Hugh Masekela, Jonas Gwanga,

a labyrinth of feverish musi

ntially outward. Racia

nd tragedy are the cancers many

em have suffered but they've had

tion but to battle on regardless and

emotionally sublime music of

vity, both incestuous ar



practitioners of swing, especially the "South Africa is heaven and hell . . ive-swing of the Maniacs but were much more influenced by US bebop Parker, Gillespie and Miles.

The line of influence on alto players was very clear. The Maniacs' swinging altoist Wilson Silgee was the model for the bebop-inspired Nick Movake, the first Blue Notes' altoist who, in tur taught Dudu Pukwana. Nick Moyake sadly left the Notes at their second por f call (Zurich in 1964) to return to SA nd die from cancer. He never got to s w Dudu had absorbed the vitality o went to the United States. Their stories e next wave of US musicians, the ies' avant-garde, thus keeping efinition of South African The Blue Notes, though, were just as influenced by the totally indigenous

and bebop. Though in the late Fifties, kwela came to refer to the bebopping lyricism of the "new breed", it originally referred to a very local form of music. Lemmy Special Mabiso, a brilliant swing band of the Thirties who carried penny-whistle player, was the first kwela hero. Kwela was a street-corner percussive street-jive, through into the jive with toe-tapping melodies. Soon dance-halls. The new breed - Dollar added to the solo whistle was flute, voice

kwela forms as they were by sharp swing



Trumpeter Mongezi Feza were the first to record this local talent nd made a fortune while the musicians HARRY MILLER

nade nothing. Lemmy, the king of enny-whistle blues, is an impoverished -hard drinker today. Kwela hits kept on coming and the abel grew to refer to the new moves, the ew rhythmic alliances in popular ownship music whether it be Lemmy' vhistle, Miriam Makeba's click-clack inging or the Blue Notes' blend of folk elodies, bebop references and

After Dollar Brand's Jazz Epistles left

n 1961, the Blue Notes led the field

- HAZEL MILLER "He's sorely missed – a rock-steady doing their own thing" bassist and a great friend" - JULIE TIPPETTS

"Harry was a 110%-er. He loved

professional. He didn't distinguish

music - he was a complete

He saw all styles as equals"

ouring all over the country. Ian Carr, in is chapter on Chris McGregor in Music itside, says, "But notoriety was ouble-edged weapon. Things were eginning to tighten up and for a mix and like the McGregor outfit there egan to be a correlation be unt of fame and the amount of re they could expect from th horities. McGregor; 'We just invi ention . . . we were coping with nplete apartheid structure which eans that you land in a place and fi her that you're all sleeping in one ice and putting someone at risk, or The decision why they, and their

egues, left is obvious. How can you

iscrimination and brutality - hitting

ntinue to try to make music when an

partheid policy which more and more

flects the paranoia of a minority

ou, the people? Answer: you get out

ny way you can. The Blue Notes were

stensibly just leaving SA to play the

ntibes Festival in 1964 but they sure as

ell weren't going back. They stayed on

n the South of France and busked until

Curich and Geneva for the winter and, at

he invitation of Ronnie Scott, came to

ather than, say, Paris - the jazz mecca of

urope? One, the Blue Notes had a few

ontacts in London; two, the language;

nonymous with unlimited social and

frica circa 1963 (the same goes for now)

ukwana and Beer played in the UK wa

(wela as the Gwigwi Band. Gwigwi

Arwebi had, like fellow altoist Kippie

Moketsi, come over with the cast of the

nusical King Kong in 1965. He stayed

nly a year before moving to the US and

n the mid-Seventies died there. The LP

eautiful melodies played zestfully. It

paradox of South Africa: the unlimited

rison of apartheid. Dudu Pukwana,

evive these roots thoroughly in the

In Paris, Beer became a sessioner with

a variety of bands; Lissack's with Sunny

Murray on Angels And Devils, with Alan

Silva's Sun Raesque Celestrial Com-

ayne Shorter, Lester Bowie, Roscoe

Terroade recalls that when he was

cations Orchestra(!) which included

ed of the avant-garde.

eauty of music - laid out in the cloying

Mongezi Feza and Johnny Dyani would

bsequent years as The Blue Notes

ged their hue from sky-blue into the

vas pure, good-time kwela – short,

vas a nostalgic reminiscence on the

usical freedom compared to South

nd three, just about anywhere was

The first LP on which McGregor,

ondon the next year. Why London

he tourists had all gone. Then on to

egime is – with increasing

rhythm section was to last seven years, jazz.

