



Project name: Shifty Records Archive Project
Date of Interview: 01/04/2014
Location of Interview: CPT
Language/s of interview: English
Length of interview: 12:50s
Name of interviewer: Michael Drewett
Name of interviewee: Carl Raubenheimer
Name of translator: N/A
Name of transcriber: Victoria Hume
Audio file name/s of interview: SHIFTY_CPT_RaubenheimerCarl_20140401.wav

Interview with Carl Raubenheimer.

Emphasis in *italics*.

Michael Drewett [MD]: OK. Carl. Um, could you just begin by talking a little bit about how you first found out about Shifty, or you first heard of them and so on?

Carl Raubenheimer [CR]: *Well...* erm, I met Lloyd, I think, eesh... [inaudible] let's remember this now, the Corporals came down to Cape Town on a tour at some stage, and Lloyd was *there*, and he – he came to a couple of the gigs. And I *vaguely* remember him – I vaguely remember him being there, not so much as Lloyd Ross the big musical impresario, but Lloyd Ross the kind of, like, 'hey, I'm at a gig, I've got a rock 'n' roll gig here, and this is *fantastic...*' and then he, then the Radio Rats were also there on the same tour; although we kind of played – we played together but not really; it was like a sort of a – it wasn't a tour – if I remember correctly we just jumped in on the bandwagon and we ended up being down here at the time.

And then er – Jonathan met Lloyd and then Lloyd said he'd like to play for the Radio Rats, but you're going to have to speak to Jonathan to confirm all this, but – my *memory* of it is – that Jonathan said 'Yah, no that'll be fine, you can come and play it's [laughs] it's cool,' and then thought well that's that and forgot about it. And then the next second, Lloyd was in Springs, and he was there to play with the Radio Rats, and Jonathan was going 'oh shit [laughing]

– I don't know about this'... Anyway so then he did end up playing with the Rats, but at that stage, he – Corporals very were kind of *deurmekaar* and I can't – it was a wild time, so I can't actually remember how it actually happened, but that's how I met Lloyd. At that stage he was just playing some guitar with the Rats.

[Timecode – 00:01:47]

CR: And then – hm... the mists of time... hm.... Er...

MD: Cause then at a later stage he then set up Shifty, or the studio, whether it was called Shifty or not to begin with, and then – and then, that's when at some point you and er – James...

CR: Well what happened was that he set up the studio, he set up Shifty, his first record was that Sankomota record I think; I'm not sure if that was the first, it was the first one I got...

MD: Yeah, yeah, it was, yeah.

CR: er... and that he'd recorded in Lesotho or wherever it was, wherever they came from; and then he was back in town. And then I think he did... oh God can *you* remember what the other – d'you remember the discography or anything on that? 'cause then that might also help jog my memory...

ARCHIVE FOR JUSTICE

MD: Discography of?

CR: Of what he released – I mean cause there was that one...

MD: Happy Ships was one of the first ones...

CR: It was the Happy Ships, yes – that was his *own* band.

MD: Yah...

CR: And then there was Winston's Jive Mixup on a cassette but that may have been quite a bit later. Erm... yeah, so I didn't really... I mean we kind of – you know at that stage the Corporals were kind of starting to – ...when did we come to Cape Town?

I mean he never really bothered much with the Corporals, I don't think he saw the Corporals as anything too important in the South African music scene. But in the meantime we had started – we'd recorded our own things with Benjy Mudie. Benjy Mudie had got this little recording thing, and we'd got some

records – we'd recorded with him, I think it was probably Tusk or WEA Records, whoever that was. WEA Records probably, and they had – on a compilation record. So we had that recording, and then –

MD: And you did a little EP, 7 single thing...

[Timecode – 00:03:38]

CR: We did a little EP 7 thing, but that was also with the Radio Rats, they had a – the Radio Rats had been – they were going to do their *Into the Night We Slide*, and Greg Cutler and all those guys, what they wanted to do was get the Rats to do demos of their stuff first so they could give it to – or that they could give it to Greg Cutler, whoever the producer was – I think *he* was the producer. And they were gonna give it to him and he was gonna listen to them and work out how he was gonna do it, but then the Rats in their kinda magna – magnanimity – decided that they were gonna give us a morning in the same studio that they were at, and so we went to the studio, and stole half the day from them, and recorded our four tracks.

