

FROM “NOMA KUMNYAMA” TO “PATA PATA”: A HISTORY

by

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Miriam Makeba’s 1967 recording of “Pata Pata” represents the commercial apex of this iconic artist’s long career. For over forty years, the record has enjoyed a high profile, international popularity thanks to continual radio airplay, ongoing physical sales and more recently, internet downloads, both paid-for and unpaid. Thanks to this extensive media exposure, not to mention the hundreds of cover versions that have been recorded and performed by other artists over the years, “Pata Pata” is now quite probably the best known song of African origin in the world. Further support for this claim is derived from the fact that the other major contender for the superlative, “The Lion Sleeps Tonight”, although largely made up of African components, was substantially re-structured into a more Western-pop friendly format with added English lyrics written by an American. However, “Pata Pata” is not without its own historical and structural anomalies, for it is in fact a combination of two separate original melodies derived from two completely different sources.

The first eight bar melodic phrase in “Pata Pata” comes directly from an earlier song entitled “Noma Kumnyama” (Zulu: “Even If It’s Dark”) by the Dundee Wandering Singers, an *mbube* group led by Alson Novemu Mkhize. It was recorded in 1941 for Eric Gallo’s Singer Gramophone Company and was initially released as Singer GE 883 (later pressings appeared on some or all of the following post-Singer imprints: Singer-Gallotone, Gallotone-Singer and Gallotone).¹

Mkhize’s group appears to have had a prolific, if short lived, recording career. Their first sessions were recorded for EMI in 1938 and were released as by the Durban Evening Birds. “Jabula Mfana” on HMV JP21 was the first *mbube*-style hit record and its success probably pre-dated by at least several months Solomon Linda’s own seminal recording of “Mbube”, the title of which quickly became a synonymous designation for the entire genre. Over a six year period in the early 1940s, at least 41 titles by Mkhize’s group were released by Gallo and its subsidiary, Gramophone Record Company, a sure indication of commercial success (although somewhat confusingly, only some of this output was released as by the Dundee Wandering Singers).²

¹ The Singer Sewing Machine Company had threatened to sue the Gallo organization for infringing their (internationally well-established) trade-name, so beginning in 1946 the record company transitioned the label imprint from Singer to Singer-Gallotone, then to Gallotone-Singer before it finally became simply Gallotone in 1950.

² A complete discography of the Dundee Wandering Singers and the Durban Evening Birds appears in *Nightsong* by Veit Erlmann (1996:342–3, 348–9).



Figure 1. GB 883 label: Dundee Wandering Singers – *Noma Kumnyama* This is a c1948 pressing, the imprint name has been changed from the original Singer to Gallotone-Singer.

Although no sales figures have survived, “Noma Kumnyama” seems to have been a fairly successful record as it remained in the Gallo catalogue until the mid-1950s and was still being played on African radio at that time. In the early 1950s, the recording was released in both the UK (on Decca LF 1054) and the US (on London LPB 431), as well as in South Africa (on Decca LB 1054), as part of an LP entitled *Zulu Music And Songs*, compiled by Gallo’s in-house musicologist, Hugh Tracey, who also described the song in his monograph, *Lalela Zulu – One Hundred Zulu Lyrics* (1948).³

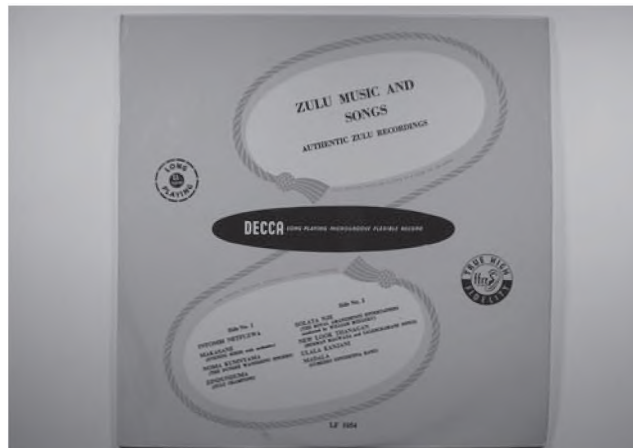


Figure 2. (UK) LF 1054 LP sleeve front: *Zulu Music And Songs*

³ *Lalela Zulu – 100 Zulu Lyrics* by Hugh Tracey, (1948:61, 105).