"It was a great joy working with His point is that it's too easy and, in fact, Harry. He was so very energetic a incorrect to glorify those days at the Old player – a totally committed jazz Place; the musicians could never make a between types of music he played. musician - and one of the rare new living out of it, they received little to no exposure and, though a strong strain of breed in the Sixties fired by American music but not copying it, innovation pervaded, today's jazz is just as original but of a higher quality.) rather using it as an inspiration for Financial stability was partially attained by the Millers when, in 1966, - MIKE WESTBROOK Harry secured a place at the London College of Music. Hazel: "He was always so involved in projects that towards the end of the course he hardly had time to WHEN Harry Miller came to London in Westbrook around that time and, after attend!" 1961 he didn't know anyone except Man- the latter's first big band fell apart, Miller Harry built the rhythm with Jackson fred Mann with whom he'd played at the along with Jackson, Surman and on Surman's first album John Surman and

Orange Grove in Jo'burg. Though in- Osborne, joined the Westbrook Sextet. on Westbrook's Celebration and Metropospired by Coltrane and Coleman during At John Stevens's Little Theatre Club lis but was working with Louis on Skidearlier visits to New York (Harry worked and at the Old Place, the floating pool of more's Once Upon A Time and with Mike on the boats), the first band with whom musicians could be divided into three Osborne on Outback. It was that Louis's he got involved in London was The groupings - the Blue Notes with Ronnie inventive high-hat rush and inspired Group Sounds Five led by West Indian Beer, the Westbrook Sextet and the SME timing was the perfect foil for Harry's drummer Don Brown and including incarnations. These aggregations would adventurous phrasing - inspired trumpeter Henry Lowther. When Don rearrange themselves time and time empathy thoroughly permeated their in-

committed suicide, Alan Jackson took again over the next ten years and in so teraction. With Osborne's alto, the trio over the drums. The Miller-Jackson doing forging a new, vital, iconoclastic reached some totally sublime moments. The trio format gave them room to after which Harry would work almost "The Old Place was where Harry met manoeuvre around each other while also exclusively in tandem with Louis Moholo Chris (McGregor). But it was like old providing space for inspired flourishes. before moving to Holland. He met John friends meeting up - through they hadn't With the Brotherhood of Breath, Miller Stevens at the afternoon sessions at the known each other in SA, they knew of was more than able to cope with the Swan, Elton Dean, Nick Evans and Keith each other and having so much in com-depth and imagination of McGregor's Tippett at the Barry Summer School, and mon, having shared the same past, and Pukwana's compositions. He and John Surman and Mike Osborne at the brought an immediate empathy to their Louis provided the spritely, springy Old Peanuts Club. He also met Mike relationship" - Hazel Miller. rhythm for "The Bride" (from Chris

(Mike Westbrook's view is useful here

Isipingo: (l. to r.) Nick Evans, Mike Osborne, Mongezi Feza, Harry Miller and

McGregor's Brotherhood of Breath album) "Children At Play" itself is a much more Berlin for six months. Harry worked and on the psychedelic free-form piece questioning work, ably demonstrating principally in a trio with saxophonist "Night Poem", their giant axis equals the maturity of Harry's technique and Peter Brotzmann and recorded albums even Garrison-Jones in its dexterity and the essential vision beneath it. It's as if for FMP like The Nearer The Bone, The complete freedom of movement. Harry is focussing on an experimental Sweeter The Meat (1979), Opened But Harry's musical forays led him into point around which his spray of notes Hardly Touched (1980), and Berlin Bones many odd corners. He played on a King oscillates ... as if homing in on an (recorded 1977, released 1981). Miller's Crimson record and worked with Bob absolute . . . plucking, bowing, stroking, work with Louis in the Brotzmann Trio

Downes on a score for the London wrenching the phrases from his instru- reminded many people of the type of Contemporary Dance Company. Also he ment to get him there. helped initiate (along with Hazel, the Whenever Miller led a band during the with Mike Osborne. At the end of 1977, Traceys, the Osbornes and the Surmans) mid-Seventies it was called Isipingo, so Miller moved to Holland were he worked the Lambeth New Music Society. At its named after a berry and a place in SA. with Leo Cuypers and Van Manen on Summer School, he and Mongezi Feza, But Family Affair in 1978 was their only Zeeland Suite (BvHaast). Harry stayed on who were both teaching there, led a release. The album spotlights Tippett, in Holland but continued to work on and Dudu tune in a big band made up of Moholo and Harry at their finest. Not off with Louis and Keith Tippett. music students one afternoon on only were they the Ogun stable rhythm Harry Miller's last LP was Down South Clapham Common. Apparently, it was a section but, undoubtedly, Britain's (on Vara Jazz) - one of Harry's finest finest. (The same team were dazzlingly achievements. "Ikaya" possesses a whole stirring and unusual sight! The year 1973 was a golden one for creative on Ogun's In Conference with panorama of musical (lived) experience; Harry Miller. He played kwela-funk with Trevor Watts and Willem Breuker, Keith the deeply moving African folk base is Dudu Pukwana in Spear's In The Tippett's Ark and Elton Dean's strained through Europe's advanced,

