

Willing & Abel podcast: The strength of South African storytelling with David Kramer

Season 1 of Willing & Abel is brought to you by <M&C Saatchi Abel>, a proudly South African award-winning creative company founded on the principle of Brutal Simplicity of Thought.

[00:00:00] **David Kramer:** I felt a need to create my own stories, the stories in my songs. And that was what was driving me and still drives me today. It's just to tell these stories, but you've got to tell them to somebody. So that becomes part of it. You've got to sing to people. You've got to find an audience that's going to keep it going. So the sharing with other people. Is sort of part of the process, but I think even if there's no audience, I would still be wanting to write these stories.

[00:00:30] **Mike Abel:** Hi, I'm Mike Abel. I'm a business, marketing and communication specialist and the founder of MNC Saatchi Abel. I'm a family man, a problem solver, a futurist and an optimist at heart. Welcome to my podcast, Willing and Abel, the home of hopeful conversations that challenge perspectives. It's a continuation of the ideas and conversations I began in my book, Willing and Able. Lessons from a Decade in Crisis. My guest today is cultural icon David Kramer, one of South Africa's most recognized and beloved artists. A singer, songwriter, playwright, director, and with a career spanning 50 years. I'm thrilled to have you here today, David. Welcome.

[00:01:16] **David Kramer:** Thank you, Mike. It's really nice that you've invited me and I'm also thrilled to be here.

[00:01:20] **Mike Abel:** Excellent. I'm looking forward to you and I having a lekker conversation. I found when I see you, Afrikaans comes very easily to me.

[00:01:29] **Mike Abel:** Great.

[00:01:31] **David Kramer:** Great, twee-taalige boytjie van die baai.

[00:01:34] **Mike Abel:** Ja ek praat 'n bietjie. David, you know, I always like to start a conversation with somebody like yourself going back to, I guess, childhood. And I know that you come from Worcester. Yes. So I think let's start there and talk a little bit about your childhood growing up in Worcester. And what was it particularly, I guess, that awakened this creativity in you? Because you've had this, and have, this amazing creative career and journey. Tell us a little bit about when you kind of started to lean into music and creativity.

[00:02:06] **David Kramer:** Yes, I think the first thing to mention is that I was very lucky that in Worcester we had an art school. It was the Hugenout Art School, and during my high school years, I studied art there, and the art teachers that I met had an influence on me, as well as a music teacher that I had in primary school, whose

name was Cromwell Everson, and he was quite an eccentric sort of guy. He had a beard, and I think he hated teaching, you know?

But we've discovered that both of us were very keen on poetry. I was much more interested in poetry as a youngster, then I was in learning to play the piano anyway, and then, you know, I was about 11. So that was 1962/63, when the Beatles came on the radio and that had a huge influence on me. And I decided I'd wanted to play, learn to play the guitar. And the other thing we had what they called bioscopes in those years, there were two bioscopes in Worcester. One was the 20th-century Fox. And the other was the Schuyler Bioscope and we, I spent a lot of time watching films and I saw some interesting things there that I suppose affected me. I mean, like I saw West Side Story, the film at that time, and I remember seeing a concert of Elvis performing and maybe some Beatle footage and stuff like that. So that all fired my enthusiasm and imagination for being a performer, I suppose, I, you know, I wanted to perform. I mean, I had been performing as a kid in my parents lounge since I was about six years old. Oh, wow. Yeah. That performance desire was there from very young. I just had to find a way of getting some sort of way of doing it. And the guitar was the first step.

[00:03:53] **Mike Abel:** So you started learning the guitar at, did you say 11? Yes. 11. Amazing. Okay. I think that what people don't realize, and I think it's probably a good way to, to touch on that is, you know, you mentioned the 20th century and you mentioned the scholar. It's quite interesting because David knew my late grandfather, Julius Abel, who owned those two bioscopes and I never met Julius because he died two years before I was born, but I believe that you used to perform in the summer.

[00:04:21] **David Kramer:** No, I didn't perform there, but they did have bands performing. Like on the stage of the 20th century, we called it the 20th century. So like at interval there, they had a band called Budgie and the Swinging Jets. And I wrote a song about them many years ago, but there is a bit of a myth that I also played on those stages, but I was in another band in Worcester, the sort of rival band to the Swinging Jets. Yes. That band was called the Offbeats, but your grandfather, I was telling you, you know, he was a formidable. kind of presence because he was quite a big man and he was in the ticket office. And I was a youngster, you know, and looking up through this glass window and buying my, my cinema ticket from him. And then I was also telling you about Mike Johnson who worked for your grandfather. And Mike Johnson was quite a character who drove around Worcester on a Vespa scooter. And in those years, there was a tax on cinema tickets. And Mark Johnson's job was supposedly to tear the tickets when you went in. Yes. To see the film. Yes. But we all noticed that Mike Johnson wasn't tearing the tickets. He was sort of folding them into his hand and, and showing us in. It seemed a bit strange, but then we realized, oh, they weren't hearing the tickets because there was a tax on the tickets, and he could, he could actually give them back to, to Mr. Abel. Then they could be resold. And so he avoided some of the tax.

[00:05:47] **Mike Abel:** That's a great story. I hope they don't come after his grandson all these years later.

[00:05:53] **David Kramer:** I'll tell them it's just one of David Cromer's stories, he made it up. Okay.

[00:05:58] **Mike Abel:** Oh, there's a funny story that you say that there's a smith of you performing at the 20th century when there were changing the reels, because I actually heard that story from my own late dad, Bernie. So I can't correct him.

[00:06:11] **David Kramer:** Yeah, no, this happens. I mean, I, you know, on Facebook, in fact, somebody wrote not long ago and said, Oh, I remember you performing at the 20th century Fox. And I was right back and said, well, I don't remember me performing there, but fun.

[00:06:27] **Mike Abel:** Or maybe it's because of Budgie and the Jets that what happens.

[00:06:30] **David Kramer:** I mean, people do remember that I played and that there was other bands that played it, you know, and that somehow, because I wrote Budgie and the Jets, it, it all gets to become one new story. Yeah. I mean, I think that happens a lot. We're not aware of it, how we recreate our own mythology. Yeah. We definitely do that.

[00:06:47] **David Kramer:** Forget what we want to conveniently and, Embellish what we choose. And embellish the other stuff. And yeah, you know, our stories are. I own, as my brother would always say, I don't remember it like that.

[00:07:02] **Mike Abel:** Yeah, well, exactly. We have the permission to create a better version of reality.