There is no information on any of the record labels specifying who wrote “Noma Kumnyama”, nor do any composer credits appear on any other Mkhize group recordings, but this is entirely congruent with the standard practice of the South African record industry in the pre-1950 period as regards songs written by local composers. At that time, there seems to have been little concern or awareness regarding mechanical copyright among either composers or the record companies, which is not surprising given the commercially undeveloped state of the country and its geographical isolation from the major centres of the international music industry.⁴ Only a few South African firms were then engaged in music publishing and most of these seem to have been one man catalogues set up by composers to facilitate the sale of their own sheet music. Mechanical royalties accruing from the sale of South African-originated recordings of overseas composers’ works were collected by British publishing companies under the provisions of the 1911 Copyright Act then in force throughout the British Commonwealth, and in such instances, the name of the composer and the insignia stamp of the publisher appears on the record labels. For the rest (i.e. local composers’ works), a “copyright control” declaration, indicated either as a separate insignia or as part of the label design, was apparently deemed to be sufficient.⁵



Figure 3. GE 862 label: an example of a South African recording by a South African artist where the song was written by non-South African composers. The composers’ surnames appear in brackets under the song title and the insignia stamp of the British publishing company, Francis Day, is rendered at the bottom of the label, acknowledging that the requisite mechanical royalty would be paid on each copy of the record sold.

⁴ The term “mechanical copyright” refers to copyright vested in an original musical work, where that work is then disseminated and sold through any of a variety of “mechanical” means: sheet music, analogue “records” of various formats, pre-recorded tapes of various formats, compact discs and more recently, internet and cell phone downloads, and ring tones. From these various usages, mechanical royalties – often simply referred to as “mechanicals” – are generated.

⁵ “Copyright control” is a music publishing protocol that is used where a musical work is acknowledged to probably be in copyright, but the composer and publisher are unknown. The protocol formalizes an undertaking to pay any prescribed royalties to the copyright holder when proof of ownership is submitted.

It is not even certain in this very early period if record companies paid composers anything – mechanical royalties or outright flat fees – as there are no surviving receipts or records indicating that such payments were ever made, nor did any of the companies ever secure Deeds of Assignment. Occasionally, the names of Afrikaans composers appear on the labels, perhaps indicating that they were collecting mechanical royalties, possibly by registering their works with the UK-based Performance Rights Society (PRS), but in general, mechanical publishing in South Africa does not appear to have been regularized until about 1950 when companies such as Carstens De Waal and Music Publishing Company of Africa (MPA) came into being.



Figure 4. GE 885 label: an example of a South African recording by a South African artist where the composer of the song was also South African. There is no composer credit and the only allusion to copyright is in the incorporation of a “copyright control” declaration as part of the standard label design.

Notwithstanding the lack of label confirmation or a Deed of Assignment, it is almost certain that Alson Mkhize did in fact write “Noma Kumnyama” because it was – and still is – normal practice amongst performers of *isicathamiya* (the more modern designation for the *mbube* genre) for the leader to compose all of his group’s own material. Mkhize died in 1962 without ever having registered a single title, but given his leadership of one of the most prominent, and most recorded, *mbube* groups of its time, the likelihood that he never composed any songs is virtually nil. The evidence suggests rather that Alson Mkhize was in fact a prolific composer but either out of ignorance, frustration or lack of interest, he never engaged himself with the copyright process.

In early 1959, a Xhosa musician from Orlando East-Soweto named Shumi Ntutu was leading a small jazz ensemble, the Swingbusters, made up of local players. Ntutu could competently play several instruments but was best known as an alto saxophonist, and he was also beginning to try his hand as a composer. The Swingbuster’s repertoire included several original songs that the band auditioned to record at EMI. One of these,

a song called “White Horse”, combined the melody of “Noma Kunmyama” with an additional eight-bar phrase written by Ntutu.

