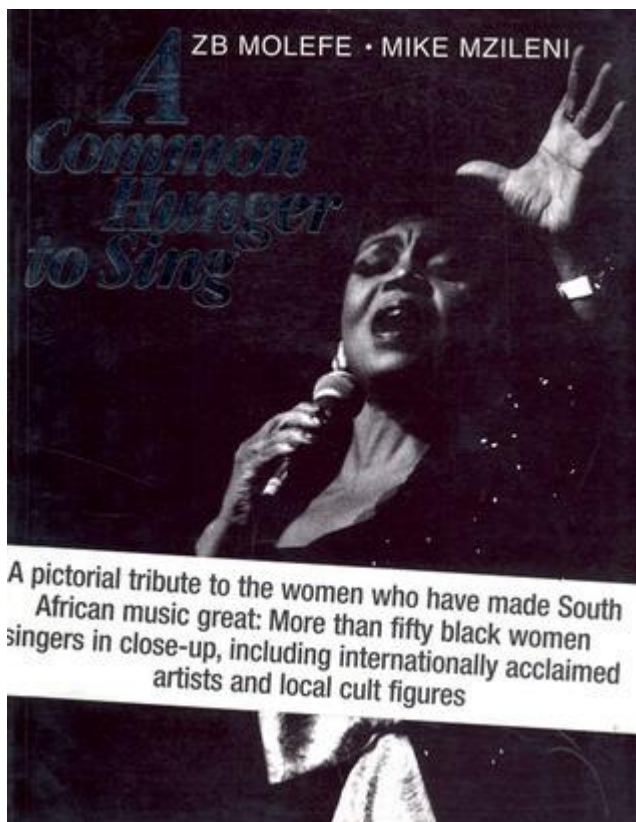


**NEW ACQUISITIONS FOR ARCHIVES AND SPECIAL COLLECTIONS  
AUGUST 2023**



Title: *A common hunger to Sing: a tribute to South Africa's Black Women of Song, 1950 to 1990* / text by Z.B. Molefe; photographs by Mike Mzileni; introduction by Lara Allen.

Publication: Cape Town: Kwela Books, 1997.

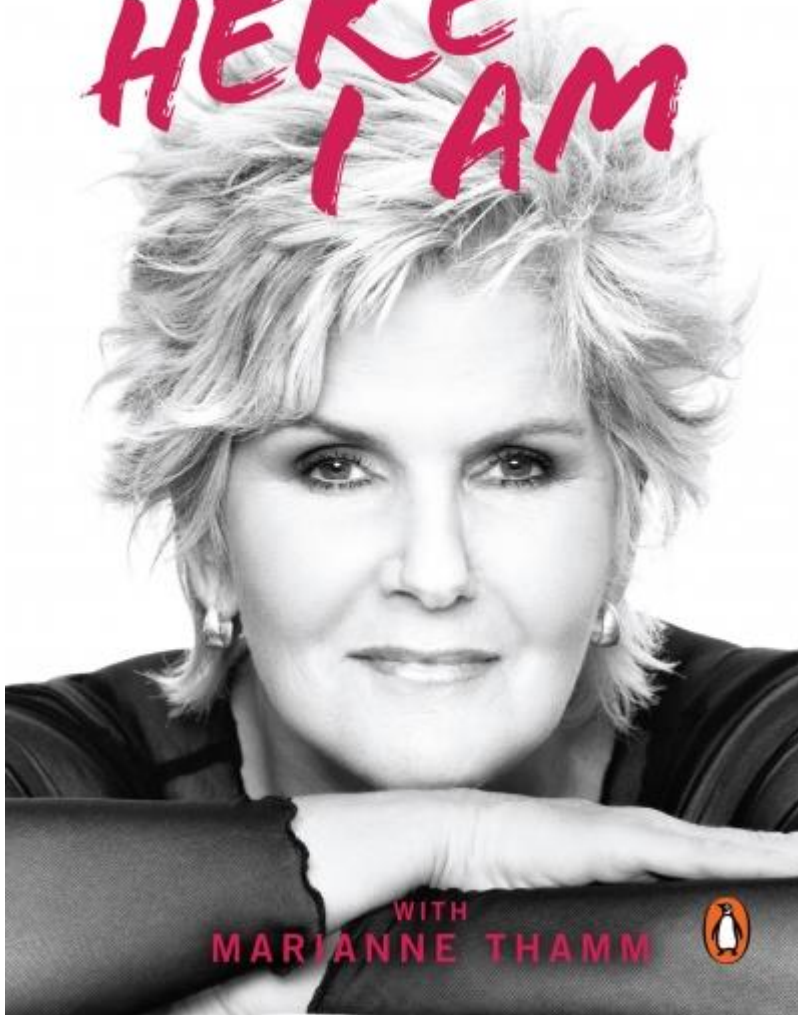
Shelf No: SBV3 782. 0092 3 MOLE

Description of the book

This book pays tribute to the women who have made South African music great. In the introduction, musicologist Lara Allen gives a history of black South African women singers over the last hundred years. Informal interviews with singers grant insight into the private world of the performers at a time when it was not socially acceptable for women to be entertainers and the political situation made it extremely difficult for black musicians to perform. The singers featured include Dolly Rathebe, Miriam Makeba, Letta Mbulu, Thandie Klaasen, Yvonne Chaka Chaka, and Brenda Fass

PJ POWERS

HERE  
I AM



Title: *Here I am* / P. J. Powers, with Marianne Thamm.