[00:07:07] **David Kramer:** Well, you know, like in our family, I mean, I would tell stories and, you know, it was. Exaggerate the comedic aspect of it or, you know, whatever. And then my brother's, but it, it wasn't like that, you know, I know, but you know, it is funny the way I tell it.

[00:07:24] **Mike Abel:** Exactly, exactly. Creative license, as we say. And David, I mean, being such an iconic South African, which you are, and I mean, we're going to talk a little bit more about your activism and I guess the profoundly important role that you've played in this country in terms of making people aware of uncomfortable conversations at a time that it wasn't actually even allowed to have an uncomfortable conversation. But when people hear your name, what do you think they picture?

[00:07:49] **David Kramer:** I think they very much picture the Volkswagen ad. The Volkswagen ads really embedded my image into the minds of the nation generally. Yeah. And that is this guy with a middle parting in his greased, bril-creamed hair, riding a bicycle with red shoes. So the immediate image would be. The guy on the bicycle with the red shoes. In later years, the pork pie hat. I mean, people would

recognize me now for the pork pie hat. But, but I think that's the image that they think of a funny guy on a bicycle. Okay.

[00:08:22] **Mike Abel:** Well, you've just spoken about the Volksy ad, so we might as well go straight there. Why not? And then we'll come back to some other questions, but. Well, I mean, I guess another, uh, intersection of our lives together is that you and I did work a bit together back in the days of Wrightford Soul Trip and Macon. Certainly, I joined the journey on the Volksy Bus ads later than you did, but why don't you tell our guests today about how that came about in terms of you being Volksy Bus in particular, because you've added so much folklore to those stories, and I think that unlike most automotive advertising, you know, the foxy bus stories became part of the fabric of South Africa in terms of storytelling.

[00:09:06] **David Kramer:** Yes. I mean, unusual. I don't have TV anymore, so I don't know what ads look like, but I don't think they make ads like that anymore, you know, which are so story-based. I mean, these ads were almost one minute long. And a beautiful little story was told in that one minute, which featured the Volksy bus as the hero and, and me as the kind of comic sidekick. So it came about because before I even went into being a professional entertainer, I was working in the textile industry. And we employed Wrightford Soul Trip Make and the company that I worked for as our advertising agency. Oh, that's interesting. Yeah. And so I met some of the guys there, you know, in those early days. I was working for a company called S. A. Nylon Spinners. Then they got a year that I played and I was having some concerts. and I invited some of them to come and see me. So this was very early, uh, this is 1981, and they came, I think, to one of my, my concerts, and they saw what I was doing in terms of the, you know, the audience telling these stories and, and the audience responding to them, and that I was so sort of different to everybody else. They loved it. But at the time, Nick Taylor, was writing the Volkswagen jingle. Yeah. And I think it came to a point where they had to renegotiate and Nick was getting expensive. And they thought, but there's this guy who kind of also sings like that, you know, sort of Ag please daddy guy. We know, David, let's ask him if he won't write the jingle.

[00:10:46] **Mike Abel:** And was the jingle at the time, VW and me, we all believe most definitely.

[00:10:51] **David Kramer:** No, that was Nick Taylor. Yes. Yes. Now I'm talking about, sorry, Jeremy Taylor. Okay. So before Nick Taylor, Jeremy Taylor. Okay. You know, ag please daddy. Yeah, yeah. Sorry, I've got my Taylors mixed up. So yeah. Where did he take me to the drive-in? That guy. Yeah. So he had written the first, uh, Forksy Bus Jingles. Okay. Okay. As I said, it came up for a renegotiation, quite expensive. And they thought maybe I should write a new jingle for them. Yeah. I didn't, but that's sort of how it started. And then, and then they came to me and said, you know, we've got this idea for an ad and we'd actually like you to be in the ad and we see you as a kind of South African everyman. Yeah. And yeah, so. I wasn't keen at all. For what reason? I had no interest in sort of commercializing myself. Yeah. I thought that was going to be a bad idea. Yes. The way I'd sort of positioned myself as a songwriter who had something to say about the social and political situation at that time. I really was quite aware that my audience would feel I was sort of selling out to commercial

interests. So anyway, it's always good not to want to do something. Yeah. Better to want to walk away than to embrace it.

[00:12:08] **Mike Abel:** I think those are the moments that define us in life is what we choose not to do rather than what we do.

[00:12:12] **David Kramer:** So they, you know, they, they offered more. Good. Uh, and I still refused, but I wasn't, you know, I just really didn't think it wasn't because I was trying to get more money or anything. And then I think I met Greg Burke and spoke about it and I suddenly saw the possibilities of just being myself. I think my fear was that they would want me to endorse the bus. Yes. Oh, at that point I was quite, quite well known in South Africa. I'd had big hits like Hak Hom Blokkies and the Royal Hotel and so on. I mean, I was doing well. So I was quite a well-known entertainer figure. Yeah. But I didn't want to be seen endorsing the bus. So I made that point. So he said, well, maybe we can find a way of creating these little stories and in which you just play yourself and you know, the bus is the bus. And I said, well, that's, that sounds more like it to me. Cause I'm certainly not leaning out of the window of the bus, tapping the side of the bus saying, Hierdie is vir julle.. Yeah. Yeah. Volksy bus. Yeah, they came up with the first story, and I liked that very much. And then I came on board. Yeah. And I said to them, but I want a bus. Yeah. I said, okay, we'll, we'll sort of, we'll lend you the bus. I said, no, no, no, you won't lend me the bus. You'll give me a bus. With every ad I do. And that's what happened as well.

[00:13:33] **Mike Abel:** Very nice. Very nice. Look, I mean, I think that was an iconic time in advertising in South Africa.

[00:13:38] **David Kramer:** It was. And particularly with Wrightford's Little Trip, Macon. Yeah. I mean, they, they did that Volkswagen, not only the bus ad, but, but so many of the other products. Yeah. With that sort of James Bond image on, on one of those cars of these. Yeah. And no, there were some wonderful ads.

[00:13:53] **Mike Abel:** There were. Breaking the sound barrier with the right stuff. The downhill racer. Yes, yes. You know, a big part of my life as well. And a beautiful point of, of intersection. So David, your activism, how old were you when you kind of looked around yourself in South Africa and you thought this isn't right? Because I remember being a young man, I can't remember what year did District 6 come out?

[00:14:15] **David Kramer:** 1987. Yeah. It came onto stage. Yeah.