At that time, although Rupert Bopape headed up EMI’s African division, most decisions regarding African jazz material were handled by Isaac “Zacks” Nkosi, who was himself a noted reed player, composer and band leader. He told Ntutu that his band wasn’t good enough to record but he thought “White Horse” had some potential. He asked Ntutu to come back later by himself to join a group of EMI’s studio regulars, known as the Magic Circle, to record the song. The result was an instrumental title called “Phatha Phatha” as performed by the Brown Cool Six, a line-up nominally led by trumpeter Gray Mbau, and released on Columbia YE 248. The record was first advertised in the July 1959 issue of *Zonk* magazine, which would have actually been out on the newsstands late in the previous month. This suggests the record was released sometime in May or June.⁶

As indicated on the label of YE 248, Ntutu and Nkosi ended up “splitting” the composer credit for the song. Ntutu’s surname was incorrectly rendered as “Nthuthu”. Nkosi may have in fact been responsible for the recorded arrangement, but he was also known to use his powerful position at EMI to force composers to “share” their title credits and revenue. The new title, “Phatha Phatha” – which was apparently Nkosi’s idea – was undoubtedly an attempt to cash in on a dance craze then sweeping the townships (*phatha phatha* means “touch touch” in both Zulu and Xhosa). In addition, Nkosi probably hoped to capitalize on the success of Dorothy Masuka’s “Ei Yow”, a hugely popular vocal hit about *phatha phatha* which had been released by Troubadour Records, a fierce competitor to EMI in the African market.

The publishing credit on YE 248 simply states Copyright Control which is in line with standard EMI practice at the time. Prior to 1963, when a South African branch of EMI’s in-house publishing company, Ardmore and Beechwood, was established, EMI South Africa never registered any local composers’ works unless they were going to be released overseas by the parent company. That Nkosi was quick to take advantage of Ntutu’s ignorance of copyright is evidenced by the fact that he registered “Phatha Phatha” as entirely his own composition with the PRS in the UK; and then, sometime after the South African performance society, SAMRO, was established in 1962, he re-registered his claim to sole authorship. The late Eve Botha, a longtime SAMRO employee, told Albert Ralulimi at Gallo that a very angry Shumi Ntutu had once confronted her over Nkosi’s “Phatha Phatha” registration, but his complaints apparently went unheeded, possibly because Ntutu was not a SAMRO member. SAMRO’s files continue to reflect Nkosi’s claim to have been the sole composer of the song.

There are no surviving sales figures by which to gauge the success of YE 248, but it seems to have been a very popular recording. Louis Peterson, who at the time

⁶ *Zonk*, July 1958, p. 47.

was working as a salesman for EMI's African division, later recalled that if he wanted to catch people's attention before starting to play the newest releases on the company "mobile" (a Volkswagen bus fitted out with a turntable, amplifier and speakers), he played "Phatha Phatha" to immediately gather a crowd. It became a signature tune for the African Swingsters (the name used by the Magic Circle for live appearances) and was the first song they would perform at their shows. As for Ntutu, he later joined the Elite Swingsters and played with them for several years at the height of their popularity. In 1964, following his recruitment into Umkhonto weSizwe, he was sentenced to Robben Island for attempting to blow up the Johannesburg-to-Soweto railway line. Ntutu was not released from prison until 1980 and died in 1993. Zacks Nkosi died in 1982.

A few months after the release of EMI's "Phatha Phatha", in mid-July of 1959, Sam Alcock, an African talent scout working for Gallo Record Company and its 50 per cent owned subsidiary, Gramophone Record Company (GRC), recruited a freelance guitarist and composer named Reggie Msomi to work on a recording session with Miriam Makeba and her vocal group, the Skylarks. There was, as Alcock explained it to Msomi, a fair degree of urgency about the job because Makeba was planning to leave South Africa for Italy where a film in which she had appeared, "Come Back Africa", was being premiered, and it was uncertain when she would be returning. Makeba had attained local "star" status as an actress and vocalist, thanks largely to her role in the sensationally successful musical, "King Kong". Gallo, being anxious to get as many new recordings "in the can" as possible before her departure, was busy scheduling sessions, with Gallo's Musical Director, Dan Hill producing. GRC also released Skylarks recordings as by the Sunbeams on their own Tropik label, and since Alcock was the producer on most of GRC's African sessions, he had a particular interest in squeezing in a last Sunbeams session before Makeba left the country. What he needed, and quickly, was new material for the group to record. As Msomi recalls, "It was a hell of a rush... there were no songs at all" (Interview, Msomi 2004).

