

Reflections of Rauch

Selwyn Klass reports

ed at me and said, 'You should do Brel. Taubie's going to do a new Brel — are you interested?' I said, No! That was it. A week later, my famous story, I was weeding my garden, and I just thought — remember what it did for you. I rang Ann and she took me over to Taubie and I was taken on without an audition."

In "April 1980" — "Moenie Dat Die Kinders Hoor Nie" — you sing of today's idealist being tomorrow's terrorist. Let's hear about the philosophic Laurika.

"Rosa Keet gave me the lyrics. I would have preferred them more 'staccato' and hard-hitting like the 'kill the dove' idiom in Brel. Jan Scholtz wanted the folk tempo".

The arrangements of "n Jaar In My Lewe" are warm, lilting, imaginative; the continuity is constant. How much of the production side are you involved with?

"The policy of R.P.M.'s Matt Mann has always been 'We're artist people', and they are indeed. Right from the start, the choosing of the material, my arrangers, even choosing my record cover which was designed by Wilhelm Hahn, artist and lecturer in architecture at Wits.



Laurika Rauch in one of the cover compositions for "n Jaar In My Lewe".

"n Jaar In My Lewe" represents the different stages and experiences you went through personally and creatively this past year. I recognise "Ne Me Quitte Pas"/"Moenie weggaan nie" from "Encore Brel", the theme "Moenie dat die kinders hoor nie" from "April 1980". How did you select the other tracks?

"The album represents a personal period in my life — therefore the selection goes a little deeper than it really should. 'Winterure' composed by Paul Clingman is particularly special. He's been an established English-composer-singer-producer for the past 12 years. He was on the folk scene before the Afrikaans "new movement" came along.

"He used 'Winterure' as an English composition on his album, 'Father to the Child', translated it and brought it to me. I think that was significant, the English composer coming over to the Afrikaans camp. The beginning of an incredible 'vibe' happening. Paul is very open to this experience and expression. His interest is making music for this country the sort of social comment that has kept American music so lively and relevant.

"Ballade van 'n Koningsdogter' recalls my very strong classical background. I grew up singing in the church choir; we also did light things — so I had an early classical vocal-training. If I was to go back in time, I'd like to live in the Middle Ages. Medieval and Baroque music is very close to me. 'Windliefje' and 'Ne Me Quitte Pas' are both sensitive, personal reflections of loves in my life. No one has used 'Ne Me Quitte Pas' before in Afrikaans

so from a commercial point of view, seeing that it was requested, we decided to include it."

At what stage in your musical career do you feel the "new movement" in Afrikaans folk evolved?

"Anton Goosen actually consciously had this calling to make a breakthrough. I don't regard myself as being an instrument in the "new movement". I've always been singing this way. My style has not changed. But then he's a lyricist and a composer. He's more literate than I am."

Your partnership with Anton Goosen has become legendary — your music and temperaments seem to parallel each other. Other than you being acclaimed R.P.M. artists — how did you come to share such similar music-minded activities?

"Way back when Anton and I first met each other, he'd already been established accompanying Breytenbach to music, I was also putting poetry

to music, and everyone told me about him. I thought, 'ja-nee', eventually we started working on 'Musiek en Liriek' on tv.

The first day — when I arrived at the studios, I had to sing, 'Die Mense Wat Ek Lief Het' (which Sonja Herholdt sang on her 'Waterblommies' album). I sang the first two bars and Anton ran out crying; we started growing very close to each other, work-wise and personal-wise, just because we felt we understood each other's work and each other.

"Neanderdalman", Anton actually composed for 'Musiek en Liriek' and I really wanted something of his work on "n Jaar In My Lewe".

"Encore Brel" rounds off the Brel revelation; your one track, "My Open Land" reminiscent of "Marieke, Mein Vlanderland", remains the highlight of the production. Had you previously identified with Brel's persistent philosophy; has he influenced your style?

"Taubie Kushlick has a celestial love-affair with Brel. The first time I was introduced to Brel was when I was at school. There was a Belgian lady, Dr. Jaqueline Steinhartdt staying with us for six weeks; she was doing botanical observations at Kirstenbosch. She brought Brel with her and also sent some Brel records afterwards. It was at a time when he was being neglected by his public; though he was already established as an underground "cult" figure. His appeal grew and you became aware of Rod McKuen's translation of Brel. He sang 'Ne Me Quitte Pas' way back.

"Alive and Well" I saw right at the beginning of their run. It was at that turning point in my career when I had to make decisions. When I joined S.A.M.R.O., Ann Sherman look-



Taubie Kushlick's 'Encore Brel', attended by Madame Brel was staged at the Oude Libertas Amphitheatre in Stellenbosch with Laurika Rauch, Ann Hamblin and Ferdie Uphof.

He's very precious to me. He's very tuned in on me and we're very pleased with the results. The photo calendar illustrations of the inside-cover were also taken by Hahn. The outside cover photo was taken by Dan Roberts, an established advertising and fashion photographer from Johannesburg."

Inside cover-photographs include (1) Laurika and the "Kinders Van Die Wind" poster, which was used as the theme song for the tv programme "Phoenix en Kie" and was Rauch's break into the music business. It was included on her debut album "Debuut", and entered the Springbok charts; (2) Rauch's favourite spot in her house in Westdene. She calls it her tv room, and it is furnished with her gold record and Springbok Award; (3) a conglomeration of memories including a photograph of an article of her performance in "Encore Brel"; a "Musiek & Liriek" programme; her guitar; a photograph of herself; a programme of the time she and Goosen performed in the Arena; sheet music, and postcards.