Townships, crescendo-laced free-form Ninesense.) "Family Affair" itself is a organised and effervescently alive jazz with Irene Schweizer on Ramifications; strongly melodic venture, in a way a format. "Deep Down Feelings" sees Harand - most important, for British jazz - classic pop song, the trombone theme ry letting fly, swooping in tone, time and started Ogun Records with Hazel. The memorably catchy, and Tippett res- emphasis. On "Schooldays", Harry is at Ogun catalogue speaks for itself and is trained before careering off on an atonal his favourite occupation again - offering tness to the commitment applied to romp. Miller's arrangement providing a rich inventive rhythm then freeing it, project by the Millers, engineer Keith the perfect floor for Malcolm Griffiths's opening out the tension for the ensem-Beal as well as the array of British and contorting trombone solo. "Touch Hunble's response . . . that clucking, rushing gry" contains classic Tippett, spraying babble. One of the earliest Ogun releases was notes against the grain of Osborne's On the night of 27 November, 1983, Harry's only solo LP Children At Play. passionate note-holding alto and over Harry's car crashed and he was rushed to Side One opens with "H&H" - a haunt- Evans's and Griffiths's punchy melodies. hospital along with two Dutch musiing Spanish melody starts up and is Harry had another busy year in 1977. cians. He fought for his life for 19 days sustained until shuttles of notes entwine First, he played in the Brotherhood of but died on the 16 December. Europe had the central melody. "Home Boy" is Breath Procession. Second, he started get- just lost its most inventive bassist and Hazel's favourite. It's a one-man-band ting a lot more work over in Europe one of its most devoted musicians. kwela tune with shrill flute and bass which culminated in receiving and takgliding from rhythm to solo and back. ing up the offer of artist-in-residence in

DUDU PUKWANA "Cape Town was the last place that direct me. I said Mongs, Come In! – he was into it." savs Dudu. "When I first

mixing and creative exchange going on. . ." - DUDU PUKWANA

STRUGGLING jazz club, the Tunnel Saul and bassist Eric Richards. The music Tow

no-one could believe his age. His sandals seemed bigger than him - but he had a trumpet! I had a talk with Chris and we lecided to take him back with us to Cape

in South-east London has been regularly is just as spirited as that golden Spear Dudu had been a hawking pro before hosting Dudu Pukwana's Zila at Sunday incarnation - In The Townships - with Mongs had become a teenager. His first lunchtime. Subsidy and appreciation of Mongezi Feza. Spear had existed before gig was in Port Elizabeth with The British jazz is at such a low ebb that that, though, when Dudu - fresh from Broadway Yanks playing piano to an Dudu, one of the country's best altoists, the turbulent intensities of the Brother- audience of marines. (Dudu plays piano can't pay his whole band; Lucky Ranku hood - had had adventurous plans to with something of an apprentice Sun Ra and Thebi Lipere have had to stand out record most of the chorus of the King touch - idiosyncratically muscular barrelfor these gigs. The future of big bands, Kong cast which included Peggy Phango house.) His first experience of the alto not to mention smaller ones, is non- and Martha Mdenge (later with Assegai came when mentor Nick Moyake let him existent when clubs can only pay six whom Dudu joined in between Spears). have a go on his.

Kippie Moketsi were in the same would be the last LP he'd play on. mixing and creative exchange going on pand), soulful Mbaquanga singer Pinise "In Spear I wanted Mongs to sort of down at The Union Of South Africa,

Judu, time and music do not rema

group's Very Urgent). His music demands to be heard." - Richard Williams. The first and second big bands were wela beboppers with a classical tinge. The second, in 1962, included on saxes Dudu Pukwana, Ronnie Beer, Chris Columbus Ngoukana and Nick Moyake. The third and fourth were the Old Place aggregations including the likes of John Surman, Dave Holland (who was just about to join Chris on a regular footing when Miles Davis engaged him), Mike Gibbs, Henry Lowther and Mike

1966 he slept in Chris's pad . . . it seems

the essence of that musical school . . . the funk seen through a glass darkly"... On the Brotherhood: "The band is a roaring, turbulent affair which indulges in Mingus-like acceleration and deacceleration very effectively." - Bob Houston, 1969. "At one time eighteen musicians were

Anecdote - Keith Tippett: "It all started," said a husky Mr Tippett, "When

played with Jazz Epistle tromboni Jonas Gwanga in African Explosion. A ter returning he embarked on four years of frenetic activity; as a sessioner on John and Beverley Martyn's Road To Ruin, on Mike Heron's Call Me A Diamond appeared in Tippett's elephantine Cer tipede, with Masekela on Home Is Where The Music Is and with various O and Surman manifestations. After the

which is what we called the sessions in

Dorkay House." (Hugh Masekela would,

Dudu's ears were also opened by such

varied musicians as Louis Jordan, Horace

Silver and Ben Webster. "When I saw

Ben Webster play in Montmartre in 1965

he said to me - 'You play a noisy

saxophone!'. He loved Mongezi though,

really loved him. As for what he said

about me - I didn't care, I just wanted to

Next major influence was Ornette

Coleman. "Coleman made a lot of sense

to me, what he was playing I saw as a

spiritual thing. He came to see us play at

After Montmartre, Dudu had a twin

role in McGregor's many line-ups. He

was the kwela melody anchor and

soloist as powerful if not as fluid as

Osborne. He visited the US in 1969 and

last Spear LP, Dudu joined forces with

Spear came into being. The liaison had

had little time to bear fruit when Monge-

zi died so tragically in 1975 - its batteries

only recharged enough for the recording

of Thunder Into Our Hearts, a tribute to

The new band line-up provided Dudu

with a solid rhythm section - Lucky

Ranku (who had played with Julian

Bahula in SA) played guitar, and Ernest

Mothle (who had played in the band Joy)

took over from Harry Miller on bass.

