

SIGHTS OF FREEDOM

HOUSE OF BONDAGE BY ERNEST COLE

Cole's early work chronicled the horrors of apartheid.

FOR WHITES ONLY

but its principal effect is to reinforce the separateness of South Africa's many

IONAL LANDSCAPES

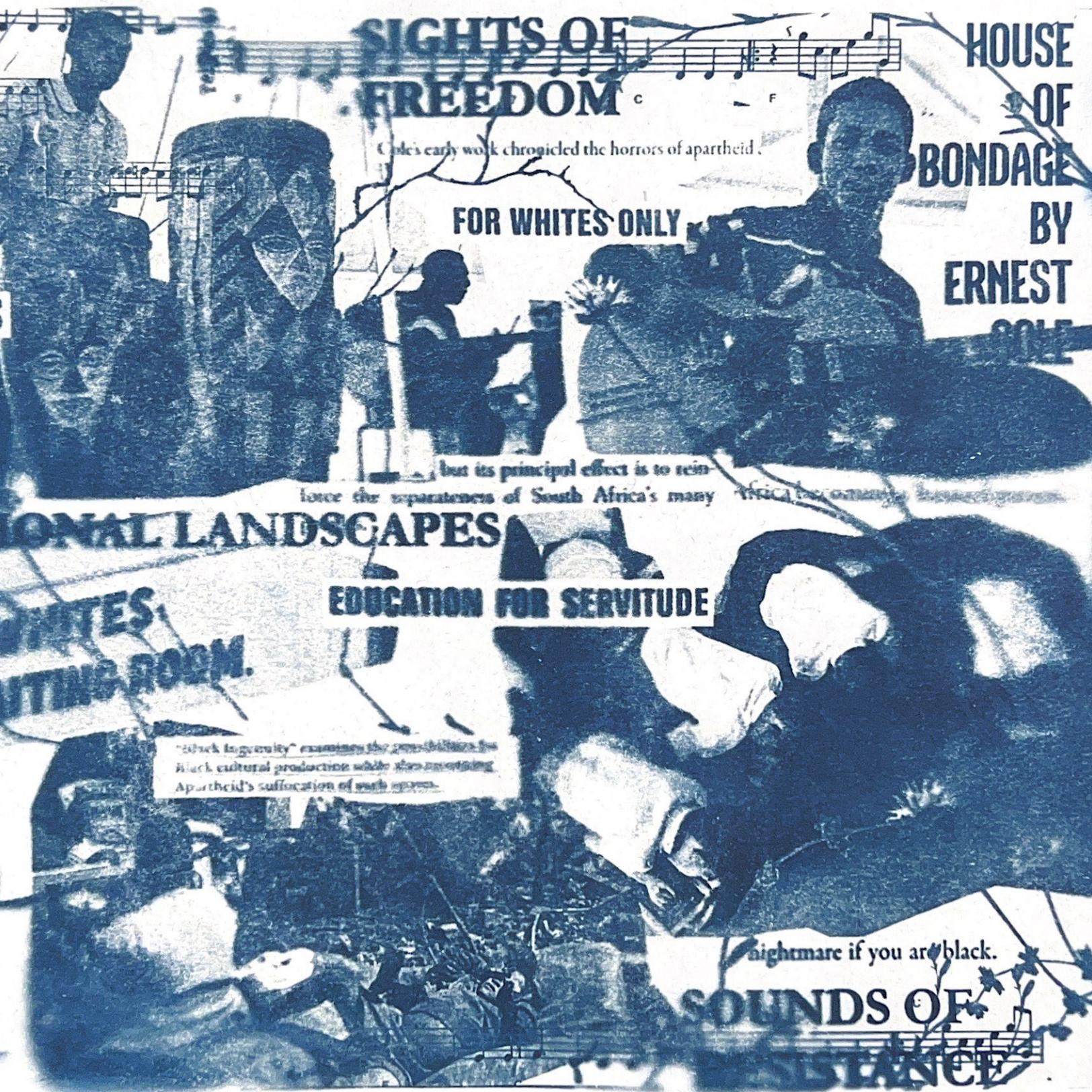
EDUCATION FOR SERVITUDE

WHITES.
LIVING ROOM.

"Black Ingenuity" examines the possibilities for Black cultural production while also mourning Apartheid's suffocation of such spaces.

nightmare if you are black.

SOUNDS OF RESISTANCE



In times of anguish, repression,
and many other feelings triggered
by the inequalities of Apartheid,
music represented one of the few
sights of freedom.

SIGHTS OF FREEDOM



Today I think the split between black and white in South Africa is irreconcilable.

The standard by which the police operate, for instance, is cruelly simple. To them every black man is a criminal suspect.

FOR WHITES ONLY

NIGHTMARE RIDES



SOUNDS OF RESISTANCE

The effect is poorly calculated.

THE QUALITY OF REPRESSION



FOR WHITES ONLY

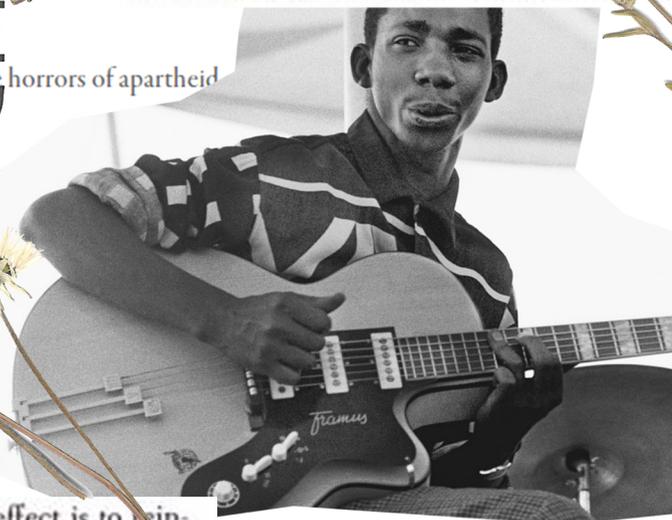
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EDUCATION FOR SERVITUDE



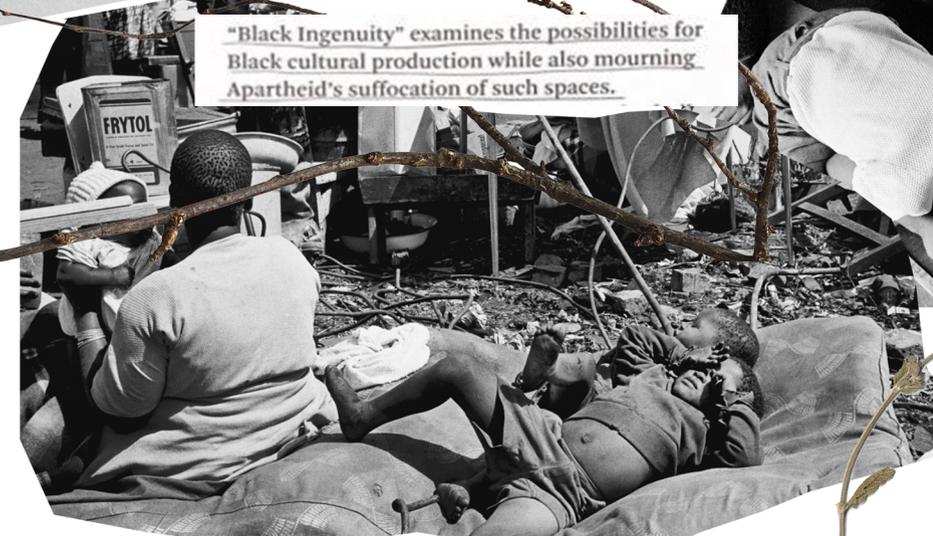
Africa becoming a 'banned person'

REPRESSION

WHITES WAITING ROOM

BLACK INGENUITY

"Black Ingenuity" examines the possibilities for Black cultural production while also mourning Apartheid's suffocation of such spaces.



nightmare if you are black

EMOTIONAL LANDSCAPES

FOREWORD

Understanding South Africa through the sensitive eyes of Ernest Cole and the House of Liberation studio has been a transformative experience. I know these words may seem recurrent, but I refer to them with the most profound and sensitive meaning. An experience due to the conviviality, proximity, and embodiment of a work that crossed borders and allowed me to know Africa in a unique way. And it was transformative for making me reflect on repression, expression, agency, empathy, dialogue, landscapes, cities, and how all of these reverberate in architecture.

This work was produced during the studio at the Graduate School of Architecture, Planning, and Preservation at Columbia University, with the guidance of Ilze Wolff. Our studio was inspired by the work of Ernest Cole, particularly the book *House of Bondage*. Cole was a South African photographer who lived in exile in New York City from 1966 until his death in 1990. “The House of Bondage” is a collection of photographs and narratives that show the cruelty of racial capitalism and its consequences on black people’s lives under apartheid, presented to us through Ilze’s eyes. It shows the dehumanizing spaces built by the state, with the desire to inform the world of the conditions black people in South Africa were subjected to, claiming for potential activism. For me, Ernest Cole was more than a photographer; he was a meaningful storyteller. Each photograph goes beyond the apparent context—they tell a unique story, perspective, and emotions.

In the studio, we aimed to understand the emotional charge of space through the work of Ernest Cole, reflecting on how to use architecture as a tool of reparation, either through an intervention or a dialogue. Each student was encouraged to pursue their own obsession creating a unique atmosphere of reinterpretation. For me, the starting point was sensitivity. The *House of Bondage* touched me in a deep way, creating a meaningful sense of awareness

through the evoking of feelings—sadness, pain, suffering, and revolt about enormous injustice.

