



MAKEBA!

The most recent project in the *Imaging South Africa* series, *Records* comprises several collections, which initially focused on recordings by the South African singer and anti-apartheid activist, Miriam Makeba. A few years ago, I was looking through records at a thrift store in Richmond and came across the LP, *An Evening with Belafonte/Makeba*. It was two dollars. The album dated from 1965, and reading the liner notes on the jacket, I began to reflect upon how such a record cover had operated in the dissemination of a political message. How did these commodities, mass-produced in the Americas and Europe, help to create an awareness of the political realities of apartheid South Africa?

The project developed through an extensive search that ultimately led me to the international market, eBay. Assembled over two years of sifting through internet auctions and receiving thousands of emails, I collected Makeba recordings from all over the world. In an effort to map the journey of each record (and by implication Makeba's voice), I catalogued where each was first recorded and where each was purchased. Now numbering more than 400 individually acquired items, the collection includes 78 rpm discs, vinyl records, singles, 4-track reel-to-reel tapes, 8-track cartridges, cassette tapes, compact discs, and other exceptional discoveries like a steel-and-acetate demo recording.

I photographed all the labels of the items and, using pins, installed them chronologically from bottom to top and right to left, directly onto the wall. *Labels* became a document of Makeba's life work but also formed a color field that was for me reminiscent of a kind of craft work in South Africa.

The second work produced from this archive consisted of the record covers and CD inserts, also assembled chronologically in a grid, which revealed Makeba's changing portrait over time and the expanding global reach of her message. The liner notes on the back sides of the covers include a significant

range of political content. Notably, when comparing different pressings of identical albums, potentially controversial information was edited out in some countries and foregrounded in others.

As the *Makeba!* project progressed, I found myself slowly expanding the limits of the collection to include any audio artifact from South Africa—jazz, punk, plays, political speeches, sports commentary, etc. I eventually focused on unusual material that now includes over 600 rare 78 rpm shellac discs. I have begun what will be my ultimate goal for this ongoing archive of over 2,000 items: to document all the information and to make it available as a searchable database on the web.

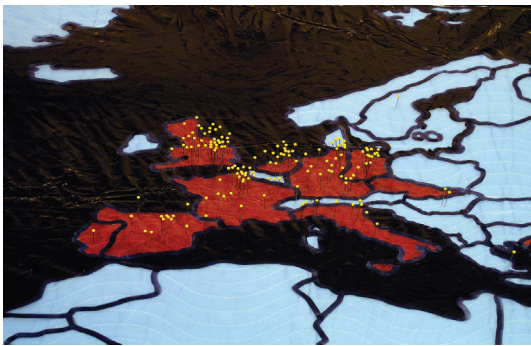
Notes on Makeba records on pages that follow:
 p. 18: *Miriam Makeba*, self-titled, HA 2332, London Records, pressed in Israel, 1960. Makeba's debut LP, recorded in the United States, features glowing liner notes by Harry Belafonte and quotes from *Time* magazine. One paragraph states: "Though she tries many styles, she never sings the Afrikaaner songs of white South Africa. "When Afrikaaners sing in my language," she says, "then I will sing in theirs." This text is notably absent from UK pressings and earlier Israeli copies, but is uncensored on US and New Zealand issues.
 p. 19: *Miriam Makeba*, self-titled, ZA 6037, London Records, pressed in South Africa, 1960. The *Time* magazine quotes mentioned in the US pressings are notably absent, and a rather patronizing text is substituted.
 p. 20: *An Evening with Belafonte/Makeba*, LPM 3420, RCA Records, pressed in the USA, 1965. I found this record in a thrift store in Richmond, VA for \$2. It is the LP that started the whole project. The liner notes here are explicitly anti-apartheid.
 p. 21: *Chants d'Afrique No. 2*, 435.018, RCA Victor, pressed in France, 1964. This LP is more commonly known as *The Voice of Africa* and features a different image from the same shoot.