When the breakaway between Dudu and

ulian occurred it was mostly cosmetic,

Zila and Jazz Afrika sharing a lot of

personnel. In 1977, Dudu took Spear out

o Nigeria for FESTAC, the International

Festival of Black Arts held in Lagos and

the next year he visited Dyani i

Denmark playing brilliantly inspired alt

Don Cherry's trumpet. Also in the lat

Seventies, he worked with European

improvisers Han Bennink and Misha

Dudu Pukwana remains a vital catalyst

his band Zila presenting a delightful,

vibrant microcosm of African musical life

and sound. As for the future, the ever-

open-minded Dudu continues to look to

ways to expand his musical horizons. W

could quite possibly find Dudu working

in some interesting areas – working with

among others, reggae musicians.

within the British Afro-jazz scene in 1985

on Song For Biko (Steeplechase) al

Julian Bahula, the newly arrived South

African Molombo drummer and Jabula/ Dudu Pukwana with trumpeter Hugh Masekela

the Old Place and was in the studio when

we were recording Very Urgent."

perhaps nostalgically, come to call his

group in the mid-Sixties in LA "The

Union of SA").

hear him play."

rapport the duo had had while playing

apartheid hit. There was a lot of was into it," says Dudu. "When I first met Mongs at Orlando Stadium in 1963

musicians. Dudu, though, is ever optimi- Townships was for Mongezi and Dudu Dudu played piano in his next band tic. "We've got used to playing wherever a celebration of the beauty of kwela The Four Yanks (it was while playing in we can. If the audience responds then its wrapped in a free-wheeling funk lining the Yanks that he met Chris McGregor) all right. If not, well, we've enjoyed and with virtuoso wild trumpet and alto but alto in the one after, The Jazz Giants. solos stitched in. Whereas Dudu had His musical education largely came ab-In the current Zila line-up is the un- written most of the Blue Notes' composi- out through meeting the vastly influenlappable West Indian trumpeter Harry tions and Chris McGregor most of the tial pianists Gideon Nxumalo and Tete Beckett (recently returned from playing B of B (telepathically, at least), Mongezi's Mbmabisa at the music workshops in with Johnny Dyani in Denmark), drum- musical vision lay behind most of the Dorkay House, Cape Town. mer Churchill Jolobe with whom Dudu songs on Townships, Flute Music and, to a Dudu: "Cape Town was the last place used to play in the late Fifties (Gideon lesser extent, Diamond Express. Express that apartheid hit. There was a lot of

CHRIS McGREGOR'S Brotherhood of

years in this country McGregor has had just one opportunity to record (his

The Blue Notes knocked around the busking band ... the bread we made hen I've only recently started to equal." Chris McGregor, 1970.

likely that a little conference took In 1966, the McGregor Sextet concentrated on uncompromising experiments n the Ayler/Shepp vein. The tremendous energy was there and also

vailing together under their spell v the rhythmic impetus, fire and goodtimely feel had the audience dancir ight Poem" by Chris McGregor is

thank for exposure. Friday nights at the bo.

JULIAN BAHULA

Jazz Afrika: (l. to r.) Dave Chambers, Peter Segone and Julian Bahula

up musical ideas for me."

get the chance to develop their talents. I've seen more and more people here grow to love our music. Now is the time for them to commit themselves" - JULIAN BAHULA sive there than in England."

London, it would give me both time to

ONGEZI FEZA: 1945-1975 A touch of genius – an exhilarating "He sounded as a flame dances musical presence. On stage, Mongs The beauty of forms in joyful was like an eagle, always soaring" movement - KEITH TIPPETT Expressing clearly the clear light "He never had to bother about within"

finding space in the ensemble – he - CHRIS MCGREGOR led it! . . . he always had space. He aught me a lot about playing in a "There's nothing like Mongezi – he big band . . . he was certainly a so acutely aware of everything great influence . . . a very, very

was a phenomenal player. He was going on around him" - HAZEL MILLER DIMINUTIVE in stature, Feza played in 1967) it was on to London and the Old For Xaba (Sonet), Temiz's loose, spatial trumpet like a giant. Sheer power and Place for those nights in 1965-66. Playing drumming and Dyani's self-hypnotising

velocity weren't his trademarks - but in Montmartre in 1966 swerved Chris expression on bass and voice gave Feza ost everything else was. Wiry and McGregor's musical direction dramati- greater freedom than ever, an opportuntht physically, his music exuded cally and Mongs caught his drift early on. ity to soar without restraint. "Dear Afrirength, fortitude and vision. He pos- Whereas Chris handled the composition ca" and "Witchdoctors Son" show him at sessed the technical mastery of col- and overall structure, Mongs adminis- his most inspiringly immersed. leagues Beckett, Marc Charig, Henry tered and characterised the horn ensem- The range of his technique was stag-Lowther and Dave DeFries, the nostalgic ble ideas (though Mike Osborne and gering - from "Dear Africa's" intimate yricism of fellow emigré Masekela, the Evan Parker were reputedly the Brother- message to the quicksilver command on astronomy of Cherry and the spiky cheek hood's greatest soloists). the Brotherhood's "Tungi's Song" -Whether slotting into Spear's rent hall/ preceded the Brotherhood of Breath's pitch his vision high while remaining

Dudu Pukwana and Pinise Saul with Zila Beer. Two years later in 1963 he was with f"The Bride".