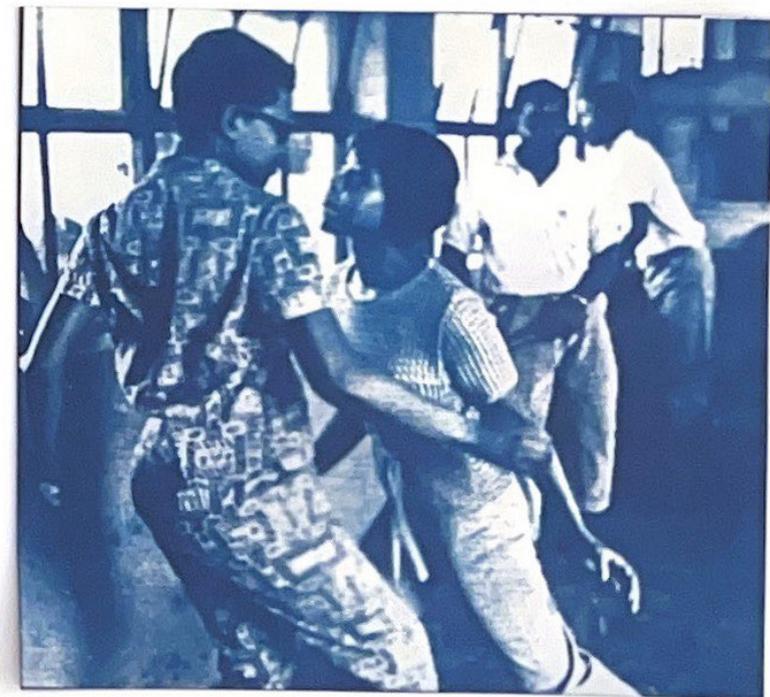
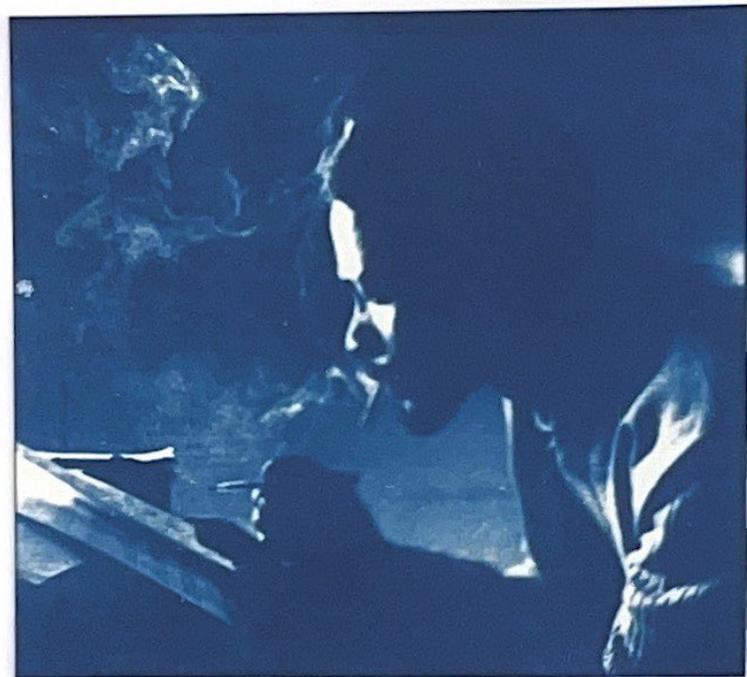
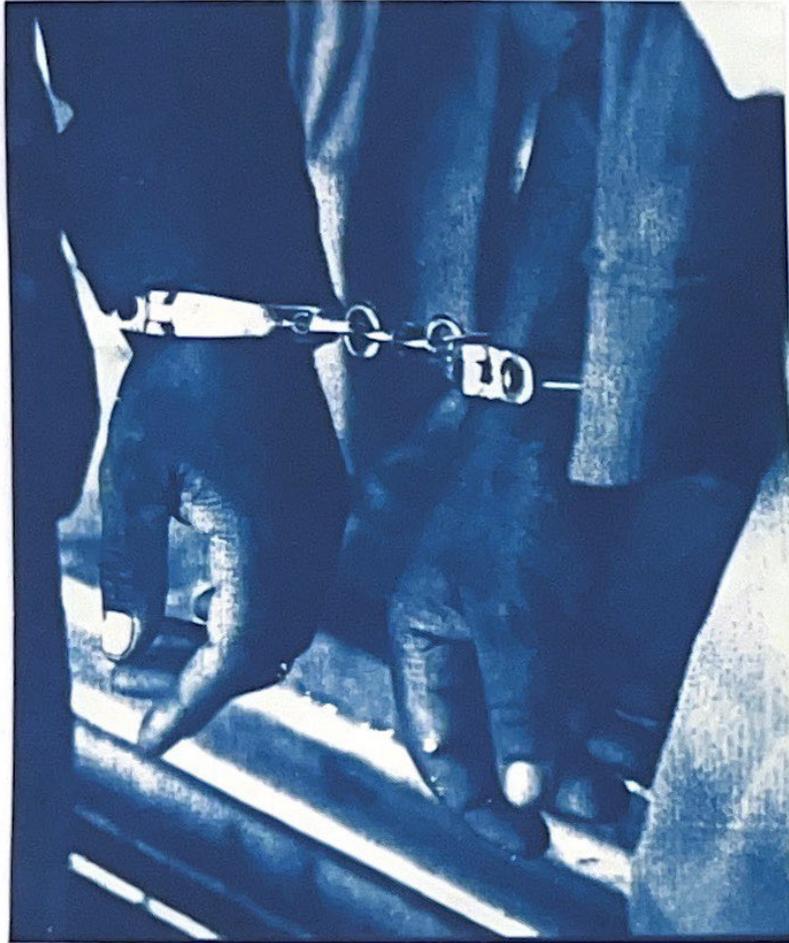
The chapter *Black Ingenuity*, in particular, caught my attention. It was not published in the original 1966 version of the book by Ernest Cole. It was incorporated as a final chapter only in the re-published edition by Aperture in November of 2022. *Black Ingenuity* displays images of joy and the rich culture in South Africa, showing resilience despite the cruelty of apartheid. In a context of repression, sights of expression were celebrated.

Within this scenario, music is shown as a powerful tool of resistance. Besides joy and celebration, music played a significant role in the struggle against apartheid and became a means of communicating messages of awareness and hope, inspiring political change. Ernest has registered many musicians, in particular the Malombo group. The members of the band suffered and fought against apartheid through their music and by refusing to be held captured by the spatial violence of displacement, banishment, and censorship. In order to explore and unfold the sounds of resistance in the construction of its emotional landscapes, Malombo became the object of this publication.

I give thanks to:

Ilze Wolff for sharing her knowledge and experience of South Africa;
Tianyu and Ruben, for the incredible support;
Heinrich, Traci, Zayaan, Rupert, Tandazani, Safwan, and Khotso for making Capetown such a meaningful experience;
Kerol, Kristen, Hallie, Ukti, Chris, Sixue and Joo for the conviviality and share;
To everyone who kept the history of Malombo alive, which I value in the references;

And to everyone who is reading it.