EXHIBITION HISTORY

2009 | *Imaging South Africa: Records*
 BANK Gallery, Durban, South Africa

2010 | *Miriam Make Ba*
 Presented in conjunction with the exhibition
Darkroom curated by Tosha Grantham
 Virginia Museum of Fine Art, Richmond, VA

- left: *Makeba!*, 2009. Anderson Gallery, Richmond, VA.
 - below: *Labels* and *Map*, 2009. BANK Gallery, Durban, SA.
- The map depicted below indexes countries that manufactured Makeba records, in the collection, in red. The yellow pins marked places where records were purchased through eBay and other sources.
- pp. 22-3, 25: *Makeba!*, 2009, installation view. Anderson Gallery, Richmond, VA.
 - p. 24: *Makeba!*, 2009, installation view. BANK Gallery, Durban, SA.



MIRIAM MAKEBA

TIME, The Weekly News Magazine, February 1, 1960:

Singer Miriam Makeba, a Xosa tribeswoman (full name: Zensi Miriam Makeba Ogwashu ogu vama yi keti le enxoma sitti xa saku aga ba ukutsha sihathu izizsha sizi khulu sivuke ngomso sizi chole ezo zinge knayo zinga bikho nifalo singa-malamu singa mangama nagithi?), is probably too shy to realize it, but her return to Africa would leave a noticeable gap in the U. S. entertainment world, which she entered a mere six weeks ago. . . .

At Manhattan's Blue Angel, a smoky, low-ceilinged saloon-for-sophisticates, she is delighting the customers with the songs and styles she learned as a child. In her high, sweet, reedy voice, the knowing can hear many echoes—of Ella Fitzgerald, whose records she bought as a child, of Harry Belafonte, who helped her get started in the U.S.—but she sings like no one else.

CLICK OF CORKS. The close-cropped, wooly head and the sleek white Fifth Avenue gown come from different worlds, but the combination has charm and grace of its own. In a ballad, she maintains the clean, classic phrasing of a church singer, she can be roguish in a West Indian ditty about a naughty flea, and she can make a . . . lament of A Warrior's Retreat Song. . . . When Makeba sings or talks in her native Xosa dialect, its expressive staccato clicks sound like the popping of champagne corks. Though she tries many styles, she never sings the Afrikaaner songs of white South Africa. ("When Afrikaaners sing in my language," she says, "then I will sing in theirs.") But whatever mood she assumes, Miriam Makeba maintains a simple and primitive stoicism that sets her sharply apart from the emotional, often artificial style of American Negro singers.

THE SHOW WENT ON. As remarkable as anything about Makeba is the fact that, however arresting her talent, she managed to sing her way out of the anonymity of South African Negro life. Helping her mother in various servants' jobs around Johannesburg, Miriam sang in school, at weddings and funerals. If she could get close to a radio, she tuned in the native songs played on Johannesburg radio stations. "Anyone who sings, makes music," says she, "as long as it's good to my ear."

At 17, she began singing at benefits—some nights for Negroes, some nights for whites. Soon she joined a traveling group called The Black Manhattan Brothers (eleven men and Miriam), and for three years she barnstormed all over Rhodesia, the Belgian Congo and South Africa. "The bus often broke down," Miriam remembers, "and after the first five months I was crying all the time. But they kept telling me the show must go on. We always managed to get there on time."

Miriam finally left the group to join a touring musical variety show, then got the female lead in a Negro jazz opera called *King Kong* (based on a true story of a prizefighter who killed his mistress). In 1958 restless Singer Makeba applied for a passport, and after a year's wait she was on her way to London. From there she moved on to Manhattan's downtown Village Vanguard, then uptown to the Angel.

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THE RETREAT SONG (Iikele Maweni)

A Xosa warrior's song of defeat; literally a call to "take to the cliffs." A happy song melodically, it is ironically almost humorous in treatment.

SULIRAM

An Indonesian lullaby.

THE CLICK SONG

A festive Xosa song sung at weddings.

UMHOME

An unaccompanied Swazi lament. The text tells of a betrayal by friend.