The recording session took place with the four regular members of the Skylarks/Sunbeams – Miriam Makeba, Mary Robotapi, Abigail Kubeka and Mummygirl Nketle – supplemented by an additional vocalist, Ruth Nkonyeni. The instrumentalists were Reggie Msomi on electric lead guitar, Stanford Tsiu on rhythm guitar, Johannes "Chooks" Tshukudu on string bass and Louis Molubi on drums, all of whom had previously backed the group on prior sessions. Of the four items recorded, "Gijimani" was written by Abigail Kubeka while "Walila Lomtwana" was a re-working of a "traditional" Xhosa song. Under some considerable pressure, Msomi had managed to come up with the other two numbers. The first, "Ndilele Ndingalele", borrowed the melody of one of his own previously recorded "sax jive" compositions. In an interview conducted in 2004, after listening to this vocal rendition, Msomi commented that the lyrics must have been the product of a group collaboration because they mix both Zulu and Xhosa – if he had written them himself, the lyrics would have been in Zulu only.

Msomi’s second contribution, and the last song recorded on the session, was called “Phatha Phatha”. There is little doubt that the commercial inspiration for this song came from Ntutu’s EMI hit, and that someone, either Msomi himself or, perhaps a member of GRC’s sales team, had reckoned that covering the popular instrumental with a similar vocal version might be an excellent sales ploy. In fact, re-cycling an instrumental melody as a vocal item, or vice-versa, was a fairly common practice at the time, although in most cases the two versions usually came out of the same studio. Msomi’s “Phatha Phatha”, like the instrumental version, used “Noma Kumnyama” as the principle melody – a melody that he was well aware had not been written by Ntutu. Msomi was familiar with the original Dundee Wandering Singers recording from having heard it played on the radio several times in about 1954, after he first arrived in Johannesburg from Natal. The original song was also familiar to him because he had seen it performed live by the Dundee Wanderers, an *mbube* group based in Meadowlands and led by Elijah Msibi. The secondary melody Msomi used in his “Phatha Phatha” was his own composition and differed completely from Ntutu’s.

In addition, Msomi wrote lyrics in Zulu as follows:

Saguquka Sathi Bheka

Sathi Yi Phatha Phatha

(the above sung to the melody of “Noma Kumnyama” in call-and-response fashion by the lead and backing vocalists)

Hiyo Mama Hiyo Mama

Hiyo Into Entsha

(the above sung in call-and-response fashion to Msomi’s new melody)

Kwasuka Amaphepha

Nayo Into Entsha

(the above sung in call-and-response fashion to the melody of “Noma Kumnyama”)

In order to properly translate these lyrics into English, it is necessary to keep in mind that they in fact refer to a specific past event that Msomi had experienced prior to writing them. Msomi relates the origin of his lyrics as follows, “I was traveling with a friend on a ‘first stop’ train from Johannesburg Park Station to Umzimhlophe station. Inside the train, I played my guitar to sing and dance, demonstrating the new *phatha phatha* dance. We were telling the people how to dance *phatha phatha*.” Thus:

We Turned Around and Said Look!

And We Said *Phatha Phatha*

It Was Mama, It Was Mama

Something New

Papers Were Flying

For Something New

There was also an interesting substitution at the end of the first line. Msomi originally used the word, *bhekhe*, meaning a body movement where dancers momentarily go down on their haunches. The vocalists found this to be too difficult to sing – or perhaps it was a “deep” Zulu word that was somewhat unfamiliar to residents of Johannesburg’s townships – so they substituted *bheka*, meaning “look”.

The session proved to be a generally unsatisfactory experience for Msomi. He remembers the proceedings were so rushed that there was not enough time to rehearse properly, and in the studio, Alcock seemed principally concerned with getting the musicians in and out as quickly as possible. Msomi was especially displeased with the recording of “Phatha Phatha”. The vocals lacked punch and he didn’t like the substitution of *bheka* for *bhekhe*, the beginning of the song sounded somewhat tentative and the ending was sloppy, but “there was no time” (for another take). Interestingly, when Abigail Kubeka and Mary Rabotapi were asked in 2004 to listen to the four recordings – the first time they had heard them in over forty years – they had little memory of any hurried circumstances or lack of rehearsal and seemed unwilling to concede to any defects in performance. Both, however, confirmed that “Phatha Phatha” was “Reggie’s song”.

No Deeds of Assignment were ever signed for any of the four songs from the session, nor did any composer details appear on the labels of the two records when they were released (“Phatha Phatha” b/w “Gijimani” on Tropik DC 781, and “Ndilele Ndingalele” b/w “Walila Lomtwana” on Tropik DC 785).