Narrative

A non-linear sensibility

Ernest Cole

Repression

Phillip Tabane

Emotional landscapes

Cindy Abbey

Expression

Malombo

House of bondage

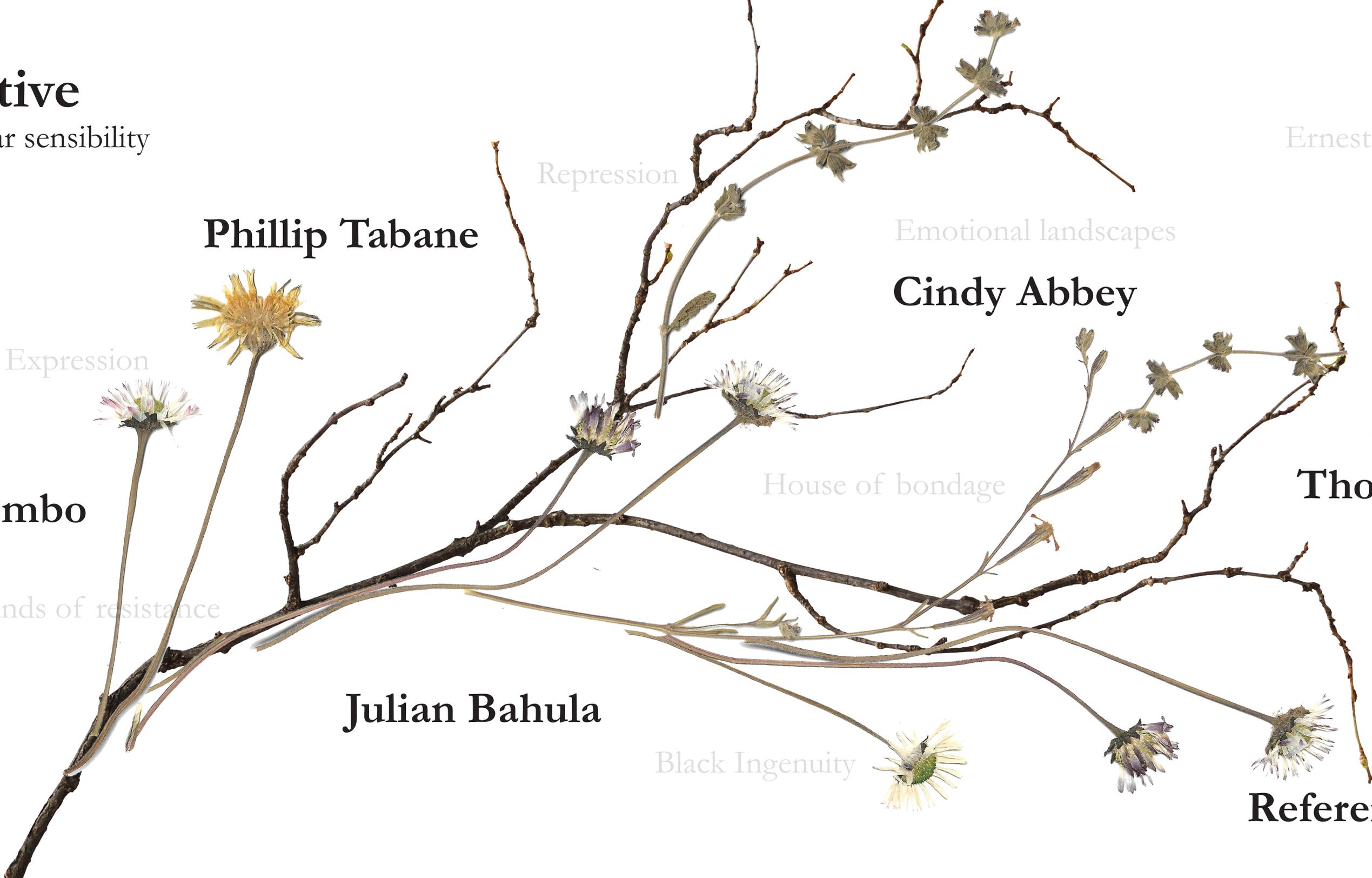
~~Final~~
Thoughts

Sounds of resistance

Julian Bahula

Black Ingenuity

References

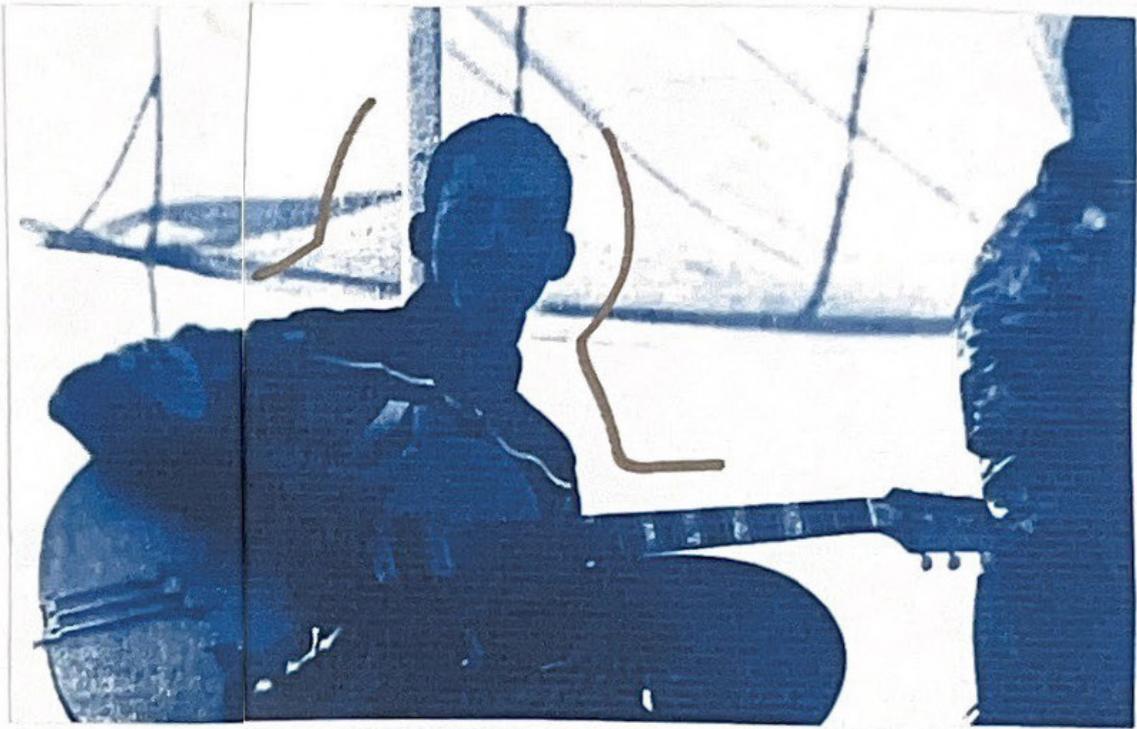


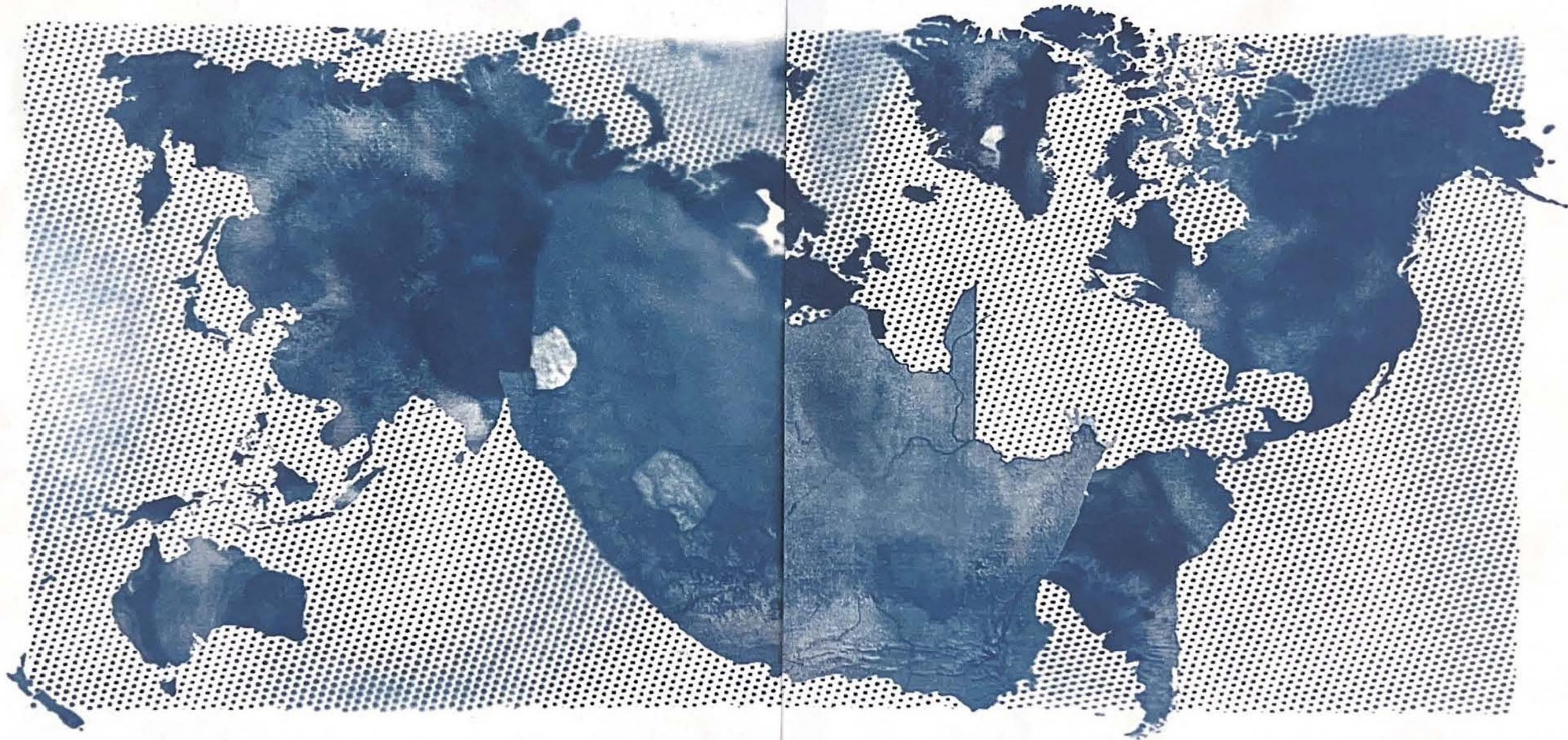
Malombo

The echoing of the drum beats. The subtle vibration of the strings. The gentle blow of the wind instruments. It is within this combination and synergy that the Jazz group known as Malombo was formed in Pretoria, South Africa, in the mid-1960s. The three-piece comprising band included the guitarist Philip Tabane, the flutist Abbey Cindi, and the traditional drummer and percussionist Julian Bahula.

Malombo means “spirit” in Tshivenda, an ancestral and tribal Bantu language from Africa. Celebrating the African spirit was a primordial necessity in the group’s context of origin. The 60s were marked by a series of protests against Apartheid pass laws, followed by the Sharpeville Massacre in 1960 and the life imprisonment of Nelson Mandela in 1964. In parallel, the Malombo group gained surprising popularity in the Pretoria region, winning the first prize at the prestigious Castle Lager Jazz Festival at the Orlando Stadium in the same year. Their unexpected synergy and vibrance enchanted the public at a time when the country needed it most. Malombo group was a summit of expression amidst a context of repression. Celebrating black ingenuity was necessary.

The subsequent years of Malombo’s history are a non-linear trajectory. Between convergences and divergences, the group separated at the end of the 1970s, and its legacy was spread from the particular personality of each member. Their music traveled in time, space, and countless transcalar associations. Moreover, it awakened immeasurable feelings - the physiology of shivers, the sweetness of a smile, or the ecstasy of a dance. The music of the Malmobo touched people, as well as it touched me.