[00:14:19] **Mike Abel:** So I was studying in Port Elizabeth in Gqeberha as it's now known. And I went to go and see it at the opera house. And I'd been raised, fortunately, I had good parents that made me keenly aware of the inequalities and the horrors of apartheid. And I watched this and I thought, this is an amazing story. When did you first become an activist? And when did you realize that you could use poetry, creativity, music, and performance to get people to sit up and take note, because, the only other thing that I saw on stage that I thought was immensely brave around the same time, I think, was Peter Dirk Ace's Adapt or Da, where he was

making fun of South African politicians and Pete Guernonf and those types of people. What was it, David?

[00:15:03] **David Kramer:** Yeah, so, you know, as a teenager growing up in an apartheid town, I was aware of it. And I had an uneasy feeling about, but I couldn't quite put my finger on it. I wasn't, you know, politically astute at that point, I suppose, but I, I knew that it, it was a kind of mad what was going on. And then I had the good fortune of going to Leeds University in England to study textiles. And then I really, you know, my eyes were really opened. It was a very politically active left-wing university. And I suddenly was exposed to what had been going on in South Africa, you know, beyond our town. So yeah, so then I started to include that in my songwriting at that time, and so I was in my very early twenties. But again, you know, I don't only write like that, and I'm not known for that kind of writing, because I was also writing comedic songs and using comedy overseas to make people laugh at the fact, at the absurdity of being South African. So it was there from my early twenties, uh, and started to be part of my songwriting. And when I first became known in South Africa on my return from, uh, university, I was singing songs about, uh, sort of social, uh, describing the social life of South Africa in either a comedic or political way. And I gained an audience of university students. So I was performing at. Like UCT and Stellenbosch University in Durban and, uh, folk clubs. So I had a following of very sort of liberal English-speaking or liberal, liberal students. But all of my work then was in English. Okay. Yeah. And then I started to move over to Afrikaans. Oh, you know, I look in the late seventies. I became very interested in, in connecting to a folk tradition so that I kept asking myself that question. I didn't want to connect to an outside tradition. I didn't want to be influenced by say American folk music or British folk music. So what can I connect to in South Africa? You know, I don't speak Zulu like Johnny Clegg. Johnny Clegg could do that in his way. So the Afrikaans folk tradition that was born in, in the Cape, in District 6, became something of huge interest to me. Yeah. And it stretched back hundreds of years. Yeah, yeah. So I loved that and I started to, to investigate that and bring it into my songs. And that English-speaking sort of liberal audience, they didn't understand what I was doing at all. And they sort of felt, no, no, I'm going to the other side, you know. Yeah, yeah. Yeah, because I was singing in Afrikaans.

[00:18:05] **Mike Abel:** But I think that, and certainly for our overseas listeners, Afrikaans is such a, an incredibly evocative language. And when you say certain things in Afrikaans, and certainly when you vloek translate it as sway in Afrikaans, there are very few things that capture the exact thing. And so, you know, even today when I do. Like talks of my people in the agency or clients, I'll often cross over to an Afrikaans word because it will capture the essence of that thing.

[00:18:32] **David Kramer:** Yeah, or idioms. There's some very, you know, very vivid idioms. We won't even mention them now. Yeah, exactly. Yeah, it's very interesting, you know, because, and again, the politics around the language is that we grew up under the nationalist government. And since the 1930s, the nationalists had been really, uh, manipulating culture. Yeah. Very much rewriting. Culture. Yeah, ons eie. Dit behoort aan ons en dis ons eie. But they didn't really have anything. What they did was they appropriated old Afrikaans folk songs that became part of the Boeremusiek crowd in the 1934, I think it was the centenary in, you know, of the Grootrek, and

there were all these festivals and, and so they played this music like Suikerbossie and, you know, all this sort of stuff.

Yeah. And it became thought of as white Afrikaans music, but it wasn't. And so the myth carried on to this idea of, ons eie, uh, and as if Afrikaans was a white man's language. Yeah. But it wasn't. Yes. It came out of the mouths of slaves. And to this day, people don't really want to accept that idea. They imagine that somehow Afrikaans was invented by the farmers here and the labourers who worked for them, learned Afrikaans from them. Yeah. It was the other way around.

[00:20:02] **Mike Abel:** Yes, yes. Isn't it a form of Dutch in terms of was, wasn't referred as like kombuis Afrikaans or Kitchen Dutch. Yeah. If you like.

[00:20:10] **David Kramer:** So it was a Creole language. It's Creolization. Oh, that's interesting. And Creolization happens where you find slaves. Yeah. Happened in the Caribbean. So wherever you have that kind of power discrepancy and you bring people from different countries in, in the Indian ocean basin. So they come from India, Malaysia and Madagascar and all these, you bring these people with, and they have no way of communicating. Yeah. So they have to start to use the master's language. And it gets creolized and becomes a new form of, you know, it's certainly most of it is from Dutch, but it isn't anything like Dutch anymore.

[00:20:52] **Mike Abel:** Yeah. Well, it's interesting you say that because until this moment, and I am 57 years old, I've never actually considered that. And you've taken me in my mind straight to the cotton fields in America and slavery there. Yes. And the beautiful music, the painful music, the poetic music that also came out of the slaves that has played such an enormous role. Yeah.

[00:21:13] **David Kramer:** So that's what happens. I mean, you know, people are thrown, thrown together in unusual circumstances and I mean, it happens with music. It happens with food. So you look at the Cape. Here in the Cape, you know, we have traditional Cape cooking. It's a kind of creolization of food, the architecture. It was all Malaysian slave labour that built the Cape Dutch homesteads. So various aspects of what we consider to be traditionally Cape now, came out of that bumping up of cultures and people. You have to think of Cape Town as a Creole city. Its origins are Creole. That's amazing. A lot of things we, we've got wrong about Cape Town and we don't even promote them or understand. I did a musical with Taliep Peterson called Ngoma. Now ngoma is the music that comes out of the Cape. And I don't think before that musical, other than people within the kind of community the Taliep came from, was really aware of the rhythm of ngoma and what ngoma meant and so on. Yeah, certainly outside of Cape Town it wasn't very well known. But ngoma is a rhythm, largely. And, uh, played on what's called the ngoma drum. And that drum, today, if you were at the carnival recently, they walk through the streets with a drum, which is made from segments of plywood, so it looks like a, uh, a wine barrel. Okay. And it's got a skin over the top of it. Now that's an original Cape Town instrument.