Figure 6. DC 781 label: Sunbeams – “Phatha Phatha”. Note that “Phatha Phatha” was designated as the “b” side of the record, indicating that producer Alcock had little or no faith in the commercial prospects of either the recording or the song! Note as well the absence of any composer credit.

(Photo courtesy of the SABC Durban Record Library.)

This does, however, fit into the general pattern of GRC’s African (and Afrikaans) releases in the 1950s and early 60s. Whereas the majority of sister-company Gallo’s

recorded local compositions were properly credited on the record labels and documented with signed Deeds by their in-house publisher, Music Publishing Company of Africa (MPA), the opposite was the case with Gramophone Record Publishing Company (GRPC). Whether the problem lay with GRPC’s staff, Alcock’s administrative laziness or, the possibility that he was signing petty cash vouchers for composer payments and then putting the money in his own pocket, is not known. In the case of the compositions from the Sunbeams session, Alcock never mentioned anything about composer payments when giving the musicians their session fees. Msomi didn’t feel that he was in a position to press the issue as he was a freelancer dependent on the producer’s good will for future work.

Shortly after DC 781 was released, EMI contacted GRC with a complaint that “their” song, “Phatha Phatha”, had been infringed by the Sunbeams. It is now not entirely certain who it was that represented EMI in the matter – Msomi thinks it was Zacks Nkosi but Albert Ralulimi, who heard the story at the time from Gallo’s African talent scout, Walter Nhlapo, remembered that several EMI employees arrived at Gallo’s offices to press their claim. In any event, they were soon sent packing: Phil Goldblatt, a Gallo veteran who maintained a library of every record ever released by the company, pulled out a copy of the Dundee Wandering Singers’ “Noma Kumnyama” and quickly settled any arguments about the origin of the contested song’s principle melody.

With a total lack of any surviving sales information, it is impossible to know whether or not the Sunbeams’ “Phatha Phatha” met with much public success, although the number of surviving copies of the record suggest that perhaps it did not. It was competing with a number of other *phatha phatha* themed songs that had come out at about the same time, some written by Msomi himself with entirely different melodies and lyrics. One of these, “Miriam And Spokes’ Phatha Phatha”, was recorded at the Gallo-Skylarks session – the last with Makeba – that took place a few weeks after the Sunbeams’ final effort. The recordings from that Skylarks session, which included the hit, “Miriam’s Goodbye To Africa”, sound far more tightly rehearsed and performed. Another was a saxophone instrumental recorded by Spokes Mashiyane that Msomi also titled “Phatha Phatha”. A few years later, Zacks Nkosi similarly wrote another totally different “Phatha Phatha” in collaboration with saxophonist Michael Xaba that was recorded by EMI’s Killingstone Stars vocal group.

In 1967, Miriam Makeba’s US recording career was at a crossroads. After experiencing great initial success with a series of recordings for RCA Victor, including the Grammy Award-winning album *Evening With Belafonte and Makeba*, interspersed with one album for Kapp, her momentum faltered with a Mercury contract that had resulted in two badly produced albums that sold poorly. Makeba then switched to Reprise, recently sold to Warner Brothers by Frank Sinatra, a deal that quickly resulted in – unusually for an artist’s first release – a live album. She was then teamed with an experienced pop/R&B producer named Jerry Ragovoy to record her first Reprise studio album. Casting about

for fresh material, Makeba decided to record a new version of “Phatha Phatha” with some additional spoken English lyrics, probably written by Ragovoy, to help bring the song into context for an international audience. The resulting album (Reprise R 6274/RS 6274) was called *Pata Pata* and, in an astute move on the part of the record company, the title track was also released as a single (on Reprise 0606).

This was almost certainly Makeba’s first US single – prior to this, the music industry had classified her as a “folk” artist and therefore an unlikely prospect for the AM radio-driven “pop” singles market – but the disc quickly went on to become her first bona fide American hit. *Pata Pata* entered Billboard’s Top 100 R&B Chart on 7 October 1967 and stayed there for 13 weeks, reaching the number seven position. On 28 October, the single debuted on Billboard’s Top 40 Pop Chart and remained there for eight weeks, going as high as number twelve.⁷ In the ensuing years, “Pata Pata” would in essence become Miram Makeba’s theme song and the title most immediately identified with her.