WHY HERE?

and Dudu struggles on.

Music" community wherein insecurity

inhabitants total mutual support.

Film (Ogun), 1978.

Berlin Bones (FMP), 1981.

and confidence-boosting required of its

Musical survival for the emigrés' was

good trumpet player"

- HARRY BECKETT

the moving beauty of "Sonia", the blues flute of "Flute Music" and the humorous bite of "Mad High" gave him an opportunity to compose away from the ensem ole's parameters. But he was so much in demand that his own band Bantu Society which included newly arrived SA emigré drummer Churchill Jolobe (now with Zila) never really took off.

anced all-roundness imbued with sharp

brilliance. Whether harmonising with

Pukwana or shaking up a speedy blues

solo his roots were his unique dignity;

The time he spent in Denmark in 1972 working with Johnny Dyani and Turkish percussionist Okay Temiz was, perhaps, his most creative phase of all. On Music

The extraordinary Very Urgent LP had Mongezi was both able to let go and

azz club kwela-funk, or the early Blue recordings and displays Mongs's inimit- earthed and in complete synchronicity Notes' jive bebop, or as the Brotherhood able short, sharp, bristling, prodding with the collective nuance around him.

After their forays in France and Switzer- merged - Mongs making of township, painful as the years pass. land (Feza would be returning to Zurich | Gillespie-inspired trumpeting an adv-

ensemble's fiercest voice, Mongs's presence aided and abetted telepathic unity. piano. On the first B of B album his Pukwana's Diamond Express LP. Mongs Originating from Queenstown in trumpet was chirpy and neat on had a breakdown and was sent to a South Africa, Feza was eight when he got "Andromeda", his flute languidly flut- mental hospital which had no heating. his first trumpet and only sixteen when tery on "Night Poem" and his command He contracted double pneumonia, lay he played with, among others, Ronnie as head ensemble-caller loud and clear on unattended and died soon after. He was only thirty years old. the Blue Notes for their award-winning | The kwela in his playing infused the The passing of Mongezi left an empti-

concert at SA's National Jazz Festival. "free-form" to the point where they ness in the music that grows more Mongezi Feza and Dudu Pukwana with Spear

THE RESIDENCE OF THE PROPERTY OF THE PROPERTY

LOUIS MOHOLO

"People tend to interpret the force "Louis is such a musical person. We never competitive, was electric; the gigs in my music as pure aggression. played with Harry [Miller] in the at Montmartre, where McGregor was Obviously my music reflects my life same rhythm section for ten years overwhelmed by Cecil Taylor and Louis and the times in which we live - not and whenever we were on stage I to mention the divine hell-hole of knew it was going to be strong. But cording Respects with Roswell Rudd and Southern Africa – and, so, aggression has an important part to between Louis and Harry" play. But there are many other things that I'm saying that I need to be heard. Just as the 'free' is not all aggression, so the 'freedom' is not all anarchy"

LOUIS MOHOLO

THOUGH Makhaya Ntshoko, who Dudu When he met Chris McGregor at the shades of percussive touch and time. Pukwana calls the Max Roach of African Orlando Stadium in Cape Town in 1963 His playing with Mike Osborne on jazz drummers, stepped into Elvin Jo- he was already in at least his third Outback (1970), saw him perfectly swing nes's seat in the Pepper Adams band in professional band. First, Mr Early Mabu- through the brilliant altoist's various 1975, it was Louis Moholo who best za's; then, The Cordettes; and, last before moods - from restraint to wild, flaying embodied Jones's flamboyant style. Like the Blue Notes, Ronnie Beer's Swinging knots of sounds. With Stan Tracey's Jones he is as much at home holding a City Six. Moholo's percussion in com- Tentacles "his fast urgent feel was the light, dexterous time as he is in roaring plete empathy with Miller's bass would different rhythmic approach required" high-hat displays and polyrhythmic underpin every group/big band record- (Stevens), and with the various presnare rolls. Moholo is adept in the ess- ing McGregor would make until Yes Brotherhood groups - "Moholo's drumence of free-form drum work - he can Please. In 1966 his technique blossomed. ming throughout was fantastically invenstretch rhythm into the almost-to- Down at The Old Place, the rapport tive demonstrating his considerable senvanishing-point time-terrain. between Louis and John Stevens, though sitivity and feeling for dynamics as well



by Andrew Cyrille, triggered his playing into overdrive. His first avant-garde rethere was something very special John Tchicai indicated that the first Blue Note to leave the fold had so much music in him that he would need numerous expressions to fulfill it all. Never one to stay in London too long at a stretch, Louis played with Lacy in Italy on Forest And The Zoo and went to South America with Lacy, Enrico Rava and Dyani. Whereas Dyani felt cramped in the wild high pitch of Lacy's jungle, Louis

excelled: basking in a rushing cascade of

setting up the dynamic puzzles which

Breuker and Watts fought through in In

Conference, Louis and Harry's realm

fellow SA emigrés guitarist Russell Ber-

nin and congo player Thebe Lipere from

nd Keith Tippett.