The critics and public have already expressed themselves about the talent of Miriam Makeba with phrases like "a new high-voltage electric charge"*. . . "the appearance of a new star"*. . . "sings like no one else."* National notices and feature articles in *Time*, *Look*, *The New York Times*, *Newsweek* and many others sprang from only three engagements—her first after arriving from South Africa.

Now is the moment for another debut—her first record album. I was present during these recording sessions, and it was a remarkable experience. The sparks were there in Miss Makeba's artistry and her strangely powerful songs—in themselves a startling blend of the highly sophisticated and the primitive. The combination of Makeba, the music and the musicians erupted into a kind of musical spontaneous combustion rarely encountered in a studio. This album which resulted presents a "Makeba-in-depth" which may never be fully realized in quite the same way on TV or the night club stage.

There is little I can add to the acclaim already written by others about this great artist. Knowing her and working with her* count as one of my greatest artistic privileges. Like you, I shall be playing and replaying these exciting performances by one of today's strongest musical personalities.

Harry Belafonte

OLILILI

A lullaby-lament. The woman discovers she has been deserted by her husband. She tries to comfort her child who is crying with hunger.

LAKUTSHN, ILANGA

At sunset a man longs for his wife and begs her to come back to him.

MBUBE

A familiar Zulu song about a lion hunt. Various other versions known under the title "Wimoweh" and "Whim Away."

THE NAUGHTY LITTLE FLEA

A calypso-oriented song which is self-explanatory.

WHERE DOES IT LEAD?

"Where does it lead,
This strange young love of mine?"

NOMEYA

A Xosa love song.

HOUSE OF THE RISING SUN

"There is a house in New Orleans
They call the Rising Sun."

SADUYA

Xosa song about a child who has been away misbehaving. She comes home and says it wasn't her fault; she was misled by a friend.

ONE MORE DANCE

An improbable Austrian tune with words which make their own satiric comment on the battle of the sexes.

IYA GUDUZA

All three voices are Miss Makeba. Perhaps the first multiple recording in Zulu. The story is a lighthearted account of a ne'er-do-well husband who hides until his wife leaves for work, then searches the house for drinking money.

*Simply a series of native first names, e.g. Jane, Mary, Ellen, etc.

*New York World Telegram *Look *Time

*Miriam Makeba appeared with Harry Belafonte on his Carnegie Hall Benefit Concert, May 2nd, 1960.

with the

BELAFONTE FOLK SINGERS

Conducted by MILT OKUN

GUITAR: PERRY LOPEZ

Produced by Bob Bollard

SIDE 1

The Retreat Song (*Iikele Maweni*) ASCAP 2:32

Suliram BMI 2:45

The Click Song ASCAP 2:09

Umhome ASCAP 1:16

Olilili ASCAP 2:31

Lakutshn, Ilanga PRS/ASCAP 2:07

Mbube

(with The Chad Mitchell Trio**) PRS/ASCAP 3:17

SIDE 2

The Naughty Little Flea BMI 3:45

Where Does It Lead? BMI 2:29

Nomeva ASCAP 2:37

House of the Rising Sun ASCAP 1:57

Saduya ASCAP 2:30

One More Dance (and Charles Coleman) BMI 2:40

Iya Guduza ASCAP 2:05

Recorded at Webster Hall, New York City.

Recording Engineer: Bob Simpson.

IMPORTANT NOTICE—This is a "New Orthophonic" High Fidelity recording, designed for the phonograph of today or tomorrow. Played on your present machine, it gives you the finest quality of reproduction. Played on a "Stereophonic" machine, it gives even more brilliant true-to-life fidelity. You can buy today, without fear of obsolescence in the future.

**The Chad Mitchell Trio appears through the courtesy of Colpix Records.

ZA 6037

MIRIAM MAKEBA

ZA 6037

*The Most Exciting New Singing
Talent to Appear in Years!*

So "Time Magazine" describes Miriam Makeba, the young African girl who left her home in Johannesburg to top the bill at the most exclusive New York and Las Vegas night spots.