MD: Yeah.

CR: And Jonathan's brother was actually the engineer on it – er, Graham.

MD: Graham, yeah.



CR: So we had those. Um. And Lloyd still wasn't *really* very interested in the Corporals, never really became interested in the Corporals. Um.

D'you wanna just hear a history of how the Corporals got the recording done, or in connection with Lloyd, because let's...

MD: It's more about Shifty, like, as a...

CR: Yes.

MD: ...so...

CR: So there's – I'm *afraid* there's not that much that Shifty had to do with Corporal Punishment, apart from releasing that one cassette. And the way *that* happened was that Lloyd had, um – The Corporals had finished and broken up, and we'd gone to Cape Town; I'd gone to Cape Town, [...] they'd all bugged off to different parts of the world, somebody'd died. And – we – er – then me and James got the 'Illegal Gathering' together, which we recorded here in Cape Town, and – and then we had the Illegal Gathering

recording done, which we then put out on a cassette, it was like a home release...

MD: But then was that at Shifty?

CR: No, no, that wasn't; that wasn't. [Timecode – 00:05:18]

MD: But Shifty put er – put *Voice of Nooit* out?

CR: Later. Later, yah.

MD: Because then later on, Corporals – I was in the army, and I came back – fuck, in those old days – I came back for a *camp*. And – did this camp, and while we were up there we decided – well, I had a lot of time on my hands because I was basically bunking out, I wasn't really doing the camp. And we got the Coporals together for a reunion gig – we played a few gigs in Jo'burg, and then Shifty's recording studio was parked at Richard Frost's house, which was in Yeoville. The little caravan thing. And we then got into the caravan thing – and recorded; Lloyd wasn't there – he just – he said no, well you can go in there and go and record. So we had this – we had these little recor – the rehearsal studio was in Richard's place; we stuck some mics up – a couple of mics on the drum kits and so on. And – and then erm – because I'd had a *bit* of recording kind of stuff with *Illegal Gathering*, then we recorded a whole bunch of songs there; and then *those*, Lloyd decided at a later stage, he would release under the Shifty thing. So that's as far as it goes I'm afraid, I mean we didn't do very much more than that. He released stuff that we'd already recorded in the past, on a cassette – and it was the *Voice of Nooit* cassette, which had the *Illegal Gathering* on the one side, and the – *Corporal Punishment* on the other side.

And really that was about the only stuff that Lloyd had to do with the Corporals.

MD: And then he later released some of those songs with the – on the – er – James Phillips – compilation CD.

CR: Yeah, and a few other – there was like on *A Naartjie in our Sosatie*, I think we're on that?

MD: Yeah, that's right – 'Darkie' is it? Yup, yeah.

CR: Is it 'Darkie', I can't remember. That one – I think there may have been two, I don't know.

MD: Because 'Darkie' was on that one, and then more recently there was a *Shot Down* compilation...

CR: Yes... but that wasn't the Corporals – that was – that was James, it was James; [Timecode – 00:07:14]

MD: Yes, but on the *Shot Down* compilation that came out recently they've got 'Brain Damage'.

CR: Oh! OK, I haven't even seen that – when is – when did that come out?

MD: About five years ago, six years ago...

CR: Oh... [laughs] I didn't even see it. I mean it's weird, a friend of mine, who's now also dead, came across – he bought a record one day, and on that record was 'Johnny's Conscience'.
And er – *fock*, y'know, I –

MD: It was the wrong speed, wasn't it?

CR: Yeah, exactly, the wrong speed, I couldn't *believe* it, I mean here's this bloody recording... So I don't know, yeah – I mean, look – I think Lloyd probably spoke to me, but I can't see that he would've – he would never have done anything without – without asking first.

So I'm sure he would've, but I don't remember – I mean I never saw it. I'd love to see it actually; I should look in all the – all the sale bins [laughs] – there must be something there.

MD: OK. So – so you don't really regard yourself then as a *bona fide* Shifty...

CR: A Shifty product.

MD: ...artist

CR: No. No. I think that we did have Lloyd – I think – I remember signing a thing with Lloyd on – that he had production rights to my songs.