[00:22:45] **Mike Abel:** Is that like a Khoi San origin? I mean, we don't say

[00:22:48] **David Kramer:** No. So they aren't So, no, again, creolization. Yeah. It's the only drum in Africa that's not made from a tree. Okay. So how, how did it come into being? The ships in time of, when the ships came, everything was in wooden vats. Yeah. Or on the farms, all the wine was stored in vats. Yeah. So if you worked as a slave on the farm, Yeah. got a hold of a small, Wine vat, and you knocked out the bottom. Die blikkie se boom is uit, kyk hoe slaan die ngoma. You knocked out the bottom and the top, and you turned it into a drum, which is called a ngoma. And that's a Cape invention, and the only one in Africa. Yeah. So we should be, instead of having statues of silly old politicians, or Jan van Riebeeck, we should have a big statue of a ngoma drum down in the Foreshore. I love it.

[00:23:36] **Mike Abel:** I love it. Let's do that, David. Ha ha ha ha. There's a big story for you to tell in your next play about Creole and Cape Town and our history.

[00:23:44] **David Kramer:** Well, ngoma is about that. Ngoma was a musical about the origins of Afrikaans. That's what we did in ngoma

[00:23:50] **Mike Abel:** Okay. And if we, and if we want to see ngoma now, what is it online? Is there anywhere we can go to?

[00:23:56] **David Kramer:** No, unfortunately not. I mean, we made a DVD of it at the time. Yeah. I mean, so I do have it, but, and people ask for these things online, but I've been cautious with the internet. Yeah. Because we as creative artists, I mean, Spotify and those kind of, you know, they've stolen everything from us. It's a miserable situation where once upon a time you could make a living from writing and recording songs. You can no longer do so.

[00:24:25] **Mike Abel:** Well, maybe we need to digitize it and put it on YouTube and find a way of you,

[00:24:29] **David Kramer:** Well, YouTube is still better. YouTube is better. I mean, you know, I've got my stuff on YouTube and you can certainly go to my channel, David Kramer on YouTube. And there you will find many, many, many videos of me performing in the eighties, as well as these extracts from ngoma and District Six, the musical and Cat and the Kings. And so, yeah, so there's many clips. Yeah. But not the full-length versions of these shows yet, as yet.

[00:24:55] **Mike Abel:** Yeah. Okay. Well, I think that that has to be a project because I think it's such important history that, uh,

[00:25:02] **David Kramer:** Yeah, it would be nice to make it available. And I suppose I'm getting to an age now where it doesn't matter so much, you know. Okay. All right. Let's put it out there.

[00:25:10] **Mike Abel:** Nonsense. Nonsense. You're young. Uh, you know, the smartest man in the world in finance and investing is substantially older than you. He could be your father being Warren Buffett at 98. We still expect a lot from you, David. None of that talk. Thank you.

[00:25:26] **Book AD:** Mike Abel's book, *Willing and Able, Lessons from a Decade in Crisis*, captures the stories of clients and partners and the wins, losses, and learnings through his eyes in a career spanning three decades. Whether you're looking for courage or inspiration. To learn what it takes to disrupt industries or discover how to transform your company meaningfully and truly empower your people, you'll find it between these pages. You can listen to the audiobook on Audible, download it on your Kindle, order it online, or find it at your favourite bookstore.

[00:25:59] **Mike Abel:** I mean, you've spoken a lot about culture and, you know, I think that you've been very clever at the way that you've weaved culture in South Africa. You know, we spoke earlier as one of our memories of Sonny van der Spey and her Milktert, and that is culture right there. You know, it brings to life these characters that one ordinarily wouldn't maybe know about or be interested in, so you give them relevance. What does culture mean to you?

[00:26:23] **David Kramer:** Yeah, it's a difficult question, that culture. I'm not quite sure, because culture isn't a thing, you know. It's an interface, I think. I think culture is an interface in a way. So language is part of culture. And it's something that, you know, when you speak, say you speak English or Afrikaans or French or whatever, you know, it's so much part of you that you can use that as an interface with our thinking. I think that, then that's culture. But I think A lot of the time people get confused with cultural objects and culture and people would like to say, Oh, it's my culture. It's, you know, this is my culture, but it's not, it's nonsense because people like to drop boundaries around things and say, this is what it is and belongs to me. But when you look into that, there's so much variety within this concept of culture. Maybe you think you've got like a work-up culture and my culture is Koesisters and, and singing in the Malay choirs and all this, but that's a part of it. But at the same time, you also are making TikTok videos and you're very interested in making music on computers and you have a love of the blues. And, you know, so where does your culture begin and end? I was always interested right from an early age to explore the, the gray areas, because that's what the government told us then, that, you know, we should be separated because we have separate cultural identities. So I think I kind of get a little bit prickly when we get into this area of your culture. Yeah. Because I think it's a nonsense. Yeah. And what I was more interested in was that people share so much, you know, and we should be looking in South Africa, not at separate identities and being separated by this, by this mythology of it. Ons is ons, en julle is julle. We shouldn't be separated like that. We should rather look towards our humanity and understand that when you really start to take it down to the individual, each one's different.

[00:28:37] **Mike Abel:** Yeah, it's incredibly powerful what you say because there's such a focus today in a good way and in a very bad way actually on identity. And I

think culture plays completely into that. And I'm not sure where your forefathers come from, but, you know, with myself, two, three generations back being a hundred percent from Eastern Europe, Lithuania, and then tracing my roots further back to actually Spanish Inquisition, Spain and Portugal, which is where my great grandmother's family comes from. And you talk about culture today. And I think that. While you're talking, and I'm thinking, like, how much of my culture is defined by having chicken soup and kneidlach on Rosh Hashanah, or eating a cook's sister, or having a braai, or a samosa, or ummushu.

[00:29:27] **David Kramer:** Yeah, and you do all those things, don't you?

[00:29:27] **Mike Abel:** All those things, and we're actually casseroles in South Africa, you know, we're a bit of peas and a bit of carrots.

[00:29:33] **David Kramer:** Well, I was gonna say, you know, you asked, like, I'm a brak, you know. I come from all different, different strands. So not just from one particular area, if you go backwards, you know? Yeah. I'm a bit of a pavement special, I suppose. Yeah. In terms of origins.

[00:29:48] **Mike Abel:** They call a bracky an Africaanus today. You can't say my dog is a bruck when you go to the vet, because I've had brackies, and they say, oh, it's an Africaanus.

[00:29:57] **David Kramer:** I've not heard that one. Haven't you heard that? No, no, I've not heard. And why, why would that be? I don't know.

[00:30:03] **Mike Abel:** So a lot of your later work, and I think you've touched on this, but I'd love to dig a little bit deeper, involves showcasing roots music of the Cape, as well as the talents of other artists. Talk a little bit about that, because it fascinates me in terms of an artist showcasing other talents.