Zila and also in a trio with Larry Stabbins

Ronnie Beer with Chris McGregor in 1969 as his straight ahead swing" (Richard In The Brotherhood of Breath, the Osborne Trio/Quintet, Spear, Ninesense ind Isipingo, Moholo's telepathic relaionship with Miller became tighter and ighter. Whether issuing a mock military frum-roll, then taking on and playing gainst Radu Malfatti's trombone in the therhood's "Kongi's Theme" oushing Elton Dean's "Dede Bip Bip" (on the EDQ album) into an intense entang ed pitch so much quicker than other frummers, or with avalanchian powel JOHNNY DYANI

ranged from the rock-solid to the wafernin depending on the organic need of on his own LP, Spirits Rejoice (Ogun, 77) the range of moods are vast. Both Harry Miller and Johnny Dyani play as is pushes a furious torrential rhythm to the limit on "Khanya" creating fissions in the ascent and descent of the Evans. Wheeler, Malfatti and Parker ensemble, keeps an even time on Feza's beautiful emposition "You Ain't Gonna Know le", and oversees the making of "Wedng Hymns" into a choral, sad lament. Since the late Seventies Moholo has layed a lot in Europe with the likes of es Hazevoet/Misha Mengelberg, Rudir Carl and Irene Schweizer and Peter zmann but is currently playing wit!

RONNIE BEER "Yes, he was one of The Blue Notes afford to be persistent) and moved to . whatever happened to him. . .?" Paris.

- SIXTIES' AFRO-JAZZ FAN

RONNIE BEER joined the Blue Notes in Urgent LP, Beer played more often with part of a three-tenor front-line sharing London in 1965 after the collapse of his fellow South African the drummer Sel- the spotlight with Beer and the American successful Cape Town kwela bebopping wyn Lissack in his band which included Paul Jeffrey. After twelve years on tenor outfit, The Swinging City Six. He was the for a time Mongezi Feza and Harry switching didn't come easily to Ronnie regular tenor in most of the McGregor Miller. But a shortage of gigs offered to Beer but the dictates of the competitive group's big band incarnations until 1970 Selwyn caused Ronnie to grow cynical of Parisian session world, and its position and played on Gwigwi Mrwebi's Kwela the London scene (great jazz was being as the jazz gig parlour of Europe, rein 1965 with Dudu and Jamaican bassist shrugged off by Philistinism and only quired that of him. Perhaps that is why

playing at the Salle Pleyel in Paris he was

Coleridge Goode. Soon after the Very the most committed and talented could he and his wife moved back to SA. HELSEN TO THE THE THE TANK OF THE TANK OF

have liked.

"I feel we shouldn't speak, we "Johnny loved to sing. He saw should just play music, because the himself as a singer well before he minute we open our mouths we tell played bass" - DUDU PUKWANA

JOHNNY DYANI had played on Brother- talking about in SA, they are losing their ings. In 1969 he worked with the Sponhood Of Breath's *Procession* in 1977 but way and letting themselves be influenced taneous Music Ensemble and in 1971 he'd moved right away from the large by Americans [Ayler and Coleman pre- with the Musicians Co-op. This meant big-band structure. From the early sumably] and that's why I find it difficult that he rubbed shoulders and sparred Seventies, when he moved from London to play with them." o Copenhagen, his commitment has There is no doubt that Dyani "must Kenny Wheeler and Tony Oxley etc. In been to smaller units - from his duet find freedom at all times" and that Paris, he jammed with Archie Shepp's with Clifford Jarvis African Bass, his playing in close intimate dialogues is his Big Band which included luminaries as brilliant trio with Okay Temiz and métier. "Only Abdullah Ibrahim and disparate as Frank Zappa, fellow Blue Mongezi Feza on Sonet's Music For Xaba Makhaya Ntshoko are being true to Note Mongezi, Coltrane anchor Philly Joe and with numerous quartets and quin- themselves" Dyani has said on SA emig- Jones and Revolutionary Ensemble-r Le tets. He is the one Blue Note to have rémusicians. "They are the ones working Roi Jenkins. But his first unavowedly spoken out strongly on the direction in for Africa. With them there is a real avant-garde outing was on the trail with

speak, we should just play music, because the minute we open our mouths we tell lies." Before leaving for Denmark and working with John Tchicai and Don Cherry,

"free-form" sextet and quartet groupwith Stevens, Evan Parker, Derek Bailey, which his fellow musicians have gone. In exchange – as with Don (Cherry) – we Steve Lacy in South America. Money got 1970 he said: "Chris McGregor's musi-don't seem to need to talk, we just short and McGregor had to wire them cians are not doing what they were communicate. I just feel we shouldn't funds to get home.