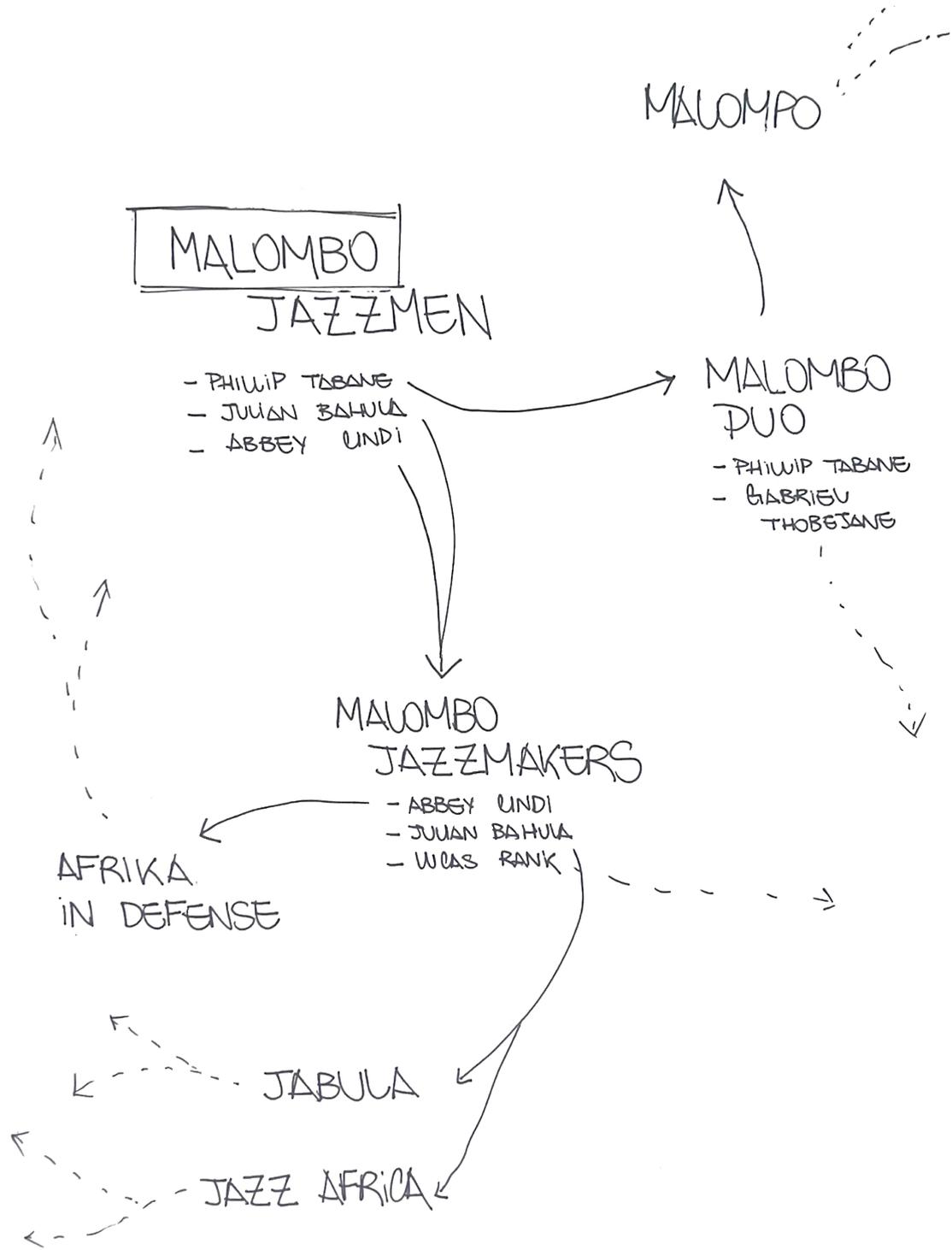




The history of Malombo follows the diaspora and the complexity of its music. His stories are found in a spread while rich collection of narratives: Some important academics who have dedicated much of their work. Informal enthusiasts in blogs, youtube channels, or other means of expression. Fragments. Pieces of memories. Silence. Uncertainties.

I thought about several ways to tell - or define - this story. This publication is not just a literature review of existing content. It is a design project comprising interpretations and personalities. It is about my non-static understanding of Malombo, Ernest Cole, Apartheid, and my experiences of the world. I wanted to emphasize the word non-static. Not only because of the inconsistency of a single truth but because thoughts are constantly repositioned. I started this research with one vision and ended it with another. Just as I hope you will create your own.

One of my research strategies was to investigate each member of the group individually, inspired by Ernest Cole. In the book House of Bondage, the author does not include any photos where the three members coexist in the same frame. Instead, Malombo is displayed through three separated photographs, highlighting each musician individually but shown together on the same spread. After researching the band, I realized that this structure is meaningfully related to the history and trajectory of the group itself. Malombo Jazzman, as originally conceived by the three artists, lasted only a few years. Its legacy has been transformed by the unique personality and journey of each member and all the artists who touched the Malombo spirit. Malombo was a necessary point of convergence of three - or uncountable - trajectories.



It was at the 1964 National Jazz Festival at the Orlando Stadium, Johannesburg, that the Malombo sound hit us. It was a dynamic sound that made long-established musicians sit back and listen. Two of the men playing on this disc - Abbey Cindi and Julian Bahula - were right there on stage with their former leader, Philip Tabane, revolutionising the South African jazz scene.

Phillip Tabane



I am surprised at the number of discrepancies in the stories told about him: Date of birth (1934, 1940, 1947...), names of siblings, number of siblings (all by people who claimed to be very close sources, which made me very doubtful). But I realized that the divergences were subtle, in details - which in fact, did not interfere with my global view of him. I think it's important to clarify and define this. For this reason, I focused my story on more general facts - not for lack of engagement with the detail, but precisely because I chose not to elevate disagreements.

“He plays to make money, and I
play for the spirit.”

“No, I don’t play like Miles. Miles
plays like me.”

(Phillip Tabane)

“The jazz label – or any other label – has never
worked in my case. Once, I went to play at a
competition in Durban and in the end I was given a
special prize because I could not be categorised. To
this day, they still cannot categorise my music.”

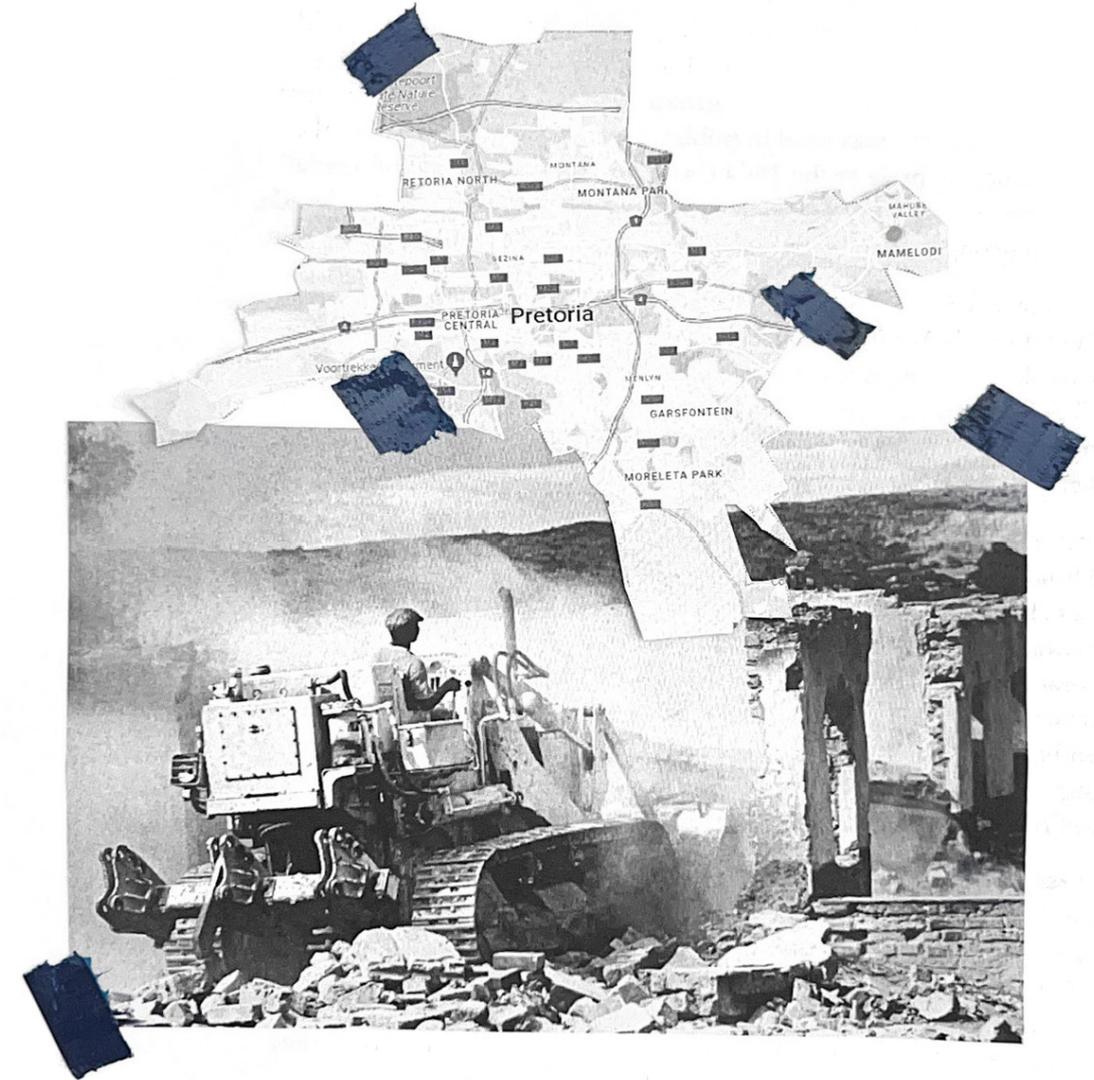
(Phillip Tabane)

Authentic. Hated to be labeled. Moved by spirit. Iconic. These are some of the adjectives that are usually associated with the name of Phillip Tabane - an artist who left a legacy in the music of South Africa in his almost 80 years of life. Some authors say that Tabane was a difficult interviewee, which may explain the surprising divergence of data found about him in different bibliographies. Perhaps his resistance to being categorized and publicized is one of the possible signs of freedom.

Tabane was born in the rural Ga-Ramotshagoa, northeast of Pretoria, around the 1940s. He comes from a family where music was actively present. His siblings, as well as other relatives, ranged from vocalists to guitarists and composed different musical groups, such as the Village Band. This led Tabane to come into contact with instruments from a young age and carry sources of musical inspiration throughout his trajectory.

An important moment in his life was the forced removals of the apartheid, which violently uprooted him and his family in 1953. They were relocated to Mamelodi, also known as the “Home of Jazz.”

“The people of Ga-Ramotshagoa not only lost their homes and their land, but their cattle, their symbol of wealth, their savings, their inheritance. (...) It appears Philip never fully recovered from this experience of being uprooted from his place of birth, for even in his adult years, he would become emotional and teary eyed each time he recounted this episode. The pain of losing his home came out in some of his compositions like Lefatshe, a melancholic tune in which he laments the great loss of the land and the herds of cattle.” (Lucas Ledwaba)



A few years later, Tabane joined two other musicians - Julian Bahula and Cindy Abbey - interested in exploring how traditional sounds could be interpreted and extended via a blend of modern and traditional instruments. It was the birth of the group Malombo Jazzmann - the first time Malombo's name was used in public. The group had its peak in the 1960s, winning the prize at the 1964 Castelo Frio Festival - an influential annual South African jazz competition. However, at the end of the decade, the original group Malombo Jazzman had internal disagreements and split.

In the following years, Malombo moved towards different paths. Julian Bahula and Cindi Abbey continued playing together in a new band named Malombo Jazzmakers, while Tabane recruited the young drummer Gabriel Mabi Thobejane and continued playing together as Malombo - popularly known as "the Malombo Duo" (and other similar names seen in different articles).