[00:30:22] **David Kramer:** Are you referring to the Karoo Guitar Blues Project? Yeah. So again, you know, this, this interest in roots music and the roots of where I come from here in the Western Cape and the Karoo is, I'm fascinated by that and I love to scratch around and delve into history and where did it come from and who'd, you know, there's, there's very little information. It was the year 2000. I get a call from a documentary filmmaker called Jan Horen. And he says he's making a program of sort of different various kinds of South African music and he wants to do one on Die karetjie mense of the Karoo. Those are sort of sheep shearers who, who travel around on donkey carts in the Karoo from farm to farm and they have a way of singing and Afrikaans songs. And I said, well, that sounds fascinating. And I, I joined up with him and we went traveling around looking for people who might sing this old Afrikaans music from the Karoo. I didn't think it existed anymore. I thought it had died out because I heard it as a child. My father had a furniture shop in the same street that your grandfather had, the 20th century Fox. And it was called Western Furniture and I used to spend a lot of time in this furniture shop and next to the furniture shop was a bottle store. So on a Saturday morning, the farmers would bring

the laborers in and they would do their shopping. They would come into the store and they would play on the guitars, maybe buy one on lay-by.

And they would wait at the bottle store for the lorry to come and fetch them again. And, you know, a few drinks and a lot of singing. and dancing and playing, which I remember as a child, Afrikaans songs, and that I thought had gone. But with Jan, we found people who were absolutely amazing in, uh, and, and luckily remembered. I mean, I could kind of caught the last wave, the generation before them would have been very, very exciting, I think. Anyway. So I met some of these people that I thought were outstanding and I wanted to share the experience with the city audience, because I knew people had never heard any of this sort of stuff. It was actually my wife, Renee, who said, why don't you just bring some of them along to the festival in Oudtshoorn and, you know, we'll, we'll let them perform alongside you and we'll see what happens. And I did just that in 2001, maybe. The emotional impact on the audience was incredible. Yeah. I mean, people just basically burst into tears when they heard these people singing and playing the guitar. You know, there was Hannes Coetzee, who became an international phenomenon with his teaspoon slide guitar playing. Yeah, I remember that. Yeah. So anyway, and I thought, well, I could use my fame. Yeah. To showcase other people who would never, never, never, ever get outside of their towns, you know, they weren't even performing that wasn't a concept that it was just sort of as a family or they made music when there was a party, but the idea of, you know, I'm going to become a performer and play for other people wasn't part of the thinking. Yeah. So I had no idea what was going to happen. When I put them in front of 700 people, and lights and monitors and microphones, you know, I thought, oh my god, what if they just freeze up, you know, this is, and it was nothing like that. It didn't seem to bother them in the least, you know, they just walked on stage and did what they did as they would at home and the audience was transfixed. And then I also realized that when I thought about that, is that some of these, I mean most of them were so used to not being seen, being invisible. And sitting in front of a huge audience, it didn't bother them, it kind of, in that invisible cloak that they wore was there.

[00:34:42] **Mike Abel:** Yeah, and I think that also, if you don't have, I guess, an ego, and you're just comfortable in your own skin and being yourself and doing what comes naturally to you, you're not kind of, don't have stage fright because you're not thinking, what they're thinking of me, what they're thinking, you're just being yourself doing something that you, that was very pure.

[00:35:02] **David Kramer:** Yeah. It was pure because that's what they were doing, Mark. They were, they were just making the music that they make. Yeah. I mean, the idea of me wanting them to play certain songs. Yeah. was quite foreign. You know, why would you want me to play that? But, but you played it last night. Yeah. Yeah. You know, I had a program. Sure. You know, I sang a song and then I brought Hannes on and then, you know, I wanted him to do three songs and, you know, it was, there was a program and, and, and I knew which songs worked and, but they didn't want to really do it like that. They just wanted to pick up the guitar and tune it for about five minutes and then play whatever they felt like playing. Yeah. They, uh, I would say, what is the name of that song? Yeah. No, he doesn't really know. He doesn't know

what the name of the song is. It's just something he plays, you know. Amazing. Yeah. Beautiful. Yeah, so it was very pure. Very, I mean, it's the sort of thing where they talk about all this stuff all the time, being in the moment, you know, and, and really living like an actor, you know, if you're an actor, you have to live the reality of, you know, the imagined moment. Yes. Yeah. So they were, they were that almost all the time.

[00:36:16] **Mike Abel:** It's amazing, David, because while I'm listening to you, I'm thinking, you know, how blessed and fortunate and brave you are to be pursuing a creative life. And a lot of the people that will be listening today, we live in a world now where there are people called influencers and they share their opinion and lots of talent and people grow up with reality TV. And we've all seen X Factor and we've seen, you know people, unlikely people that have got a great voice that are discovered kind of late in life. I'm reminded Boyle, can't remember her first name that came out as that lady in England, Susan Boyle. And she sang, I think one of the songs from, I think an Andrew Lloyd Webber show or something, but...

[00:36:58] **David Kramer:** that's right. Yeah. And she was on, uh, on one of those like, uh, competitions, yeah.

[00:37:03] **Mike Abel:** Correct. But all of a sudden, she kind of had this global platform to show how incredibly talented and brilliant, and there'll be a lot of people listening, and I'm going to ask you a very specific question about that, because myself, having grown up in advertising, I've chosen a commercial career, but a creative career because I'm in the industry purely for creativity for neither reason. The fact that it's been commercial is a by-product. It's simply because I'm deeply in love with ideas, you know, but I had the benefit also of. When I went off to varsity, I went to study architecture because I thought that was a responsible profession, you know, until it kind of, I got this big fat book on the fundamentals of plumbing and that sent me running out the lecture hall and never back again. But I grew up with an uncle who you knew, who was an actor, a man called Percy Seiff.

[00:37:50] **David Kramer:** Seiff. Oh, yes, very much influenced on me. Oh, really? Oh, yes. Yes. A quick story. So, in Worcester, where I grew up, there was a little theatre, it was called the Little Theatre, and it had 200 seats. And occasionally people would stop by and perform there. Like Charles Jacoby came along and he performed there. And I remember, you know, it's, so these were the only times I actually saw people on the stage performing and Johnny Congress and the G Men who went off to London and became quite famous. They played there one night and Des and Dawn played there one night. And I went to see Percy Seiff and he did two halves. The first half was Herman Charles Bosman stories. And the second one was Oom Schalk Lawrence. And for the first time, I understood that the South African accent, which was like so much like mine. It was legitimate. I hadn't, that hadn't occurred to me before. Yes. That I could use my own voice to tell stories. Yes. And not pretend to be somebody else and that Percy gave to me through his performances and I, yeah, I got to know him very well afterwards. In fact, his good friend Haim Rabinovitz, who's, who's I knew Haim well. Yeah, Nick The potter. Nick, yeah, Haim the potter, whose son is Nick Rabinovitz, the comedian. Yeah. Who I also know quite well. But when

Percy thought I appreciated a lot of what he did, and so he left me a very old concertino. Okay. Which I've now given to Nick.