THE BLUE ANGEL THE VILLAGE VANGUARD THE STEVE ALLEN TELEVISION PROGRAMME These are milestones in her sensational rocketing to Show Business Stardom - and bigger things lie ahead. Miriam - quiet and almost shy in everyday life, but an atom bomb the moment she steps under the spotlight - has put African music on the map with an explosion that mushroomed from Coast to Coast in the United States.

A couple of years ago the name of Miriam Makeba was quite unknown, then she started singing at occasional concerts. Before long she had attracted the attention of the Manhattan Brothers, the best known all African male quartet. She appeared with them, made recordings with them, and when producer Leon Gluckman went east-hunting for the African musical "King Kong", he chose Miriam as one of his leads.

On the dramatic opening night of "King Kong", Miriam brought the audience to their feet with her dynamic interpretation of "BACK OF THE MOON". A new star was born - a star of Africa.

This is Miriam's first long-playing recording. She has come quite a long way since she nervously faced her first recording microphone and if you remember those first recordings, you will notice the tremendous difference. As the company who produced her first record, Gallo (Africa) Limited are proud to present to the world the new Miriam Makeba - Africa's Queen of Song.

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RECORD PAC

In September 1958, while I was on a European concert tour, I went to London to do a series of broadcasts for BBC television. After one of the performances in the early hours of the morning, I returned to the hotel and in the lobby I was approached by a young Negro and a white priest. They explained that they were from South Africa and were just two of hundreds in London who had to flee their country because of their government's racial policies. They asked if I would meet with a group of political exiles and, if possible, assist in aiding their cause. Two days later I met with them and heard stories of murder, brutality and savagery—the kind of human suffering comparable only to Hitler's Nazi Germany.

One of the Africans at that gathering was a young, lovely woman named Miriam Makeba. While there, they showed an incredibly moving film called "Come Back Africa," in which Miss Makeba appeared. This motion picture, filmed in secrecy, showed the true story of the unbelievable inhumanity of South Africa. Miriam Makeba's own relatives and friends were wantonly murdered as part of the stringent policy of *apartheid* of the South African government. Many of her closest friends are still imprisoned today, merely because they seek dignity and the right to freedom. In one of the songs in this album, *To Those We Love*, Miriam sings of some of her dear friends who will pay with their lives for their commitment to the liberation. In South Africa there is no justice for the black man, or for those whites who dare call themselves "friend" and "brother" of the black man.

Since that initial meeting, I have been deeply committed to the liberation movement of South Africa. Subsequently, many of the young men and women whom I first met in London have come to the United States. Most of them are now students in some of the leading American universities; some of them have since returned to Africa and are continuing to fulfill their responsibilities to the liberation of their country; and yet another group can be found from time to time in many of our great cities, bringing to our audiences their superb gifts as artists. One of these artists is Miriam Makeba.

No single experience in my association with many artists throughout the world has been more fulfilling than my association with Miriam. In the last four years we have performed together many times, before hundreds of thousands of people. We have been in tents, in theaters, ball parks, small clubs, on television—and in every instance audiences have responded warmly to Miss Makeba's art.

Through the personal involvement of Mr. George Marek, Vice President and General Manager of RCA Victor Record Division, she has recorded: "Miriam Makeba" (LPM/LSP-2267); "The World of Miriam Makeba" (LPM/LSP-2750); "The Voice of Africa" (LPM/LSP-2845); "Makeba Sings!" (LPM/LSP-3321).

This album is not only a collection of African songs sung in the tongues of various tribes; it is a reflection of all the things I have spoken of. It is a reflection of the political; it is a reflection of the human interchange.

I am deeply grateful to Miriam for having exposed me to this great richness that is African music and folklore. And I am also deeply grateful for having had the opportunity to perform in this album with her.