Figure 7. RS 6274 LP sleeve front: Miriam Makeba – *Pata Pata*

The composer credits of “Pata Pata” were claimed as 50 per cent Makeba and 50 per cent Ragovoy. In view of the long and more commonly known history of the song, it has to be asked, why it was that Gallo-MPA-GRPC did not choose to challenge their claim to the song’s authorship? In 1967, Phil Goldblatt was still working for Gallo and Reggie Msomi was still on the company’s roster as both a composer and an artist. Unfortunately, Goldblatt is now deceased as is Ralph Trehwela, the man who ran MPA at the time, so they cannot be questioned about the matter. But perhaps Msomi speaks for them all when he says that without a Deed of Assignment to underpin his claim, he felt then that any action would be futile.

⁷ *The Billboard Book of USA Top 40 Hits* by Joel Whitburn, p.290.

Gallo’s thinking can probably be summarised from examining their reaction to a number of other instances where Makeba falsely claimed authorship of various MPA titles and the company declined to take action against her. This was the case with the Manhattan Brother’s “Click Song” (original title “Qongqothwane”), a song made internationally famous by Makeba in the early 1960s, where Gallo did have a proper Deed of Assignment to back up their claim to the song. Trehwela justified this situation in his book, *Song Safari – A Journey Through Light Music In South Africa* (1980). He recalled that, “...after [Makeba’s] arrival in the States we learnt that an American publisher, called Makeba Music, had registered in Washington several songs that we had always accepted as works of Nathan Mdllele and the Manhattan Brothers...Although these compositions were automatically protected in South Africa and other countries covered by the Berne Convention, we had failed to register them in the US, never dreaming they would be recorded there.” Then, after noting how the possible “ramifications” of taking action in copyright cases are “mind-boggling”, and citing the famous American legal contest over the song “Rum And Coca Cola” as a cautionary example, Trehwela states, “Accordingly, we did nothing to contest the Washington registrations, but we did assert our claim in all Berne Convention territories, which means, in fact, just about all the rest of the world this side of the Iron Curtain.” He concludes by saying, “...in effect, Miriam did the Mannhattans and ourselves, as their publishers, a good turn. Without her American recordings and the superb promotion they were given, “The Click Song” and others would probably never been heard outside Africa” (Trehwela 1980:115–16).



Figure 8. RS 6274 LP side 1 label: Miriam Makeba – *Pata Pata* (note the “Ragovoy – Makeba” composer credit for “Pata Pata”).

In further consideration of Makeba’s claim to the authorship of “Pata Pata” – one which she reiterated in her 2004 autobiography, *The Miriam Makeba Story*, stating that she “had written ‘Pata Pata’, this little Xhosa song in 1956” (Makeba 2004:102) – it is

interesting to note the lyrical differences between the Sunbeams recording and Makeba's version on Reprise. In the latter, the original line *Sathi Yi Phatha Phatha* has been changed to *Nantsi Phatha Phatha*. *Nantsi* is a Xhosa word meaning "this is", so in effect the tense has been changed from past to present, i.e. to "This is *Phatha Phatha*". Furthermore, the Makeba version has been simplified, with only three lines, as follows:

Saguquta Sathi Bheka
Nantsi Yi Phatha Phatha
Hiyo Mama Hiyo Mama
Nantsi Yi Phatha Phahta

These changes in language, tense and structure suggest a modification of someone else's work by a second party who did not fully understand – or who had forgotten – the original meaning and intent of the song's lyrics.

The publishing history of "Pata Pata" subsequent to Makeba and Ragovoy's claim to authorship is complex and a number of interim contractual details remain obscure. To briefly summarise, Makeba's half share of the publishing rights for the song were eventually taken up by the Makeba Music Corporation, an entity that she at least partially owned and which also housed all of her other American copyrights. Ragovoy's half share was administered by another publisher and his rights are now represented by a company called Attica Music. Sometime in the late 1970s or early 80s, after Makeba left the US to live permanently in Guinea, she sold her interest in Makeba Music to Sanford Ross, her one-time American legal advisor and manager, thus Ross became the sole owner. In 1997, Ross sold the publishing rights to "Pata Pata" (by far the most valuable title in the Makeba Music catalogue) to a German company called Budde Songs. Since that time, all revenue generated by the song has been equally split between Makeba, Budde Songs, Ragovoy and Attica Music, in other words, with each party receiving a 25 per cent share.



