

Talent expertly mobilized

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By Percy Baneshik

THE SHOW: "Sound of the South"
(Wanderers' Club Ballroom).

THE PERFORMERS: An anonymous
group of youngsters.

THE PRODUCER: Nico Ferreira.

THIS is Folkfest '69 with M.R.A. overtones. An outgrowth of last year's "Springbok Stampede," its prime purpose is to propagate Moral Re-Armament's message about the brotherhood of man and the shining future that awaits us if only we get together.

Hence the songs have titles like "The World is Your Home Town" and "Gee, I'm Looking Forward to the Future," and tend to extol heroic figures like Wolraad Woltemade and sound rather unctuous.

What makes the whole effort intriguing, however, is the stupendous efficiency with which the whole thing is done. Scarcely a song among their repertoire was familiar, and certainly not a single face among the 30-odd juveniles performing them was known to

this beleaguered old viewer of local talent, yet the sheer expertise of the presentation was impressive.

The Beat is bent to conveying the message with high moral tone (not the flower-and-incense bit, but something much sunnier and purer, if a trifle naive) and harmony and teamwork are directly harnessed to straight moral suasion while never ceasing to be bright, musicianly and pleasing.

The girls are pretty, smiling and modish, though modestly dressed; the boys are cleancut, short-haired and crisply blazered; and the way they bounce and dance and waggle their hands in unison in a sort of modified "hand jive" is a model of precision and a source of genuine delight.

If M.R.A. can find such talent and mould it so effectively, there may be hope for the future of mankind yet. Where are all these young people when the talent contests and the auditions for musicals are called?