Publication: Johannesburg: Penguin Books, [2014]

Shelf No: SBV3 782.0092 POWE

#### Description of the book

You have made a tremendous impact both on and off the stage, and you are one of those young people on whom the country pins so much hope.” – Nelson Mandela to PJ Powers, 1989. More than just a story about the personal journey of one of South Africa’s most beloved music icons, this extraordinary memoir of PJ Powers – or Thandeka, as she was affectionately renamed by Soweto crowds – is set against the turbulent backdrop of South Africa’s recent political history. It features a gallery of political leaders and international celebrities, including the likes of Nelson Mandela, Graça Machel, Chris Hani, Joaquim Chissano, Queen Elizabeth II, Brenda Fassie, Sharon Stone,

and Robert De Niro. On Republic Day 1982, a white rock and roll band called Hotline, wearing stonewashed jeans and sporting big hair, took an accidental sho't left into Soweto – a detour that forever changed the life of their lead singer, PJ Powers. Hotline was the first all-white rock and roll band to 'cross over' into highly segregated apartheid South Africa, making international headlines in the process. The prolific Powers went on to accomplish extraordinary heights as a solo artist with countless gold and platinum discs. *Here I Am*, written with Marianne Thamm, is an intimate and hilarious account of the life and times of one of this country's most recognisable and enduring performers. From the dizzying heights of international stardom to the dark depths of her struggle with alcohol, this is a must-read to explore the heady mix of politics and music of the time



Title: *I'm not your weekend special: portraits on the Lifestyle and Politics of Brenda Fassie / edited by Bongani Madondo; [foreword by Hugh Masekela].*

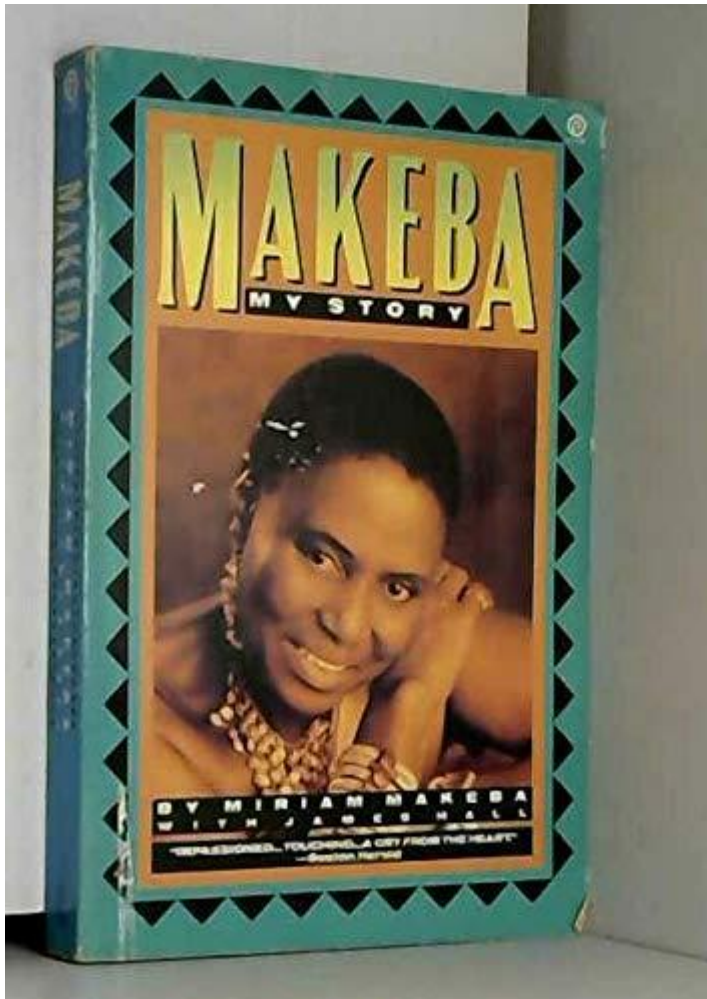
Publication: Johannesburg, South Africa: Picador Africa, 2014.

Shelf No: SBV3 968.0099 FASS IMNO

### Description of the book

This is a fascinating collection on the life and times of Brenda Fassie, which includes a Foreword by Hugh Masekela and contributions from people who knew Brenda in both professional and personal capacities. This is a fascinating collection on the life and times of Brenda Fassie, which includes a Foreword by Hugh Masekela and contributions from people who knew Brenda in both professional and personal

capacities. It is being published in the year of the tenth anniversary of her death and is intended as both a tribute and to give fresh insight into Africa's biggest pop star. The collection includes reminiscences, criticism, elegies, essays, and appreciation by friends, ex-lovers, critics, poets, academics, and musicians, reflecting the endless and boundary-crossing legacy of Brenda Fassie. Funny, crazy, poignant, insightful, and tragic, I'm Not Your Weekend Special traces the highs and lows of Brenda Fassie's life, celebrating the significance of this South African icon.