[00:39:23] **Mike Abel:** Oh, amazing. Yeah. And you know, Nick is his godson.

[00:39:25] **David Kramer:** So. That's right. Absolutely. So, uh, yeah. Amazing. So, Percy, um, Oh, all those things, you know, and Percy and, and Hyman, they were involved with the, the rock art of, you know, the, what's called Bushman paintings. Yeah. Where Bushman's Kloof is. Yeah. All these things. Yeah. All over the place. I mean, they, they went, they went exploring and found paintings that, you know, they were the first to, with Townley Johnson to go looking for, for the, for these rock paintings. Yeah.

[00:39:55] **Mike Abel:** Yeah. Anyway, I remember those, I remember those early days where they were trekking the bush and my...

[00:40:01] **David Kramer:** So what did you want to say about him? I'm sorry. Yeah. I interrupted you.

[00:40:03] **Mike Abel:** No, not at all. So, so what I wanted to say is. For those listening in terms of having the bravery to choose a creative life, a creative industry, because I mean, you know, you went off to Leeds to do your post-grad degree in textiles. Funnily enough, my father-in-law, Ben Jalapeno, went off to do his chemical engineering post-grad in Leeds. You're probably there at the same time. And he's been a fanatical Leeds United supporter ever since. I hope you know...

[00:40:30] **David Kramer:** I have no interest in soccer, any games. I don't like balls being thrown at me, you know, as a, as a youngster in school and I had to play cricket. And I got there and they threw this ball at me, you know, it was like a red hard rock. And I thought, are you mad? What do you want to do this for? You know, then I played a little bit of soccer and someone crashed into me and broke my collarbone. And I said, that's it, I've had it with balls.

[00:41:05] **Mike Abel:** Okay, well, you know, maybe if you'd pursued a career in sport, we wouldn't be sitting here today. No, we wouldn't. We're grateful for your fear of balls.

[00:41:15] **Street Store Ad:** The Street Store turns 10 this year. The world's first rent-free, premises-free, free pop-up store provides a dignified shopping experience to those in need, allowing them to choose from a selection of pre-loved clothing and shoes. Over a thousand stores have been hosted around the world in the past decade, and now we're calling on you to host your own. Visit thestreetstore.org to sign up and find out how.

[00:41:43] **Mike Abel:** So jumping back to the original question, I'm loving all of these segues while we get to it. But talk to people out there that might be thinking about having a creative career, choosing a creative path, which I think is a beautiful way to

spend your life. You know, be it an actor, be it an artist, be it a performer, a poet, a singer, we've got this world-famous opera singer now, Priti Yendi, you know, who sang at the King's coronation last year, whenever it was. What gave you the bravery, I guess, to leave a career like textiles, which was predictable and would have paid you a good monthly salary to become a performing artist?

[00:42:18] **David Kramer:** Yeah, so at that time, the idea was get a job and that's the reason why I ended up in textile. Found a girl, settled down. Yeah, you know, my parents wanted me to, you know, get a degree and get a job and then for the next 40, 50 years, that's what you're going to do. And it was the template at that time, I suppose. And my guitar, I thought of as a hobby, and my songwriting and so on, and again, there was very little example of, in my field, that you could take something like songwriting and performing and, and make some kind of money out of it. Yes. You know, there were a few examples, but not very exciting. Yeah. You know, people played in steak houses. There were very few people making much of a living from music. So I just thought of it as a hobby, and as I started to play at these clubs and at the university campuses. I developed quite a large following because my style of writing and singing was so unusual. I had a unique approach and people really responded to that, to the point where I thought, let's make a record. And I put my hand in my pocket. And I started to record myself, and then I joined up with Paddy Lee Thorpe, who was at that, it's 1980, and he's opening, uh, starting a, a record label called Mountain Records in Cape Town, and anyway, we came to an arrangement. And he released my first album, Bakgat, which was immediately banned by the SAVC.

[00:43:50] **David Kramer:** Because of Gat? Because of everything.

[00:43:53] **Mike Abel:** Because bakgat is lekker, it's cool, it's nice.

[00:43:55] **David Kramer:** What does bakgat want? Yes, no, no, everyone says bakgat now. I mean, you have bakgat. Boulders and, you know, everything's got a bakgat label on. But in those days, you couldn't say the word because it was a vulgar word, you know, even though it didn't really mean anything other than that it's great. You know, this is something that's really top of the range. It's bakgat, but it was considered vulgar. And so you couldn't say that on the radio. Yeah. Yeah. You couldn't use that word on the radio. You know, now you can say whatever you like. So we've made a lot of progress. Yeah. Yeah. So release that album. And it was banned, but it sold really, really well. In fact, it nearly, it went to gold status and it never got any airplay. So then the record company said, haven't you got something else that we can get onto the radio? And I said, no, I said, I pulled something out of my drawer and I said, I've got this song I wrote about an old rugby player called Blokkies Joubert. And so we recorded that and that became a number one hit on Springbok radio, which is a national broadcasting station. And it just stayed at number one for quite a few weeks. And suddenly everybody knew my name and everybody wanted me to come and play for them. But now I'm a textile executive. I have my own car.

[00:45:09] **David Kramer:** I have a pension fund. You know, I have all this kind of financial security and then this idea of Come and play. And I couldn't really cope with pressures of both of those things. And my wife Renee said, why don't you resign and just do it for a year? See how it goes. Let's see how it, let's see what happens.

[00:45:29] **Mike Abel:** The wise Renee. And she's given you great advice.

[00:45:31] **David Kramer:** Yeah. Great advice. So I did that, and I've never been back to textiles. So I took that risk, but it was a calculated risk in the sense that I already had a big response to, to my songs. Yeah. And I thought I would just kind of enjoy it for a while. You know, it would be nice to do.

[00:45:49] **Mike Abel:** And maybe because you knew you had something to fall back on if it didn't work as well.

[00:45:53] **David Kramer:** Well, that was always the story, wasn't it? You know, get your degree, it's something to fall back on. You know, well, I don't know if anyone ever does that. You sort of fall forward into something else.