Around the 1970s, Philip Tabane took Malombo to the USA. Tabane and Thobejane were joined by a keyboard player, Daniel Msiza, for their premier show at the Carnegie Hall in 1977, at the Newport Jazz Festival. They owed their worldwide success to the Management of KAYA Corporation, under Peter Davidson's manager (same as Masekela's). He devoted seven years of his life to the promotion and launching of Malombo music in America. "One of the highlights of this phase was the signing of Malombo to WEA Music. This meant that Tabane's popular version of Malombo music could now be sold and marketed abroad."

Some researchers say that Phillip's time in America convinced him of the need to hold on to roots inspiration, which he saw as a springboard for limitless imagination and innovation in technique. When his recordings gained status abroad as astonishing music, it was hardly listened to at home. Many Tabane albums were not even available in South Africa. It was only after 1994 that re-releases began to happen, and new recording and performance opportunities began - slowly - to emerge.



Showbiz Scene

THAT MALO

Philip and Gabriel are heading back to the States

THOSE MALOMBO MEN — Philip Tabane and Gabriel Thobejane — head back to the States next month after an eight-week holiday in South Africa.

On their last trip to America, the Yanks went wild over their act. Their weird and haunting music is made on a variety of instruments and vibrant, pulsating drums.

Malombo, which means spirit, springs from the township jazz. What the duo do is to blend elements of South African traditional music with jazz and in a highly original way.

But the present day Malombo band is a different one today. The group is less heavily jazz-orientated and more experimental.

That's what made the Yanks go haywire when the Malombos surfaced in America almost a year ago. They played "gigs" at the Rafiki Club in New York, Keystone Korner, Glide Memorial Church in San Francisco and various other leading music spots.

The two are on holiday in South Africa at the moment but will be leaving next month for a second stint in the United States. They will kick-

off in Las Vegas, according to their manager, Peter Davidson, who used to be Hugh Masekela's road manager. This is one group the Yanks should really watch out for. They are one of our most original and talented exports.

Guitar wizard Philip will feature in a "Garden Party Soul Session" at the Huntersfield Stadium, Kaitshong, on Saturday afternoon.

Other sparklers at this show will include the Black Diamonds combo with singer Thuli Ngebo.

In the photograph opposite (right) the Malombos are seen at the Glide Memorial Church in San Francisco with the Rev. Cecil Williams. He introduced the group to the excited audience.

The Malombos will be appearing at their first jazz festival since arriving back from the United States when they play at Jabulani Amphitheatre on January 27. This will be their last showing before heading back to the States on February 20.

Malombo's connection

Staff Reporter PHILIP TABANE and Gabriel Thobejane, the Malombo duo, this week signed up with a South African internationally-run recording company which will distribute their records abroad.

The Malombo toured America for three years where they were highly acclaimed for their "original and African sounds".

The duo has played at jazz festivals and concerts in and around Pretoria, their home base, since their return without making any recordings.

The signing on with WEA Records (Warner-Elektra-Atlantic), will spread their music further. The signing took place at the United States Information Offices where snacks were served while the duo played



The Malombo sign their international recording contract.

DAILY MAIL EXTRA SATURDAY, JANUARY 31, 1976

Guitar king threatened

BY ENOCH DUMAS
Gods of the Union Artists' Philip Tabane, one of the best take over, the title of "guitar king" from veteran General Duse.

Self-taught Philip has a great chance of winning the finals of the talent contest in the Johannesburg City Hall on October 26.
And what does the great general think of young Philip? Says Duse: "Philip is a highly-talented new blood, and he's got a great future. Duse is willing to help him correct his technical faults."

1998 was a critical year for the return of Malombo to South Africa, with a national celebration of the concept of Malombo called “35 years of Malombo’ the national tour”. The mainstream music of 1963 was back in the country. During this tour, rather than creating new music, Phillip celebrated the illustrious Malombo repertoire, chronicled the history, and lobbied for formal recognition of the clairvoyant look.

Since the creation of Malombo, Phillip Tabane has played with a variety of musicians around the world. Some of them were incredibly well-known artists. Others were unexpected and unique talents. Even his son, Thabang Tabane, born in 1979, followed a music career and established a band called “Malopo,” playing with Mosa Zikhale. He, like his father, started performing music at the age of seven, playing drums alone. This variety of experiences and perspectives has shaped Malombo music.

“Philip Tabane’s Malombo concept has rubbed off on all musicians he has played with and on those he has never played with directly.”

(Sello Edwin Galane)

SCENE 1

Outside
 Rolling drums
 Men and women kneeling with arms clasped in prayer; The Bishop is standing higher than the rest. They are singing "EKUFENI"
 A beggar in ragged clothes and a topi hat
 Amazed

... carrying a big bundle
 ... to the beggar!
 ... to the beggar!
 ... the asthama Gaga
 ... wall - so - so
 ... i...
 ... cent Coga.
 ... I can afford
 ... be with you
 ... i.

BISHOP: "Ganata! God of our fathers
 Look down from above and
 bless us."
PEOPLE: "Ewe Nkosi! Makube nyalo!"
Bishop: "Crawnt rain in times of drought
 And food to feed our little ones."
People: "Makube nyalo! Makube nyalo!"
Bishop: "Accept us when we die."
People: "Halleluia! Halleluia! Halleluia!"

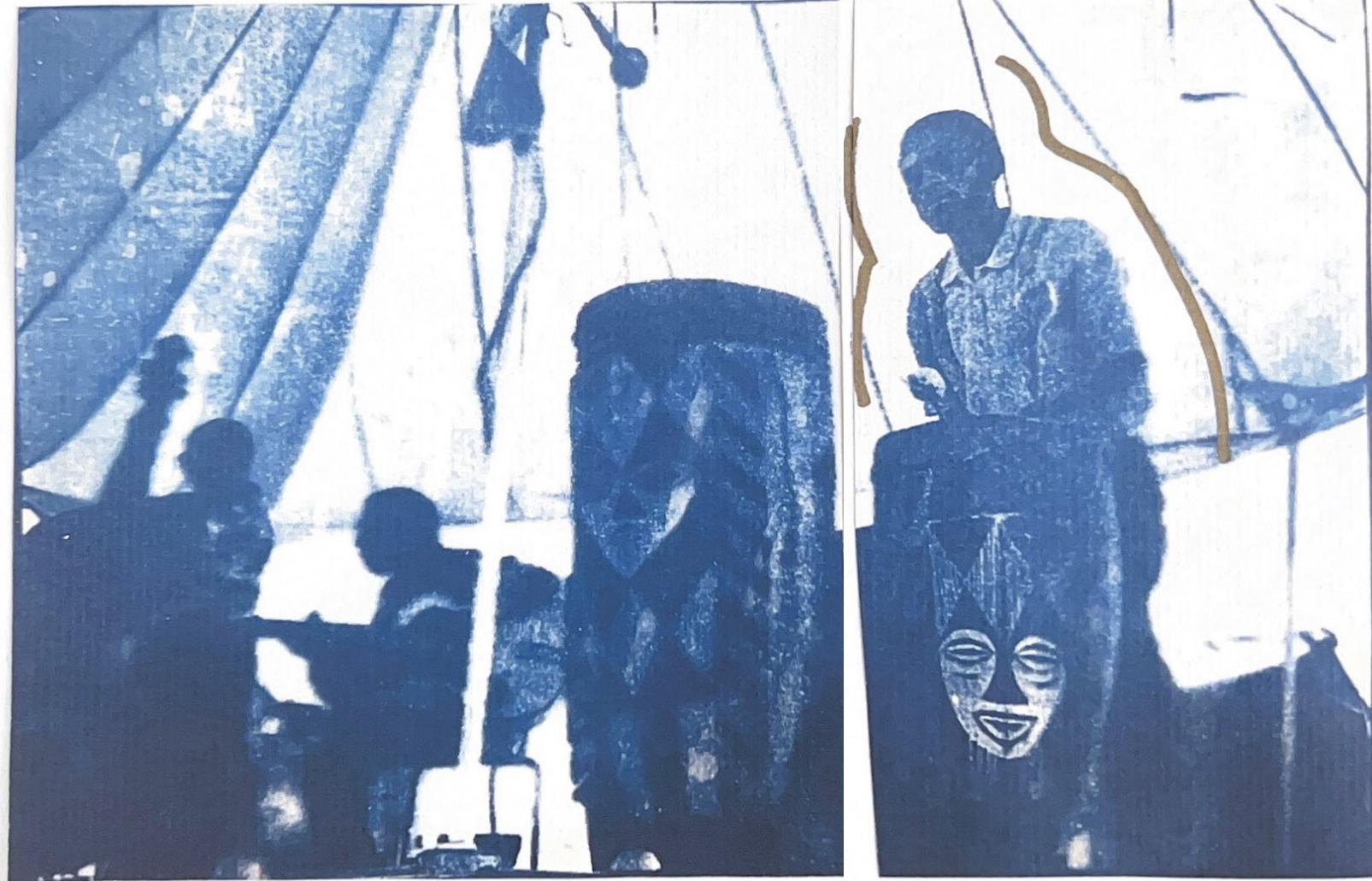
... the beggar!
 ... to the beggar!
 ... drops nothing. The
 ... with disappointment
 ...
 ...
 ... nothing not for
 ... They are
 ... YIMINA MADODA"
 ... Koro boy (Foumal
 ... shouting "Coga
 ... You Moko Buns
 ... whistle sounds
 ... starts

The people disperse Only the beggar remains
 on stage... He prays silently...
 These single words sing "Bek'itshethi"
 in the background.... The beggar
 then moves around and finally
 settles at his daily spot.

Playable! The collect their things
 EXIT THE LABOURERS

In recognition of Tabane's contribution to the development of indigenous music and his phenomenal contribution to the music of Africa and the world, he was awarded an honorary doctorate from the University of KwaZulu-Natal in 2006. He passed away due to a health illness on the 18th of May, 2018.