Harry Belafonte

Musicians
Guitars: Sam Brown, Eddie Diehl, Marvin Falcon, Ernie Calabris, Jay Bertiner
Bass Violin: William Salter, John Cartwright
Percussion: Achee Lee, Solomon Ilori, Chief Bey, Ralph MacDonald, Percy Brice

Manufactured by Belafonte Enterprises, Inc.
for Radio Corporation of America © B.E.I. Printed in U.S.A.

AN EVENING WITH BELAFONTE/MAKEBA

Songs from Africa

Conducted by Jonas Gwangwa and Howard Roberts
Arrangements by Jonas Gwangwa
Produced by Andy Wiswell
Executive Producer: Harry Belafonte

Mono LPM-3420
Stereo LSP-3420

SIDE 1

TRAIN SONG (*Mbombela*)—Xhosa
Harry Belafonte/Miriam Makeba
(ASCAP 3:08)

African tribesmen see a train for the first time, and describe its movement.

IN THE LAND OF THE ZULUS (*Kwazulu*)—Zulu
Miriam Makeba
(ASCAP 2:30)

"I'll never go to Zululand, for that is where my father died . . ."

HUSH, HUSH (*Thula, Thula*)—Zulu
Harry Belafonte
(ASCAP 3:03)

A song of consolation sung by young boys in reform school.

TO THOSE WE LOVE (*Nongqongqo*)—Xhosa
Miriam Makeba
(ASCAP 2:15)

The story of South African leaders such as Sobukwe, Luthuli and Mandela who have been imprisoned because of their beliefs.

GIVE US OUR LAND (*Mabayeke*)—Zulu
Harry Belafonte
(ASCAP 2:27)

A protest song demanding the return of the land to its rightful owners.

BEWARE, VERWOERD! (*Ndodemnyama*)—Xhosa
Miriam Makeba
(ASCAP 2:05)

A warning to the Prime Minister of South Africa that the black man is on the move.

SIDE 2

GONE ARE MY CHILDREN (*Baile Banake*)—Sotho
Harry Belafonte
(ASCAP 2:47)

"Our sons have been sent to the mines—perhaps never to return . . ."

HURRY, MAMA, HURRY! (*Khawuleza*)—Xhosa
Miriam Makeba
(ASCAP 3:25)

"Hurry, mama, and hide—the police are on their way!"

MY ANGEL (*Malaika*)—Swahili
Harry Belafonte/Miriam Makeba
(BMI 3:12)

A love song from Kenya describing the plight of a young man too poor to marry his sweetheart.

CANNON (*Mbayi, Mbayi*)—Zulu
Miriam Makeba
(ASCAP 2:47)

"We will stand against our enemies and they will run away."

LULLABY (*Thula Sthandwa Same*)—Zulu
Harry Belafonte
(ASCAP 2:46)

"Hush, my child. Don't cry, your mother is coming."

SHOW ME THE WAY, MY BROTHER (*Iph'Indlela*)—Zulu
Harry Belafonte
(ASCAP 3:10)

Originally a South African wedding song, and now used by the young people to say, "Show me the way to freedom and happiness . . ."

Recorded at RCA Victor's Studio A, New York City
Recording Engineer: Bob Simpson

DYNAGROOVE

Dynagroove records are the product of RCA Victor's newly developed system of recording which provides a spectacular improvement in the sound quality.

CHARACTERISTICS:

1. *Brilliance and clarity*—the original sound in startling definition
2. *Realistic presence*—sound projected in "photographic" perspective
3. *Full-bodied tone*—even when you listen at low level
4. *Surface noise virtually eliminated!*

5. Inner-groove distortion virtually eliminated!

To solve these old and obstinate problems in disc recording, highly ingenious computers—"electronic brains"—have been introduced to audio for the first time. These remarkable new electronic devices and processes grew out of an intense research program which produced notable advances in virtually every step of the recording science.

The final test of any record is in the listening—compare the sound of Dynagroove recordings!

Dynagroove recordings are mastered on RCA Magnetic Tape.

RCA VICTOR

435.018



Chants d'Afrique N° 2

MIRIAM
MAKEBA



DYNAGROOVE
LE SON DU XX^e SIECLE

