, the song became a Summer of Love anthem, reaching number four in the US charts but number one in Britain. Hippy culture embraced foreign travel as a means to find oneself and communicate with others, and the first backpackers set off on what became known as the ‘hippy trail’, through Europe and the Middle East to India. They hitchhiked, travelled by public transport or used revamped double-decker buses and camper vans, always living as cheaply as possible.” *The Observer Travel* (2007). “What was the summer of love?” [Online]. Available: <https://www.theguardian.com/travel/2007/may/27/escape> (2019, May).

<sup>lvi</sup> “Cat Stevens was born Steven Demetre Georgiou; since 1978 he has been known as Yusuf Islam. He was born in London in July 1948. His father was a Greek Cypriot and his mother was Swedish, and they divorced when he was 8 years old. By then, though, he had developed a love and affinity for playing the piano, sparking an interest in music that would last the rest of his life. But it was when he discovered rock ‘n’ roll via the Beatles that young Steven decided to pick up a guitar and learn how to play and tried his hand at writing songs. Now calling himself Cat Stevens and hoping to score a hit in the U.S., he began focusing on more earnest and personal material. He inked a deal with Island Records and released his third album, “Mona Bone Jakon,” in 1970. The same year, Jimmy Cliff had a hit with Stevens’ song “Wild World.” His albums “Tea for the Tillerman” (1970) and “Teaser and the Firecat” (1971) both went triple platinum. “Teaser and the Firecat” included the hits he is most famous for: “Peace Train,” “Moonshadow” and “Morning Has Broken.” He has received a number of humanitarian awards for his work with peace and education, including the World Award, the

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Mediterranean Peace Prize, and an honorary doctorate from the University of Exeter for his effort to forge peace and understanding between the West and the Arab world. He released nearly a dozen albums as Cat Stevens and two as Yusuf Islam. He was inducted into the Rock & Roll Hall of Fame in April 2014.” “Biography of Cat Stevens (Yusuf Islam).” [Online]. Available: <https://www.thoughtco.com/cat-stevens-yusuf-islam-1321901> (2019, May).

<sup>lvii</sup> “The Woodstock Festival of 1969: Four organizers in their twenties sought out to put on a festival for 50 000 people on a dairy farm in Bethel, New York. After several venue changes, Woodstock Music and Art Fair officially opened its doors on August 15, 1969. Billed as 3 days of peace and music, the organizers’ intention was for profit, to build a recording studio near the town of Woodstock. However, it eventually landed them in a mountain of debt, although the festival cemented them in the history books forever. The festival went through several venue changes although it was never intended to take place in the town of Woodstock, New York. The initial proposed site was in Wallkill, New York. Pressure from locals forced the festival to find a new home just a month and a half before. A dairy farmer in Bethel, New York agreed to host the festival on 600 acres of land, although the change set them back. More than 8 times the amount of people showed up. Woodstock organizers assured local authorities no more than 50 000 tickets would be sold, but the total amount of reported attendees is between 400 000 and 500 000 people.

It was reported that another 500 000 people were turned away, which would have made the total amount of Woodstock Festival attendees topple 1 million. Most attendees never paid to get in. Three days before Woodstock Festival was set to open, 50 000 people camped out, and with insufficient fencing, gates, and ticket booths, the entrance was overrun, and no one had to pay for a ticket. Roads were gridlocked to the festival, preventing even the original opening performers to arrive on time. Many bands scheduled to perform couldn’t even leave the airport. Richie Havens, the opening act, ended up running out of songs and created the hit ‘Freedom’ on the spot. Amongst the chaos, festival organizers were intimidated by performers to cough up their money ahead of performing on-stage. John Roberts, one of four organizers, secured a loan from a local bank, putting his trust fund up as collateral, and putting them in millions of dollars’ worth of debt. With the unexpected crowd, organisers failed to secure enough food suppliers for the festival. When locals heard attendees were literally going hungry, they arranged for the Army to airdrop over 10 000 sandwiches, water, fruit, canned goods, medical supplies and more. Security was very limited at Woodstock Festival, allowing people to express their beliefs that substances are mind expansion tools. It was reported that literally almost 100 percent of attendees smoked a joint. LSD was also very popular, which was gaining momentum at the time. The festival was closed by legend Jimi Hendrix, supporting a blue-beaded white leather jacket and red head scarf. His psychedelic spin on the U.S. national anthem is one of the most iconic moments of the 1960s. However, due to his contract stating that he must close the festival, and with the additional day added, most people were pretty much burnt out by then and missed it (around 10AM on Monday morning). Hendrix was also the highest paid performer. Some of the artists and bands who performed there included Jimi Hendrix, Blood Sweat and Tears, Joan Baez, Creedence Clearwater Revival, Janis Joplin, The Who, Richie Havens, Crosby Stills Nash and Young, Ravi Shankar, Joe Cocker and Sha Na Na. “The crazy facts about Woodstock 1969.” [Online]. Available: <https://psymedia.co.za/woodstock-1969-crazy-facts>.