[00:46:02] **Mike Abel:** Yeah. Well, I love the story of the Spanish conquistadors to that exact point where legend has it when they, the first thing that they did when they got to a new place was they burnt the ships.

[00:46:13] **Mike Abel:** So there was no turning back. And I think that in life, one needs to kind of do that. If you're going to commit, commit.

[00:46:18] **David Kramer:** Yes, I suppose so. I went into it and it was the beginning of a wonderful new way of, I don't think of it as a career, but it was a wonderful new way of being an artist, and I was successful at it, so, so, so, so many art. Yeah. You know, so be whoever's listening. Yeah. You know, so many of my peers. Also, very committed to music and songwriting and wanted to do that and more talented than I was, but didn't make it, you know, or at a level that just, they got by. So yeah, there's a lot of financial difficulty involved in pursuing a kind of creative life and many artists, painters, certainly we know all the sort of stories of the painters that Yeah, never sold a piece of their life and became world-famous, yeah. My father, as I was telling you, worked at the furniture shop, and one of the owners of that shop was a Mr. Jaffe from Cape Town, and he was an art collector, and he would come out, and then he'd get my father to drive him to Montague, because in Montague, John Vels lived in Montague, and he was a starving artist at that point, and Mr. Jaffe supported him. And his family, because they really were on the bones of their backsides, you know, you know, the, the Vel's? Sure, of course. Yeah. So my father saw what it was like to be an artist who wasn't doing well. Yeah. And my brother is a, is an artist, a painter. Yes, it was a big fear for my father and mother that we should become artists. Yes. You know, that's the last thing they wanted us to do. I understand that. Yes. Not when I was young. I didn't make much sense to me. I knew we knew who we were, but we had to find a way down that difficult road.

[00:48:08] **Mike Abel:** Yeah and were you driven, because a lot of what you hear is people having, I guess, a drive or a determination not just to fulfil their own talent, passion, interest, but to share something with the world. Because a lot of what you've done is not just beautiful creations from David Kramer, but important, important messages. Did you ever feel the need to communicate directly something important with South Africans?

[00:48:37] **David Kramer:** That's a part of it. I felt a need to create my own stories, the stories in my songs and to, that was what was driving me and still drives me today, is just to tell these stories. But you've got to tell them to somebody. So that becomes part of it. You've got to sing to people. You've got to find an audience that's going to keep it going. So the sharing with other people is sort of part of the process. But I think even if there's no audience, I would still be wanting to write these stories.

[00:49:06] **Mike Abel:** That's beautiful, and probably the most important part when it comes to authenticity is that it comes from the heart and then it flows.

[00:49:13] **David Kramer:** Yeah, that's, yeah, absolutely. You know, so much of the time, people are looking over their shoulder, trying to second guess what's popular, what should I be doing, who should I imitate? I say, oh, that one's had a big success with that kind of style, you know, and I can sing like that, and I can do this, and that's really a waste of time. And you certainly aren't being an artist to do that. I mean, an artist is not just having talent and being able to do something, an artist is having a vision. I think maybe just to take your last sort of point is to say, I think what I wanted to do was show people like what I saw. I saw the world differently. Yeah. You know, kind of, I haven't seen this. I want you to look at this, you know, and I think that's what art does. Yeah. Kind of shows you the possibilities in the ordinary. Yeah. Shows you the extraordinary within the ordinary and that is very important to me.

[00:50:09] **Mike Abel:** Yeah. Well, I mean, I think that the originality is key. And I think because there's such a plethora of choices and options, and, you know, you spoke about the different musical platforms earlier today, you know, that when you hear a David Kramer singing and there aren't any copies of you in South Africa at all,

[00:50:31] **Mike Abel:** you've remained an original.

[00:50:32] **David Kramer:** No, no, no, no. I mean, it's, uh, I was. kind of disappointed now when he wanted to copy me. They did my songs, but, but yeah, but I can understand because I'm not cool in that way, you know, no, no, no. But it's, I mean, I was the first, you know, Jeremy Taylor did it, Ag, please daddy, when I was a teenager. And he did it in a satirical, you know, he was mocking it because I mean, he's from, he was from overseas and the way the South African, so he made a mockery of it, but still it was that sound made a huge impression on me. And then this thing with Percy Sieff and using your own voice. And when you talk about bravery, it was brave to stand up and just sing in your own voice and not put on a fake American accent, which was being done then and is. to this very day, still being done. People do not really want to go out there and sing like who they really are. See,

unless you, if you're an American, you can sing like an American. Yes. But if you're a South African or whatever, you have to sing like an American. And that wasn't for me. Yeah. So I took that chance and that was to my advantage. Yeah. You know, it, it really made me different. It made me unique and very recognizable. So when you do hear one of my songs on the radio, if you ever do, you will know it's me. Of course. You know, there's nothing, no one else sounds like that. Yes. In the same way, no one else sounds like Elvis Presley. Yeah. You know, so that is what it's about. I keep saying to younger people, there's only one, you know, you can't come and tell me, but I sing just as well as her. It doesn't matter. You might sing better or whatever, but she is who she is. She's Beyoncé and you not.

[00:52:19] **Mike Abel:** Yeah, that's true. You said it best. Oscar Wilde said it best, which is you might as well be yourself because everybody else is already taken. And I think that sums it up perfectly.

[00:52:28] **David Kramer:** I love the way you can come up with these quotes, Michael. I've always wanted to do that, as Oscar Wilde used to say, it's fantastic.

[00:52:36] **Mike Abel:** David, I was very encouraged the other night with the Grammys and how Tracy Chapman came out and sang Fast Car. Yes. With that chap, Combs. Combs is, yes, that's right. That song was written in 1988. Literally two months after Rihanna was born, it went straight back to number one in iTunes. So, and to me, that's amazing because it shows how something from 34 years ago still resonates so deeply with the human condition, because I think that that's what we are talking about. Songs that somehow eke their way through your pores into your heart that capture your imagination that make you feel something. So what are you busy working on today? And am I going to, for an ad, have to go and, uh, Hak Hom Blokkies on an ad or as a track or are you busy working on creating?