Figure 9. Reggie Msomi: *Umtentwini*, KZN. 27 June 2009 (photo by author).

On several occasions, Makeba sent lawyers to Budde Songs to demand that the company relinquish their 25 percent claim to "Pata Pata", always to no avail, and she also unsuccessfully attempted to challenge Sanford Ross' claim. In 1998, a South African kwaito group, Bongo Maffin, recorded a version of the song in combination with some additional new material. Re-titled as "Makeba", the composers were claimed to be Miriam Makeba, producer Don Laka and two members of Bongo Maffin. Tusk Music, who were Budde's South African sub-publisher, complained to Sony Music, Bongo Maffin's record company, that "Makeba" was in fact an infringement. Thereafter, the 50 per cent composer's share allotted to the new recording's "Pata Pata" component was re-directed to Budde Songs and Attica Music as the rightful administrators of the title.

Today, "Pata Pata" continues to generate fairly significant income from both mechanical and performance royalties in addition to synchronization licensing, and the current ownership division of the song remains legally intact.⁸

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No author

1959 *Zonk*, July

Interview

Msomi, Reggie

2004 Interview with author, 2 June, Umtentwini, KZN

⁸ My heartfelt thanks go out to the following individuals who over a number of years helped me assemble the pieces of the "Pata Pata" puzzle: Abigail Kubeka, Louis Peterson, Mary Rabotapi, Albert Ralulimi and Sanford Ross, also Peter Mokontela who related to me the story of Shumi Ntutu and the Swingbusters and then most especially, the actual composer of "Pata Pata/Phatha Phatha": Reggie Msomi.

Discography

Dundee Wandering Singers Johannesburg 1941
 1741 “Noma Kumnyama” GE/B 883, LB 1054,
 (UK) LF 1054,
 (US) LPB 431
 (LB 1054, LF 1054, LPB 431 are 8 track LPs titled *Zulu Music And Songs*)

Durban Evening Birds Johannesburg, 1938
 OAS 254-1 “Jabula Mfana” JP 21, H-PIC-2
 (H-PIC-2 is a 78 rpm picture disc.)

Solomon Linda’s Original Evening Birds Johannesburg, 1939
 1527-1 “Mbube” GE/B 829,
 Rounder 5025,
 CDZAC 61
 (Rounder 5025 is a 16 track LP titled *Mbube Roots*. CDZAC 61 is a 28
 track CD titled *From Marabi To Disco*.)

Brown Cool Six Johannesburg, cMay 1959
 CEA 5329 “Phatha Phatha” YE 248

Dorothy Masuka Johannesburg, cApril 1959
 MATA 2156 “Ei-Yow” AFC 576,
 CDZAC 60
 (CDZAC 60 is a 22 track CD titled *Hamba Notsokolo*.)

Sunbeams Johannesburg, c15 July 1959
 ABC 17725 “Ndilele Ndigalele” DC 785
 ABC 17726 “Walila Lomtwana” DC 785
 ABC 17727 “Gijimani” DC 781
 ABC 17728 “Phatha Phatha” DC 781

Miriam Makeba & the Skylarks	Johannesburg, 14 August 1959
ABC 17804 "Miriam and Spokes' Phatha Phatha"	GB 2957, TELCD 2303, CDGSP 3130
ABC 17812 <i>Miriam's Goodbye To Africa</i>	GB 2958, TELCD 2302, CDGSP 3130

TELCD 2303 is a 16 track CD titled *Miriam Makeba & The Skylarks Vol. 1*;
 CDGSP 3130 is a 22 track CD titled *The Very Best of Miriam Makeba & The Skylarks Vol. 1*.

Spokes Mashiyane	Johannesburg cAugust 1959
ABC [unknown] "Phatha Phatha"	GB 2950
Killingstone Stars	Johannesburg, c1963
CEA 6011 "Phatha Phatha"	YE 6024

Miriam Makeba	New York, 1967
"Pata Pata"	Reprise 0606,
<i>Pata Pata</i>	R 6274, RS 6274

R 6274, RS 6274 is an 11 track LP titled *Pata Pata*. Subsequent to these three original US issues, "Pata Pata" as an individual track has appeared on dozens of additional releases around the world.