Title: *Makeba: my story / by Miriam Makeba with James Hall*

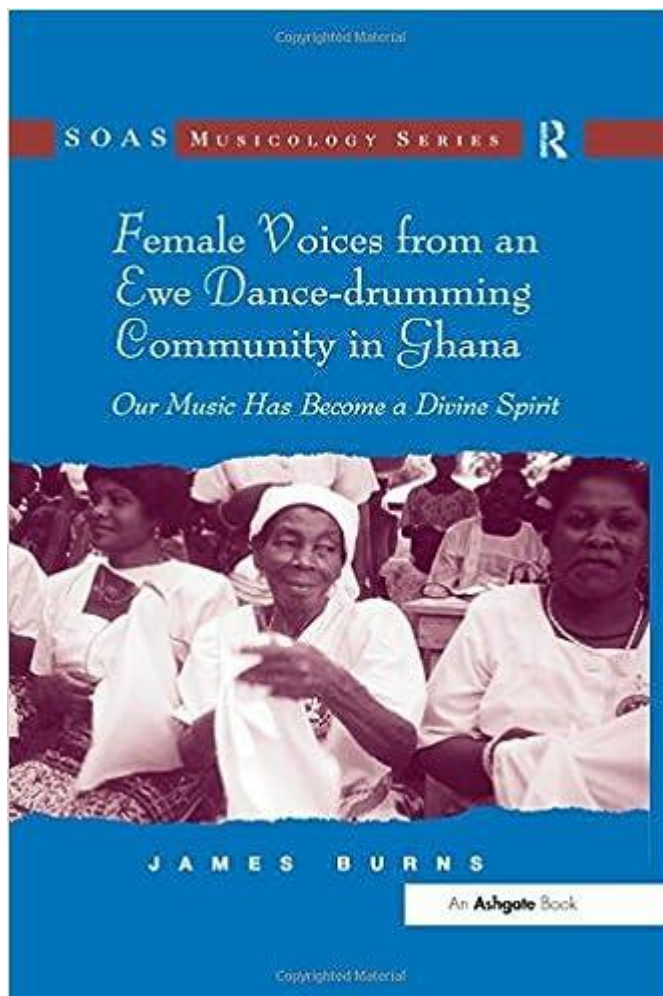
Publication: New York: New American Library, [1988].

Shelf No: SBV3 782.0092 MAKE

#### Description of the book

Like much of her music, Miriam Makeba's autobiography is both personal and political. As it details the story of a young girl's coming of age and search for identity, it simultaneously records the history of a country struggling for independence. In the prologue, Makeba compares herself to a South African bird soaring above the horror of apartheid (a parthood) which was instituted in 1947. As she recounts the details of

war and injustice in direct, understated, idiom-filled prose, and as she intertwines details of ancient customs with the realities of modern technology, Makeba suggests that music best expresses the tragic subject of the inner exile of the South African people. Makeba is an exiled political dissident who sees little or no distinction between herself and her beloved country. Although she was denied a sense of history until she was past childhood, Makeba provides a readable anthropological and historical overview of the South African situation. She records the changes undergone by herself and by Africa since her birth in 1932, and she provides the reader with a variety of terms with which to explain religious and social customs. For example, it is the custom for children's African names to comment on events surrounding their births. Since both mother and baby almost died during Miriam's birth, she is called Uzenzile (Zenzi), or one who does not learn from her mistakes. She is given the English name, Miriam when she begins to earn her living through the magic of music.



Title: *Female voices from an Ewe dance-drumming Community in Ghana: our music has become a divine spirit / James Burns.*

Publication: Farnham: Ashgate, [2009]

Shelf No: SBV3 782. 4216 2963 3700 82 BURN

Description of the book

Ewe dance-drumming has been extensively studied throughout the history of ethnomusicology, but up to now, there has not been a single study that addresses Ewe female musicians. James Burns redresses this deficiency through a detailed ethnography of a group of female musicians from the Dzigbordi community dance-drumming club from the rural town of Dzodze, located in South-Eastern Ghana. Dzigbordi was specifically chosen because of the author's long association with the group members, and because it is part of a genre known as adekede, or female songs of redress, where women musicians critique gender relations in society. Burns uses audio and video interviews, recordings of rehearsals and performances, and detailed collaborative analyses of song texts, dance routines, and performance practice to address important methodological shifts in ethnomusicology that outline a more humanistic perspective of music cultures. This perspective encompasses the interlinkages between history, social processes, and individual creative artists. The voices of Dzigbordi women provide us not only with a more complete picture of Ewe music-making, they further allow us to better understand the relationship between culture, social life, and individual creativity. The book will therefore appeal to those interested in African Studies, Gender Studies, and Oral Literature, as well as ethnomusicology. Includes documentary on the downloadable resources.