[00:53:31] **David Kramer:** So, so, so I moved into writing musicals. I started in 1986. And the first production was District 6, the musical. And, you know, instinctively, Taliep and I chose to, to write about that and the politics of that. It was driven by our kind of anger at the whole forced removals thing. Completely. You know, and District 6 had become a forgotten issue at the time. Anyway, so the musical came on stage and it had a phenomenal response. Globally. Yeah. It was huge. And I mean, and something like that had never happened before. It changed the whole face of the audience makeup in Cape Town. You know, suddenly the audience completely changed. I mean, the Baxter still is a very different Baxter to, to what it was before 1987. Yeah. So we were extremely fortunate to have written a musical that was a hit straight off because you don't really get another chance with a musical. It's an expensive business. So then we went on to write quite a few more, but always our stories, you know, Cape Town stories, and we wrote one called Cat and the Kings in 95. Yeah, I remember it well. Yeah, Cat and the Kings, and that did well locally, but when it went to London, it did even better. There was a much stronger reaction in London, which surprised me, I didn't really think they would. Get my humour and the relief of hearing an audience laugh at my first joke in England. I can imagine. Yeah, it's great. And then the producers coming from the West End and, you know, wanting to meet with me and Taliep and saying, we've got to take this to the West End, which

happened. And then we won the Laurence Olivier award. for the best new musical in 1999. The performers won the Laurence Olivier awards. We went to Broadway and then the show toured Europe and other places for 10 years after 95. I mean, we only really stopped working on it in 2005. And unfortunately, the last one that Talib and I did was nguma. We went to London with that and and we opened it on his return. He came back home from the opening, and he was murdered in his home in, yeah, so I lost Taliep as a writing partner, but I've continued to write musicals, and I've written quite a few since then, and at the moment, I have two musicals in the pipeline. Wonderful. Yeah. I, uh, later, uh, in July this year, I will be doing a musical that I presented at the festivals last year called Ver in die wereld Kitty. Okay. Which is also, which is about cultural appropriation. Yeah.

[00:56:11] **Mike Abel:** Ek ken die Liedtjie Yeah. Which means I know the song.

[00:56:14] **David Kramer:** Yeah. That's an interesting story. Also based on truth. Yeah. And then I take true stories and then I turn them into an entertainment. And then the second one is I'm, um, the Cape town opera company is going to do a production of Orpheus Makadu, which I wrote 10 years ago. as Orpheus in Africa, and that was performed at the Fugard Theatre, but it subsequently has gone, undergone a rewriting process, and now I've come up with a libretto that I really like. They're going to present that in October this year. So that's what's coming up.

[00:56:52] **Mike Abel:** Incredible. Incredible. I'm delighted to hear that you are as creative and prolific as ever, so...

[00:56:57] **David Kramer:** Yes, I, yeah, I, you know, absolutely. I, um, my brain's working all the time. My body maybe struggles to keep up and I have another musical behind that, behind the two that are coming up that I still want to write. So yeah, it keeps me very happy, Mike, to be a creative person. And I think everybody is, they just don't have that opportunity to. I think that's what makes, I think a lot of what makes people sad and despondent and depressed is not being able to express their creativity.

[00:57:30] **Mike Abel:** Yeah, well, my late grandfather, I don't know if you ever met him at Percy and Sylvia's house, but he used to have this saying, or poem, which is, A man is not old when his hair turns grey, Nor is he old when his teeth decay, but is well on his way to his long last sleep, When his mind makes appointments that his body can't keep. So, you keep on making those appointments, David. Thank you. So, other than music, and this is our last question, because we've run out of time and I could literally spend days here talking to you, what are you curious about at the moment? What's fascinating you in the world right now.

[00:58:07] **David Kramer:** The world is changing rapidly. I think we all aware of it, of what the internet has done. I mean, I remember, I, you know, I was there when that arrived and, you know, we got our first computers and the internet came along and we had no idea where this was going, uh, which we understand so much better now, but now we have all these other platforms as we were talking about and so called

artificial intelligence and where that's going to take us. So, I'm curious about that, and, uh, I've used the AI stuff, and I think it has wonderful possibilities, but of course, like anything, uh, it could be used very negatively as well as we all know. Yeah. You know, I don't need to hammer on about that one. Yeah, so my curiosity, I suppose, still remains. I'm always looking for something that my curiosity in people and what they've done. Yeah. You know, characters and historical characters have always been a huge inspiration to me. I don't try and waste too much time on Instagram and TikTok and reels and things like that. I find. Good idea. Massive thief of time. And that saddens me. Yeah. Yeah, I think this generation and what's happening, there's not much time for them to sit and sort of contemplate the world and to listen to their inner being or their inner muse and their creativity. All this stuff, I think, is being blocked by this constant scrolling.

[00:59:39] **Mike Abel:** Well, it's really not their fault. I mean, because actually it's neuroscience and the people behind it understand dopamine fixes. Yeah. They are hooking them, if you like.

[00:59:48] **David Kramer:** No, it saddens me. Luckily, I'm, you know, I'm old enough to have escaped that, and I, it's not attractive to me, and it doesn't do much for me. But I have a granddaughter, and so far she's eight years old, and they've kept her away from the phone and too much television and all that sort of thing. You know, a childhood that's much more, much more like mine. It's, yeah, I don't know when it will happen, but you know, if people do have to, I don't know if it will ever happen, but you know, just kind of get back to basics again.

[01:00:23] **Mike Abel:** Yeah, well I think there's going to have to be some kind of an intervention at some point, because a lot of it I don't believe today is free choice, because you don't actually know why you're becoming addicted to it, but certainly the platforms know very well why, and are making money through that. David, I think I heard it once said of Judi Dench, where they called her a national treasure and you really are a national treasure of South Africa. It's been an unbelievable privilege to spend time talking to you today and the impact of your work that you've created and that you are creating will, I think, continue to ripple through generations in South Africa and keep making us think. And keep making us smile. So thank you for sharing your stories with us. And please continue to be that unbelievable driving force in our national identity.

[01:01:11] **David Kramer:** Well, thank you very much, Mike. I mean, it's been lovely to sit and talk to you. As you mentioned right in the beginning, we have, through the advertising agency, we've known each other since those days. Early 90s. Yeah. But I mean, I, I don't get much opportunity to talk to you like this, you know, this is a really nice when one can talk properly about things. Yeah. So, and I enjoyed your questions. Thank you. Thank you.

[01:01:36] **Mike Abel:** Thank you, David. Look forward to seeing you again soon and to seeing your shows.

[01:01:48] **Mike Abel:** Thank you so much for listening today. If you enjoyed this podcast, why not leave us a five-star review? Tune into Willing and Able next time for more conversations that challenge perspectives.

[01:02:01] **Credits:** This podcast is produced by 2Stories. Written by Linda Scarborough, produced by Carol Williams, with audio editing, engineering and sound design by Kozi Mzimela, with production assistance from M&C Saatchi Group South Africa's team, Maciek Dubla and Nadia Siegel. Special thanks to Sonic Nursery and Edible Audio for the recording of these episodes.