heard it all before in SA and played it too. There was nothing new in what Lacy was doing." The LP Forest And The Zo raises doubts over this assertion. While Lacy and Enrico Rava splash the canvas with spiky, brilliant colours. Moholo and Dyani spectacularly hurtle the wide open ime along at breakneck speed. During the same year, 1968, Chris McGregor's Very Urgent came out. The intense, fuious closely knit thrust of the LP, very

Dyani on Steve Lacy: "I thought thi

Aitchell, Joseph Jarman, Steve Lacy and Old Place circa 1967, was a turning point Robin Kenyatta for a number of performfor Dyani. Though his fluid evenness and ances and for the recording of Seasons, racy touch underpinned Very Urgent's nd with Jamaican reedman Ken Tervelocity perfectly and his solo on "White oade on Blessing. During the years he Lines" was packed with closely pinched lived in Paris, he probably appeared on notes while remaining ephemerally light many more BYG recordings as well. Trips and abstract. Dvani was after a less back to London were few. He never congested vista - as if the spiritual core came a dominant voice in the Brotherwhich has always infused his playing ood; his flute playing on Night Music needed a dialogue with silence for its vas among his best moments. continuous rejuvenation. Around 1973, Beer returned to South He would return, though, to play with Africa and is now living in Ibiza running McGregor, Pukwana and Moholo at a small business. It's a mystery why he Mongezi Feza's wake and would help to gave up playing jazz professionally. One make it one of the most alchemical conjecture is that the free-form direction McGregor moved in was a departure musical interactions ever. with which he didn't feel comfortable. Also, on Terroade's Seasons, Beer switches from tenor to alto giving Terroade the musical freedom he undoubtedly would

In various ways, Johnny Dyani has realised his particular vision. One, hi work with Abdullah Ibrahim on Good News In Africa, with Abdullah and Don Cherry on The Journey, with John Tchicai on Witchdoctors Son, with David Murray on Interboogieology, and with Joseph Jarman on Black Paladins has witnessed him singling out (or vice versa) those musicians who, too, receive inspiration through a dialogue not only with each other but with silence, silence both as a vital musical notation and as a spiritual necessity. A second way is via singing. There's no doubt, though, that his singing often jars with the music's equibalance as on Music For Xaba when Mongezi's full, brilliant cry is often blunted by Johnny's outbursts. On the other hand, his vocal contribu-

Dyani's five years based in London revolved around both large group and

Johnny Dyani tion on Blue Notes For Mongezi is positive and uplifting - he even incites Pukwana and McGregor to express their sadness and anger vocally. A third way Dyani continues to stamp is identity on to music is by leading his own groups – the quartet, which plays on ng For Biko (Cherry, Pukwana and Mtshoko), is the most stunning. I "Jo'burg-New York" Dyani triumphantly weds tight, intermeshing intensity with

a spatial feel and an openness to atmos phere and accent. And, in his most recenwork with Swedish musicians on Born Inder The Heat and with Denmark's Pierre Dorge in The New Jungle Orchesra, one of jazz's most reflexive, direct ionful and innovative bassists continues o move from strength to strength Dyani's greatest achievement has been to aintain creative adaptability without osing sight of his music's vision - "The Heaven and Hell that is South Africa." In so doing, Dyani has wedded kwela to the 'New Music" of Coltrane's US, Steven's UK and Tchicai's Europe.

POPEL DE LA CONTRACTION DEL CONTRACTION DE LA CO CHRIS McGREGOR

composer, pianist and writer"

- KEITH TIPPETT

"The British jazz scene was so lucky "Jazz inspired Xhosa tribesmen that The Blue Notes settled in jamming with a conservatory London. They gave an trained pianist' immeasurable amount to all of us. — STEVE LAKE (ON THE BLUE NOTES) Chris McGregor – a truly great



Breath was about his fifth big band but, up to 1970, the only one to have made a "It's a real indictment that after five

Côte D'Azur after playing the Antibes Festival in 1964. "We were the best When Albert Ayler came to London in

outing, laughing and blowing wildli one of the most deliciously undulating pieces of music ever. Rich sways of pace and violent stabs of colour - an alchemic al product which contains Cherry's Retivity Suite, Westbrook's Metropolis, Sun Ra's cosmos, even Ellington! The B of B's "Joyful Noises" is one of the great pianistic events of our time - "The piano is my favourite drum," says

I was scuffling about Bristol at the tender age of eighteen. I'd heard of the Old Plac and when I arrived for the first time the Blue Notes were playing. I was quite transfixed, simply moved more than I member before or since. I spent the Anecdote - Evie May: When six

nonths pregnant, Evie - perhaps, or

In 1970, Chris McGregor was hired along with Alexis Korner to the Bahamas

in and just started playing; Moholo's tidal torrent, Dyani ebbing and slowing like pain and happiness, Dudu wrenching the guts out of melodies and AcGregor a channel, a circuit for this amplified telepathy. Like he has always Chris McGregor and the Brotherhood of Breath — 1974

"Obviously things are better for African music now than they were four years ago. But not enough has been done, or is being done; the music needs a new injection, only with that will the young musicians

ne had formed Molombo with Abe Cindi that the apartheid system was more lies.