Julian Bahula



**“Music as a weapon.
It’s good to be reminded of that”.
(Julian Bahula)**

**“ It’s hard to know where to start with Julian
Bahula, truly one of the under-sung cultural
heroes of the ANC’s struggle against apartheid.”
(Louise Gray, 2014)**

More than a musician, a committed activist. The talented percussionist Julian Bahula was at the heart of the struggle against apartheid as a member of the African National Congress (ANC). He used music as his voice, spreading throughout the world the reality of apartheid and of South Africa. For him, music was a weapon of revolution, which could give South Africa the visibility necessary to change the scenery. And certainly, he succeeded in fulfilling his mission.

Julian Bahula was born in 1938 in Eersterust in Pretoria. Her career with music started in Mamelodi when he and his family were forcefully reallocated. Mamelodi was known as “the home of jazz,” and there is where Bahula met Abbey Cindi and Philip Tabane, forming together the Malombo band. The group boomed in the 1960s when they won the prize at Castle Lager Jazz Festival at the Orlando Stadium, but split a few years later due to internal divergences.

When the Malombo band separates, Bahula continues to play together with Abbey Cindi. They resignify the original Malombo spirit through a new band named Malombo Jazzmakers, led by Cindi, with the guitarist Lucky Ranku replacing Tabane. Together they begin to spread music across Africa, raising awareness and resistance to the politics of apartheid. This generated conflicts between them and the white authorities, which began to repress music increasingly. In an interview, Bahula remembers:

“The struggle was heavy on us. We would get arrested often, and the police tried to stop our shows several times. We had to tour in secret because we weren’t allowed to go from town to town as a result of the Natives Land Act. There were restrictions on where you could go and a curfew after 6 pm – we weren’t supposed to be in certain areas.” (Julian Bahula)

Bahula left South Africa using a false passport and went into exile in Britain around 1973. He immediately joined the ANC after being forced to leave his homeland, which marked the beginning of his long association with the anti-apartheid movement.

The ANC (African National Congress) is a political party in South Africa, initially founded in 1912 for better rights and opportunities for black South Africans. The organization played a significant role in the struggle against apartheid, adopting militant tactics, including acts of sabotage and armed resistance. Following the banning of the ANC and other anti-apartheid organizations in the 1960s, the ANC continued to operate underground and in exile, gaining significant international support in the 1980s. After Nelson Mandela's release from prison in 1990, the ANC became the ruling party of South Africa in the country's first multiracial elections in 1994 and continues to be one of the major political parties in the country today.

ERNEST COLE'S PHOTOS WERE USED BY ANC AS A TOOL OF MANIFESTATION AND AWARENESS OUTSIDE SOUTH AFRICA.



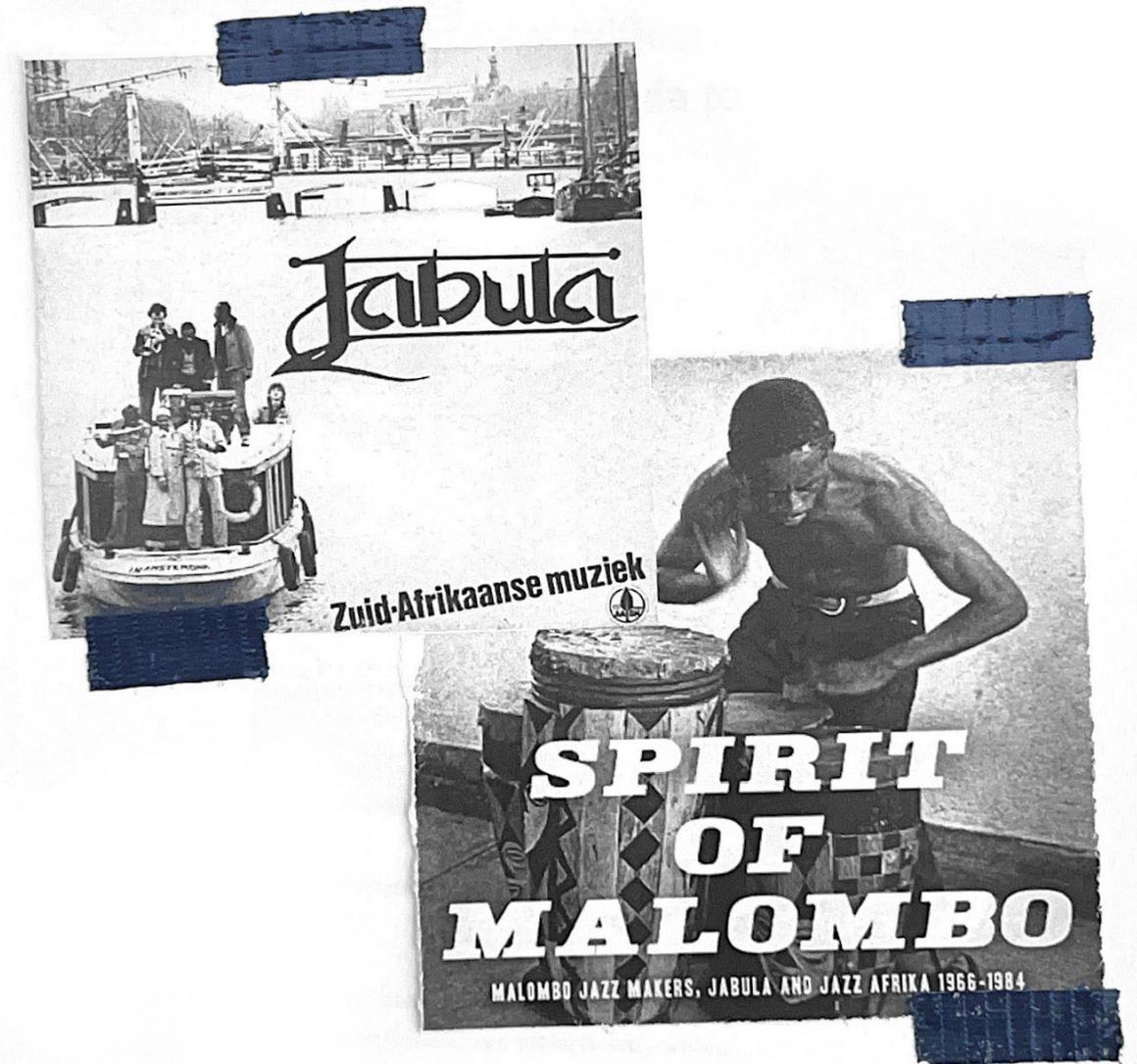
PHOTO TAKEN IN HARLEM...

Bahula's relocation to London initiated a new phase in his life. Initially, he was part of a rock band, and this exposed him to new musical concepts that had not yet been explored in South Africa. He collaborated with local musicians and established his first European band named Jabula, which was crucial to the spread of African music popularity in London. About his band, Julian says:

“In Jabula, we captured Molombo's traditional drum rhythms, added a bit of rock and a bit of fun. (...) In South Africa, no black groups played rock music, and it opened up musical ideas for me.”

The group was formed in 1974 and consisted of Pini Saul as a singer, Lucky on the guitar, and Ernest Monthle on the Bass. Jabula toured all over Europe, Cuba, Nigeria, and the States, performing to raise funds for the anti-apartheid movement. Julian composed many important singles - like Afrika Awake - which has been banned in South Africa.

After his season in the USA, Bahula comes back to the UK. He realizes that it would take longer to have recognition in America, and the apartheid system was more aggressive there than in England. Amidst the effervescence of apartheid, Julian saw that African music desperately needed more promotion. He divides and expands his energy, creating both the Company Tsafrika Productions to promote African music and a new band, Jazz Afrika. During this time, Bahula associated and promoted an impressive pool of musicians, from younger to experienced talents - some like Churchill Jolobe, Lucky Ranku, trumpeter Claude Deppa, and pianist Mervyn Africa. He was responsible for creating regular Friday nights of live African musicians in the 100 Club in London.



JULIAN BAHULA



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

JULIAN BAHULA is the only promoter whose sole area is African music. Indeed, most of the exciting new bands – African Connection, Highlife International and District Six to name a few – have Julian to thank for exposure. Friday nights at the 100 Club are the only regular live African music events (besides the Africa Centre) though more and more locations are hosting one-offs. In short, Julian has been centrifugal to the expansion of African music's popularity in London.

When he arrived in the mid-Seventies he first played in a rock band. "I really enjoyed it. In South Africa no black groups played rock music and it opened up musical ideas for me."

Before that, in the early Sixties in SA, he had formed Molombo with Abe Cindi

on flute, Philip Tabane on guitar with Julian playing Molombo drums. In the mid-Sixties, they had been extremely popular and, though Julian left soon after, Tabane still calls his band Molombo.

Julian's first London band was Jabula. "In Jabula we captured Molombo's traditional drum rhythms, added a bit of rock and a bit of fun. Pinise Saul who came over with the cast of the musical *Ipi Tombi* was our singer, Lucky, who I played with in SA, played guitar and Ernest Mothle bass. We toured all over Europe, Cuba, Nigeria and the States. Our manager suggested we stayed on in America but I felt that not only would it take longer to gain recognition there but that the apartheid system was more

"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 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

aggressive there than in England."

After returning from the US, Julian teamed up with Dudu to form Jabula/Spear but little came of it partly because Mongezi Feza's death shook everyone up for a long while. Julian could see that African music desperately needed concerted promotion or else it wouldn't get a chance to develop here, so he split his energies, formed the company Tsafrika and the band Jazz Afrika. "I saw that by having a jazz band, Jazz Afrika not moving around and playing regularly in London, it would give me both time to promote, put out records and make live music regularly available."

Jazz Afrika have, for about three years, been an impressive pool of musicians – some resident and some just passing through. Some like Churchill Jolobe and Lucky Ranku play with Zila, while younger recruits like trumpeter Claude Deppa and the brilliant Brand-esque pianist Mervyn Africa are getting the breaks they deserve.

We should salute Julian Bahula for his unwavering efforts in helping to bring this important music to the forefront of the British music scene. His reward has been an unprecedented increase in interest, particularly from young audiences wherein, perhaps, the future of the music lies.