<sup>lviii</sup> “Born Patrician Ann Cole into a family of Gospel singers, she was the second of six children born to Theora and Mary Cole who had recently migrated to Los Angeles from Tyler, Texas. She grew up singing gospel music with her family and siblings at the Full Gospel Baptist Church in Watts, L.A. She never dreamed of a professional singing career, but destiny had other plans for her. In 1965/66 she went on the road with the Ike and Tina Turner Revue and became one of their backing singers, the Ikettes, receiving her initial professional training from the incredibly beautiful, talented Tina Turner - simply The Best female Soul/Funk/Rock entertainer of our time. She toured with the Revue on the infamous Soul Chit’lin Circuit and that was only the beginning. Arriving in England in 1966 as an Ikettes with the Ike & Tina Revue at the height of the duo’s “River Deep Mountain High” success in the UK, she was definitely in the right place at the right time. While touring with The Rolling Stones, Pat was spotted by Mick Jagger who immediately convinced Andrew Loog Oldham to sign her to his *Immediate* record label. Gered Mankowitz, who photographed the majority of all of her ‘classic’ images, christened her PP Arnold.” PPArnold.com, Eds. “P.P. Arnold: Biography” [Online]. Available: <https://pparnold.com/biography> (2019, May).

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<sup>lix</sup> “Kafunta: Though it cannot hold a candle to its predecessor, P.P. Arnold's second and final Immediate album is nevertheless a dramatic offering, its greatest flaws lying more in the conflict between singer and label than in either performance or production. Recorded with Immediate head Andrew Loog Oldham at the controls, Kafunta is riven by his dream of establishing Arnold in the same mass entertainment world as Cilla Black and Lulu, at the same time as Arnold fights to retain her own R&B sensibilities. Occasionally the conflict works well -- the MOR heartbreaker "Angel of the Morning" is performed with such a depth of yearning purpose that no other version on earth will ever sound so majestic. "As Tears Go By," too, is powerful, Oldham's third attempt at the song (after Marianne Faithfull and the Rolling Stones) drawing fresh conclusions from that loveliest of melodies, while Spartan accompaniment plays with the ghost of "Lady Jane" behind it. "God Only Knows," driven by a near-martial accompaniment of trumpets and drums, is even more dramatic -- Oldham himself has never made any secret of his love for the song, and the attention lavished on this version sends it soaring up any poll of his greatest productions. Similarly, his reinventions of the songs that every singer of the age apparently tackled -- "Yesterday," "Eleanor Rigby," and the Bee Gees' "To Love Somebody" -- are wrapped in breath-taking sheen, with "Yesterday" even rivaling Alma Cogan's definitive rearrangement in terms of freshness and emotional punch. That Arnold herself is often overwhelmed by the strength of the arrangements (carried out by long-time Oldham conspirator John Paul Jones) is neither here nor there; played loud and booming, Kafunta has an impressiveness that doesn't simply defy criticism, it dismisses it out of hand.” Dave Thompson. “All Music Review”. [Online]. Available: <https://www.allmusic.com/album/kafunta-mw0000501301> (2019, May).

<sup>lx</sup> “Barney Rachabane: As a young musician in the 1960s, Rachabane performed in numerous bands with drummer Early Mabuza. He has remained incredibly active, with a solo career, and regular session work, for example with Abdullah Ibrahim. Rachabane also recorded for the Info Song, participated in the Gracelands project, and subsequently did regular work with Paul Simon. He was featured in the Buwa musical, and has toured with Hugh Masekela and also Caiphus Semenya. He performs frequently with trumpeter Bruce Cassidy. Barney Rachabane comes from Alexander Township. Initially picked up on by Hugh Masekela, Rachabane was an early collaborator on Masekela's adventurous Technobush projects. The arrangements for this session are open, bright clusters of sinuous clarity. Rashid Lanie's synthesizer and piano figures form the basic canvas, lush but deceptively brittle shadings upon which Rachabane's assertively playful alto runs weave elegant geometric patterns around some very tight playing.” Theorbit.co.za Editors (2014). “Barney Rachabane” [Online]. Available: <http://www.theorbit.co.za/barney-rachabane/>

<sup>lxi</sup> Duke Makasi (b. 1941 d.1993) was a tenor saxophonist in the band Spirit's Rejoice for whom the late Robbie Jansen also played after leaving Pacific Express.

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