Erm. But that was also – when was that? – I mean he did, but then he never... I think in the end, I remember taking that to – to Decca – *Jesus* this dog stinks! – I think in the end Lloyd *did* it, and didn't do much with them, and then I remember going to Decca and getting a publishing contract signed with

them. Somebody *there* actually phoned me – there was like a – I dunno there was some issue at, um – I think they were trying to get royalties from all these little bands, I think maybe they thought if they just collected a whole *whack* of them, they might make 200 bucks [laughs], I dunno...

[Timecode – 00:08:56]

MD: So – so most of the time you were in Cape Town and Shifty was up in Jo'burg, so you didn't really have much to do with them over the years.

CR: No, not really. No. No, Lloyd thought I had a shit voice, he didn't like my stuff [laughs].

MD: And then – Ok, I'd just like to ask you, what do you think – I mean with your understanding of Shifty – what do you think their legacy is?

CR: Jesus, *huge*, absolutely huge – without them this er – the whole kind of South African music – the alternative South African scene would *not* have existed. That's *all* of those people – that's like Johannes Kerkerrel, it's *every* one of them – it's Koos Kombuis. I remember with Koos Kombuis going to – he asked me to go down – what did he ask me to do there? – some studio. He was going to release André le Toit – in those days it was still Andre le Toit – he'd heard about *him*, and he'd said to him 'Go to – ' Oh, it was a nightclub, and André was going to do a – a *set*, I think I was there either to go and – either right something, or take photographs or something. But without – so that's Koos Kombuis. Kerkerrel – I doubt even if the Voëlvry tour would have happened without this thing, because – the alternative Afrikaans music thing was happening – there was like, there was a place for it to *exist*. And *without* that, there wasn't a place for it to exist. So, it was stuff like – James had gone that way; I mean he'd seen this before, he'd seen what David Kramer had done, and wanted to do an Afrikaans record, so he got involved in that there – and then *that* happened, and Lloyd saw an Afrikaans thing – a burgeoning Afrikaans thing starting to happen, and went yeah, well let's just do this. And *thank God* for that, because you wouldn't have got that. Um.

Without that – *tons* of these – of musicians would just have disappeared completely. I mean thank God he left out all the Petit Chevals and all those kind of commercial bands and all that went to the – the big record companies and so on. But he *got* the alternatives, and he *used* them. And it – without them – I mean even – like the Softies were released. OK there was bad history there with Mark and so on, but er – you know...

Lloyd's contribution is *utterly* immense, *utterly* immense, what he did there. He's a fantastic guy, Lloyd is a really really nice guy. I like him, now I've actually got to know him a lot more now and he's a nice guy, I like him a lot.

[Timecode – 00:11:18]

MD: Quite a lot of the musicians at Shifty, you know, complained about they didn't get much money and so on, but d'you think that's a fair critique, given the whole context within which the industry...

CR: What – what sort of money were they expecting to get for God's sake? I mean this is South Africa, you know – I mean what? You had a record at number one? If you got a record at number one maybe you made yourself, I dunno, like a thousand bucks or something.

MD: They didn't even get to number one, though, did they?

CR: *No*, they didn't get onto *any* charts – they had absolutely no chance. If they wanted to go on the charts they should have gone with Petit Cheval and those bands, man, they're *stupid*, whoever said that they didn't – If they didn't make enough money, they did it – they had a perfectly good job of doing it to themselves... they didn't – they weren't – they just weren't – they weren't in that world.



Er, I mean I don't know what Lloyd's situa[tion] – 'cause I never signed to Lloyd or Shifty, so I don't know – in that level – so I don't know what he kind of like used as a signing power agreement – or a signing agreement, whether it was 'you'll get 6%' or you'll get, like, 80% or 25% or whatever. I suspect he would have given more than – the WEAs of the world, which [...] range of between 3 and if you were very good, 6%. I suspect that Lloyd would have done more than that, he would have given more – I mean I think you must ask him, but I'm sure he would have been a helluva lot more than that. But that was the figure in those days. You must speak to Benjy – whether he'll tell you – I mean Benjy Mudie.

So I – yah – People that claim that they didn't make any money I think invariably thought that they were actually bigger than they were. And they weren't that big. I mean Lloyd specialised in – he was a mud – he was down there in the mud; that was his thing.

[from the background Carl's partner? shouts: *Lloyd God Almighty!*]

Lloyd God Almighty.

MD: Ok, well that's what I wanted to speak to you about, so...

CR: OK cool.

MD: Thanks.

[/ends]