PHOENIX: Julian Bahula
Fordham, John
The Guardian (1979, 2001); Apr 19, 1984;
ProQuest Historical Newspapers: The Guardian and The Observer

PHOENIX

John Fordham

Julian Bahula

SOUTH African drummer Julian Bahula is currently appearing in an octet called African Sounds which sustains the tradition of jazz influenced African dance music that he has devoted himself to since his arrival in Britain. Though it's a distinct advantage for an outfit of this kind, to play in a venue where the punters are obliged by the furniture to move nothing more conspicuous than their heads and their toes, the group performed a sufficiently imaginative selection of arrangements to work even with an audience compelled to keep its feet on the ground.

The group operates with something close to a jazz-front line (trumpet, two saxes, plus two singers), coupled with a classically African percussion sections of congers (Fats Mogoboya) and Malombo drums (Bahula himself), which means that the nervous sizzle of cymbals is entirely absent and the band instead proceeds on a booming, amplified heart beat of a rhythm strongly coloured by the leader's own kit which sometimes thunders and glowers and sometimes sounds like a vocal chorus itself.

The group devoted much of its opening set to various incarnations of this technique and it proved a fruitful vehicle for the sparse and deliberate trumpet of Claude Deppa, the brittle and crackly sonority of tenorist Rorer Thomas, and the alto playing of Mike Rose — the most interesting soloist in the band and a fascinating mixture of sobriety and adventure.

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INDEX ON CENSORSHIP 1/83

South Africa Bypassing censorship

Two South African musicians Abdullah Ibrahim

'Dollar Brand' — so nicknamed when he began to play American jazz piano in Cape Town — soon became South Africa's leading jazz figure. He took his present name of Abdullah Ibrahim when he became converted to Islam in 1968. Until 1976 he and his wife, Sathima (Bea Benjamin) a singer, travelled back and forth between South Africa and New York — they have US residence permits. But since 1976 their musical tours have not included South Africa.

"In Africa, music pervades everyday life. The concept of partaking of music by going to a concert hall was imposed with the advent of colonialism. Music accompanies planting, harvesting, weddings, funerals, wars. African musical tradition is basically oral. Instruments are really only an extension of the voice. There just happened to be a piano in my parents' house. What instrument you play is not important; it is only instrumental.

"At the beginning, I did not consider myself a jazz musician. My grandmother was one of the founding members of the American Methodist Episcopal Church in Cape Town. This is a black church and I grew up with gospel songs, spirituals, hymns. The American jazz I heard on the radio and on records was only an extension of the music I was already playing. Duke Ellington was never regarded as a jazz musician by the South African community. We thought of him as the wise old man of the village.

"I'm 48 years old and I never had the right to vote in my own country. Neither did my parents. Eighty percent of the land is owned by four percent of the people. My people have been imprisoned, tortured, raped, massacred. It happens every day. Every day. Until about 20 years ago we fought this with peaceful means. Chief Luthuli even won the Nobel Peace Prize. But after the Sharpsville massacre, we realised that the only way to remove the fascists was through armed struggle...

"We thought we could function better in the heart of the beast. We made no political statements, but instead of getting better, it was getting worse. It was too traumatic.

"I'm a citizen of that country but the law says that if I play for whites my own mother cannot come and hear me. It is impossible for me to make a living there because of my colour.

"Improvising music is like being a samurai warrior, one of whom said: 'Under the sword lifted high there is hell. But go through with it fearlessly and you will find bliss.' It's just like improvisation. Maybe that's why jazz musicians call their instruments an "ax". When students ask me to teach them improvisation, I tell them to go to a kung fu school. That will teach them to act something out in the present and not be afraid. So many accomplished musicians have a fear of improvisation, despite all their musical knowledge. But taking musical risks in public is only a



Abdullah Ibrahim

means to an end — self discovery.

"Music is a healing force. It reaches the heart of human beings. What is deepest in the heart of human beings really dynamo life on this earth. Allah called it "my most closely guarded secret". Music transcends all political, social and ethnic barriers because it speaks directly to the heart. It is the primordial sound, the "ah" of Allah.

"I do not think of myself as a pianist or a composer. My talent is a medical formula handed down from the creator. I am a dispenser of medicine." Abdullah Ibrahim, *International Herald Tribune*, 27 October 1982

GORDANA MALJESVIC/INTERNATIONAL HERALD TRIBUNE

An important moment for African music, particularly for Bahula, was the anniversary concert of Nelson Mandela, co-promoted by him in 1983 in London, with the United Kingdom (UK) Anti-Apartheid Movement. The concert celebrated the 65th Mandela's birthday while the time he was still in a maximum-security prison in Cape Town, South Africa. The concert was significantly meaningful because it was the first time that many African musicians performed collectively on the same stage in London - including very important voices such as Masekela. Most important, the concert was an opportunity to raise worldwide awareness of Nelson Mandela's imprisonment and the struggle against Apartheid in South Africa. Bahula performed a song he had written called "Mandela," which inspired the free Nelson Mandela movement.

Bahula's trajectory has always been permeated by the power of music as a medium for activism. Certainly, it has been fundamental in spreading the message of African music in trans-territorial boundaries, impacting the diaspora and the impact of Malambo music. Bahula was honored by the South African government in 2012, the ANC's centenary year.

AFRICAN SOUNDS
A FESTIVAL OF MUSIC WITH DANCE, THEATRE AND POETRY
in celebration of NELSON MANDELA'S birthday

PROPOSED BY tsafrika
WITH THE FINANCIAL ASSISTANCE
FROM THE MUSICIANS UNION
GREATER LONDON ARTS ASSOCIATION
ARTS COUNCIL OF U.K.

AFRICAN SOUNDS!
FOR
MANDELA
HUGH MASEKELA ■ ORCHESTRE JAZIRA
JULIAN BAHULA'S JAZZ AFRIKA
A CELEBRATION OF NELSON MANDELA'S BIRTHDAY!

Sunday 17th July 11am - 11pm
FIRST APPEARANCE IN U.K. OF HUGH MASEKELA, OSIBISA, JULIAN BAHULA'S JAZZ AFRIKA,
SONGALILELE PLEKAM'S FIFTH ORCHESTRE JAZZ, RAYKIBBALA, HEDALEFE INTERNATIONAL,
BA, ZPE TORO, DANCERS (OTHERS) AND MANY OTHERS

ALEXANDRA PALACE

In a recent interview with Clyde, Julian was asked: What now for South Africa?

“Now is the time that we South African musicians can show the world what we can do culturally. I’d like to play a big venue back in South Africa, because the situation now presents a platform that I would be proud to stand on. When I go back I’m happy with what I see. I used to only get as close as Botswana, which was heartbreaking. I love meeting up and playing with my Jazz Makers band mate Abbey Cindi - he is like my twin brother. Now we can deliver and show the world what we were fighting for. We can play music that makes people think, and I’m blessed with the power to bring happiness.”

(Julian Bahula, 2015)

2023 is coming with very exciting: Julian Bahula, in collaboration with Strut Records, will launch the Malombo Jazz Makers Vol 2 on vinyl for the first time in decades on May 26. These albums were originally released in 1966 and 1967, respectively.

Strut Records partners with anti-apartheid artist Julian Bahula to reissue catalogue

Written by
Kelly
Doherty

Published on
April 14,
2023

Category
News

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The first two reissues are *Malombo Jazz Makers' Malompo Jazz* and *Malombo Jazz Makers, Vol 2*.

Strut Records has partnered up with Julian Bahula to reissue catalogue releases by the South African musician and anti-apartheid activist.

On May 26, Strut will release *Malombo Jazz Makers' Malompo Jazz* and *Malombo Jazz Makers, Vol 2* for the first time on vinyl since their original releases in 1966 and 1967.



Malombo Jazz Makers

Vol. 2 Tracklist:

- A1. Ngivulele
- A2. Udondolo
- A3. Soul of Africa
- A4. Jolly Journey
- A5. Umkhosi
- A6. Majazana
- B1. Abbey's Body
- B2. Vukani
- B3. Hleziphi
- B4. Sibathathu
- B5. Malombi Walk
- B6. Emoubane

Malompo Jazz Tracklist:

- A1. Abbey's Mood
- A2. Lullaby for Angels
- A3. Grab This for Me
- A4. Emakhaya
- A5. Blues After Lunch 2.36
- A6. Bababelo
- B1. Intandane
- B2. A Tribute to Birds
- B3. Root of Africa
- B4. Vuma Mbari
- B5. Lousy Fever

Abbey Cindi



When I started researching Abbey Cindi, I felt like solving a puzzle. At the first moment, I found it difficult to find information about him - apparently, he was less written than Philip Tabane or Bahula. However, after some long time researching, I was surprised by the richness of the small fragments, which completed several "pieces" that were missing to complete the other stories. Finding the back of the jazz makers cover, where Cindi writes why Phillip Tabane separates from them, for example, was extraordinary. At this point, the chaotic meetings and disagreements between the three artists started to connect.

“Music is my life, and I think I am possessed by it. I don’t see myself doing anything else but music. I will sing until the last day of my life. In fact, I would like to die performing because I will be doing what I love the most. I still wake up in the middle of the night to write songs because this is who I am.”

(Abbey Cindi)

“They were not paid a lot of money, but they loved what they did”

A passionate flutist. ~~Few are the records and stories told about~~ Abbey Cindi, one of the founding members of the Malombo group, who continues to actively practice music even at 85 years old. According to a recent interview, the secret of his longevity is being passionate about his craft since the age of 13, when the music chose him.

