

... records well.

records

CHRIS MCGREGOR & THE CASTLE LAGER BIG BAND
Jazz, The African Sound
(TEL. Teal Trutone)

Saxes: Dudu Pukwana (lead), Barney Rachabane (2nd), Nick Moyake (ten), Mli Ngcukana (bs), Kippie Moeketsi (as/d). Trombones: Bob Tizzard (lead), Blyth Mbitjana, Willie Nettle. Trumpets: Dennis Mpale (lead), Ebbie Creswell, Mongezi Feza, Noel Jones; Sammy Maritz (b); Early Mabuza (d), Chris McGregor (p).

THIS album, a result of the 1963 Cold Castle National Festival, is undoubtedly one the best jazz recordings to come out this country. And for the period, Jazz, The African Sound is a fine product. But carrying the recording is the musicianship McGregor put together, comprising the finest of young and old.

As McGregor points out on the album, one can imagine the difficulty of finding compositions for these outstanding musicians to work from. The six tracks on the album are Switch, Kippie, I Remember Billy, Eclipse at Dawn, Now and Early Bird.

The wonderful Switch is one of Moeketsi's works and McGregor uses the tune to showcase his alto in the wonderful solo.

Then there's the composition Kippie: by Abdullah Ibrahim "to express the way he feels about Kippie". Kippie has a wonderful warmth and sadness to it that somehow expresses the life of its namesake, the most original South African musicians. Moeketsi himself adds his statement to the tune with his clarinet solo. The other Ibrahim composition is Eclipse at Dawn, reminiscent of the swinging big band brass sound. And of course Early Mabuza's drumming showcase on Early Bird, as Mabuza was called.

This is a masterpiece that must be used to judge the quality of South African jazz by. The recording is part of a Jazz Heritage series under Gallo's sister Teal Trutone label.

Tebogo Alexander

JAZZ IN AFRICA, VOLUME I
(TEL 2304 Teal Trutone)

Chris Joseph and John Mehagan (p), Kippie Moeketsi (alt), Jonas Gwangwa (tr), Hugh Masekela (tru), Ray Shange (p.wh), Claude Shange (b), Gene Latimore (d).

... rudiments of drumming.

Hart's book is a discourse of a drummer's "Magic Ride" into the metaphysical realms of noise, sound and rhythm. His odyssey into the nature of percussion involved the collaboration of master drummers in the documentation of this book. These associations include the African drummer Babatunde Olatunji, "a much respected elder statesman of percussions and guide in the complex languages of African polyrhythms and sounds. Other master drummers discussed in this book include Brazilian percussionist Airto Moreira, the great Nubian drummer, Hamza el Din, and Indian rhythm master Alla Rakha and his son Zakir Hussain.

This book is enlightening reading for serious students of drums and percussions, professional drummers, musicians, music educators and all ranges of music enthusiasts. Jay Stevens, the author of *Storming Heaven: LSD and the American Dream*, has done a superb and masterful job of editing this vast subject. The writing style is thoroughly delightful and loaded with subliminal humorous tidbits in the life and times of a "backbeat" rock drummer.

Jim Harris

video

HOW I'D LOVE TO FEEL FREE
Director: Jimmy Matthews
Film Resource Unit

This is a video about South African music - dating back to the shebeens in the heydays of Sophiatown - looking at the effects forced removals had on the music in the early 50's. *How I'd Love to Feel Free* features music and interviews with Thandi Klaasen, African Jazz Pioneers' Ntomi Piliso, the Soul Brothers, Robbie Jansen, Ntsikane's Samuel Tikili and Peto's David Mayekana.

What stands out in this video is the unchanged state of musicians in this country. A clip of Kippie Moeketsi's funeral can also be seen together with an interview with his sister, Miriam Kather. The video title is aptly taken from lyrics from a Robbie Jansen song: *How I'd love to feel free in my land / Eat the fruit of the trees where I stand*. Although this video make for interesting archival material, I wish it would have been approached more professionally.

Shado ~