After returning from the US, Julian eamed up with Dudu to form Jabula/ pear but little came of it partly because i Feza's death shook everyone up ng while. Julian could see that rican music desperately needed cond promotion or else it wouldn't get a ce to develop here, so he split his gies, formed the company Tsafrika the band lazz Afrika. "I saw that by ring a jazz band, Jazz Afrika not moving around and playing regularly in

perhaps not, forced to the front row of a

"Teddy Bear" May - couldn't resist the

call to open her valves during a particu

of B gig by her fanatical husband Chris

cophonic passage issuing a to:

ent of sick over the feet of the venerable (

for a week by a millionaire to make the

blues album Black Woman. Talking of

olues albums . . . Blue Notes For Mongezi

cords ever. In a spontaneous magically

mmetric unity, the structure is totally

continuous playing in tribute to

Mongs – each musician arrived, plugged

mprovisation. Three and a half hours

uite simply one of the greatest jazz

JULIAN BAHULA is the only promoter on flute, Philip Tabane on guitar with promote, put out records and make live whose sole area is African music. Indeed, Julian playing Molombo drums. In the music regularly available." most of the exciting new bands - African mid-Sixties, they had been extremely Jazz Afrika have, for about three years, Connection, Highlife International and popular and, though Julian left soon been an impressive pool of musicians -District Six to name a few - have Julian to after, Tabane still calls his band Molom- some resident and some just passing through. Some like Churchill Jolobe and 100 Club are the only regular live African Julian's first London band was Jabula. Lucky Ranku play with Zila, while younmusic events (besides the Africa Centre) "In Jabula we captured Molombo's tradiger recruits like trumpeter Claude Deppa though more and more locations are tional drum rhythms, added a bit of rock and the brilliant Brand-esque pianist hosting one-offs. In short, Julian has and a bit of fun. Pinise Saul who came Mervyn Africa are getting the breaks

been centrifugal to the expansion of over with the cast of the musical *lpi* they deserve. African music's popularity in London. Tombi was our singer, Lucky, who I We should salute Julian Bahula for his When he arrived in the mid-Seventies played with in SA, played guitar and unswerving efforts in helping to bring enjoyed it. In South Africa no black Europe, Cuba, Nigeria and the States. the British music scene. His reward has groups played rock music and it opened Our manager suggested we stayed on in been an unprecedented increase in in-America but I felt that not only would it terest, particularly from young audiences Before that, in the early Sixties in SA, take longer to gain recognition there but wherein, perhaps, the future of the music



Only in their smaller social circle "the moment" charged through the grid could the present be experienced as of technical mastery. arriving out of the past and not disconnected - the disconnection which the connection between the two, they triggers the alienation which is so often welded intense, often sad, often joyful reliant upon them staying together in the the lived experience of the emigré. For privateness with the New Jazz same place for some time. "What can't the larger community, the present

The Blue Notes and Harry Miller were community's shared spontaneity of

With Steve Lacy: Forest And The Zoo (ESP),

With Mongezi Feza and Okay Temiz: Music

With Clifford Jarvis: African Bass (Italy),

Witchdoctors Son (Steeplechase), 1978.

Song For Biko (Steeplechase), 1979.

Born Under The Heat (Dragon), 1983.

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(deleted); Blue Notes For Mongezi (Ogun)

976; Blue Notes In Concert (Ogun), 1978.

Brotherhood Of Breath (Neon), 1971 (de-

Mbizo (Steeplechase), 1982.

be pronounced enough is the closeness, existed almost sacrosanctly; if the New expression. That is why they made, and the empathy between Harry and all the Music was about one thing in particular continued to make, such great music and other South Africans" - Hazel Miller. it was about honesty - how you felt in why their music is so special, so unique. SELECTED DISCOGRAPHY JOHNNY DYANI

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With Johnny Dyani and Okay Temiz: Music CHRIS McGREGOR With Ninesense inc. Louis Moholo: Oh! For Xaba (Sonet), 1973. The Edge (Ogun), 1976. Isipingo inc. Louis Moholo: Family Affair With New York Art Quartet: Respects (Amer- Brotherhood Of Breath: Chris McGregor's Quintet inc. Louis Moholo: In Conference ican), 1965 (deleted).

(deleted).

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With Elton Dean: They All Be On The Old leted); Brotherhood (RCA), 1972 (deleted); Spirits Rejoice (Ogun), 1977 (out of print). (Ogun), 1978; Yes Please (In & Out), 1982. 1977 (out of print). JULIAN BAHULA With Alan Silva: Seasons (BYG), 1970 (de- Jabula: Let Us Be Free (Pläne), 1977; African With Ronnie Beer and Chris McGregor in leted).

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Soul (Pläne), 1979. Gwigwi's Band: Kwela (Dobells 77), 1966 With Kenneth Terroade: Blessing (BYG), 1969 Jabula/Spear: Thunder Into Our Hearts

(Caroline/Virgin), 1977 (deleted).