Abbey Cindi was born on October 15th, 1938 - I couldn't find the location, but I believe it was somewhere between Pretoria and Mamelodi. He comes from a family of musicians who have early inspired his career: His father played the concertina while his mother was a vocalist. Moreover, his passion and curiosity came from particular musicians who inspired him in his early stage, such as the South African group Manhattan Brothers and the American jazz Harlem Brothers, popular during the 40s and 50s. Cindi says:

“We were young boys, and we loved Manhattan Brothers. We loved their music and their style. Whenever the group was performing at KwaGuqa Hall in Emalahleni, Mpumalanga, we'd go to the hall. They will make us clean the hall and later tell us to go home because we were too young to watch the show. (...) But we never left because we had discovered that the stage has a hole which allowed us to hide ourselves between the wooden floor and the ground. We used to hide underneath the stage and the band will be performing on top of us. That is how we listened to the music.” (Abbey cindy)

During his high school years, Abbey Cindi taught himself how to play the flute, harmonica, pennywhistle, and sing. He has been playing with different artists in Mamelodi, which led him to meet Phillip Tabane and Julian Bahula, and together they formed the group Malombo. They achieved success when they won an award in 1964, but the group split up soon after. In an interview, Abbey gives his perspective on the group's breakup:

“When we became famous, it caused a breakdown, I had to leave because Phillip did not understand a lot about the industry. He would disappear when we have interviews and big performances because he hated the spotlight. I left and founded a new group with Lucky Ranku. Julian later left Phillip to join us.” (Abbey Cindi)

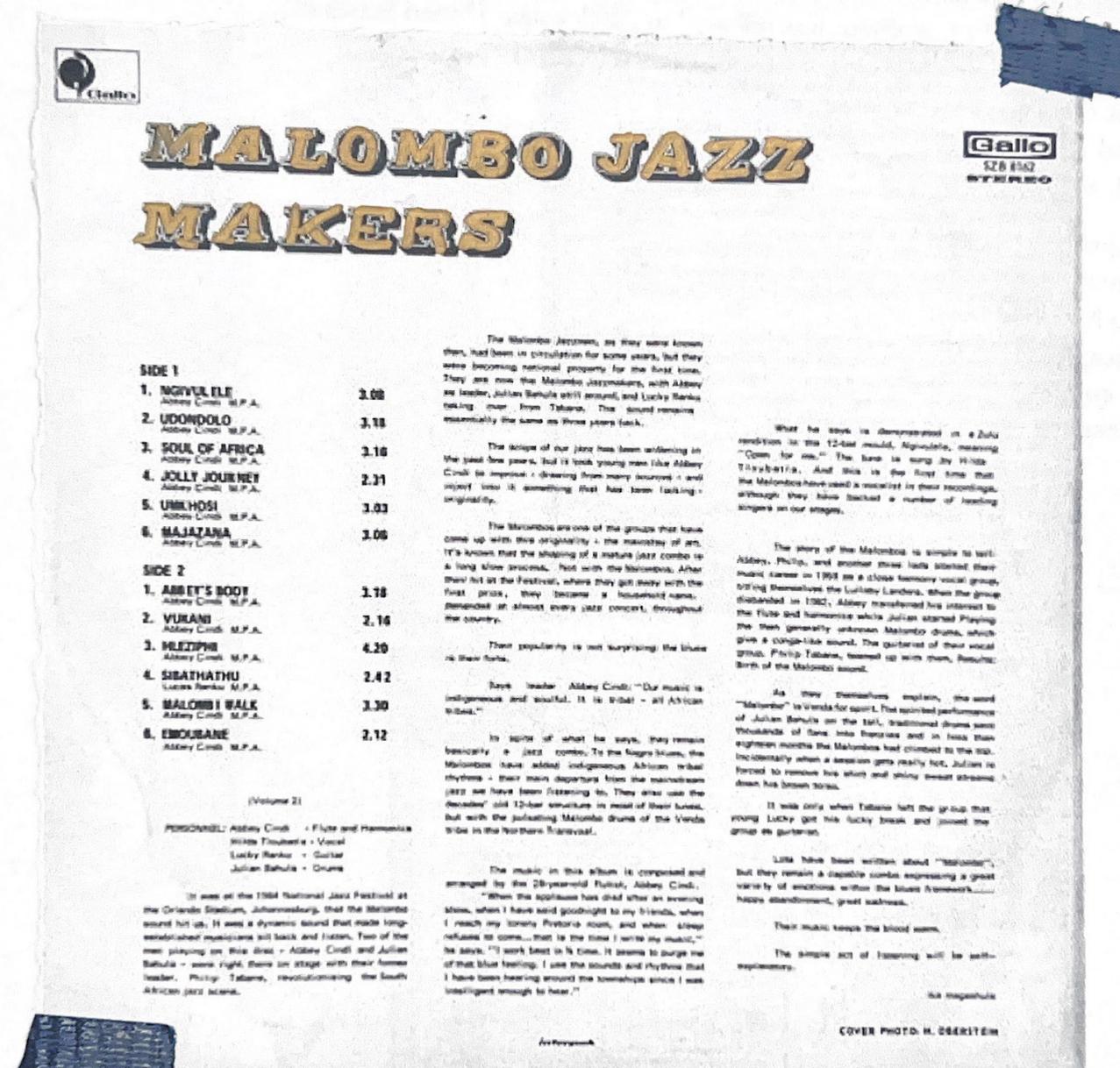


After the breakup of Malombo, Abbey Cindi established a new band with Lucky Ranku and Julian Bahula, named "the Malombo Jazzmakers" in 1966. On the back cover of one released album, they mentioned that the guitarist Lucky replaced Tabane, who "broke-off and walked away." Cindy was the leader of the group, writing and arranging their songs. The band became very popular, establishing itself as South Africa's foremost Afro-centric jazz group by the end of the 1960s.

Amidst the politically turbulent period of apartheid, Malombo Jazz Makers provided a soundtrack of resistance, claiming freedom for black South Africans. The group was associated with activists Steve Biko and Saths Cooper, envisioning attention to the imprisonment of Nelson Mandela, which caused some tense confrontations with the local police - more precisely, in a secret tour the group participated in South Africa in 1971. When Cindi was back in Pretoria, the police were frequently visiting him and confiscated his passport. This situation prevented the band from going on their planned American tour in 1977. With the circumstances, Bahula and Lucky left for England, and the Jazz Makers split.

Without a passport, Cindi stayed in Durban, a coastal city in eastern South Africa where the group used to play. During this time, he got involved with people in the struggle against apartheid, presenting music and poetry programs around universities and high schools. In 1975 Cindi started a new band and called it Afrika in defiance. Not much information has been found about the group members and their albums.

In 1983 Cindi's passport was released in public demand, and he moved to London. He got offers to perform in important festivals, such as the Royal Academy International Jazz Festival and the Bracknell Jazz Festival, both in London. Anecdotes show that Cindi's and Bahula's paths meet back in England.



MALOMBO JAZZ MAKERS

Gallo
SZB 4142
STEREO

SIDE 1

- 1. NGIVULELE Abbey Cindi M.P.A. 2.08
- 2. UDONDLO Abbey Cindi M.P.A. 3.18
- 3. SOUL OF AFRICA Abbey Cindi M.P.A. 3.18
- 4. JOLLY JOURNEY Abbey Cindi M.P.A. 2.21
- 5. UMLHOSI Abbey Cindi M.P.A. 3.03
- 6. MAJAZANA Abbey Cindi M.P.A. 3.06

SIDE 2

- 1. AMBY'S BOOT Abbey Cindi M.P.A. 3.18
- 2. YUKANI Abbey Cindi M.P.A. 2.14
- 3. MLEZIPHI Abbey Cindi M.P.A. 4.20
- 4. SIBATHATHU Lucky Ranku M.P.A. 2.42
- 5. MALOMBO WALK Abbey Cindi M.P.A. 3.30
- 6. ENKUSANE Abbey Cindi M.P.A. 2.12

(Volume 2)
PERSONNEL: Abbey Cindi - Flute and Harmonica
Saths Cooper - Vocal
Lucky Ranku - Guitar
Julian Bahula - Drums

It was at the 1964 National Jazz Festival at the Orlando Stadium, Johannesburg, that the Malombo sound hit us. It was a dynamic sound that made long-established musicians sit back and listen. Two of the men playing on this disc - Abbey Cindi and Julian Bahula - were right there on stage with their former leader, Philip Tabane, revolutionizing the South African jazz scene.

The Malombo Jazzmen, as they were known then, had been in circulation for some years, but they were becoming national property for the first time. They are now the Malombo Jazzmakers, with Abbey as leader, Julian Bahula still around, and Lucky Ranku taking over from Tabane. The sound remains essentially the same as three years back.

The scope of our jazz has been widening in the past few years, but it took young man like Abbey Cindi to inspire - drawing from many sources - and inject into it something that has been lacking - originality.

The Malombos are one of the groups that have come up with this originality - the mastery of art. It's known that the making of a mature jazz combo is a long slow process... but with the Malombos, after their hit at the Festival, where they got away with the first prize, they became a household name, demanded at almost every jazz concert throughout the country.

Their popularity is not surprising the blues is their forte.

Says leader Abbey Cindi: "Our music is indigenous and soulful. It is tribal - an African thing."

In spite of what he says, they remain basically a jazz combo. To the Negro blues, the Malombos have added indigenous African tribal rhythms - their main departure from the mainstream jazz we have been listening to. They also use the "decided" old 12-bar structure in most of their tunes, but with the pulsating Malombo drums of the Venda tribe in the Northern Bantustan.

The music in this album is composed and arranged by the 28-year-old flutist, Abbey Cindi.

"When the applause has died after an evening show, when I have said goodnight to my friends, when I reach my lonely Pretoria room, and when sleep refuses to come... that is the time I write my music," he says. "I work best in N time. It seems to purge me of that blue feeling. I use the sounds and rhythms that I have been hearing around the townships since I was intelligent enough to hear."

What he says is demonstrated in a Zulu rendition in the 12-bar mold, Ngivulele, meaning "Open for me." The tune is sung by Wanda Thabatha. And this is the first time that the Malombos have used a vocalist in new recordings, although they have backed a number of leading singers on our stages.

The story of the Malombo is simple to tell. Abbey, Philip, and another street lad started their music career in 1958 as a three harmony vocal group, calling themselves the Lucky Lancers. When the group disbanded in 1962, Abbey transferred his interest to the flute and harmonica while Julian started playing the then generally unknown Malombo drums, which give a unique sound. The guitarist of their vocal group, Philip Tabane, teamed up with them, resulting in the Malombo sound.

As they themselves explain, the word "Malombo" is Venda for spirit. The recorded performance of Julian Bahula on the 121, traditional drums sent thousands of fans into raptures and in less than eighteen months the Malombos had climbed to the top. Incidentally when a session gets really hot, Julian is forced to remove his shirt and shiny sweat streams down his brown torso.

It was only when Tabane left the group that young Lucky got his lucky break and joined the group as guitarist.

Lisa have been written about "Malombo", but they remain a capable combo expressing a great variety of emotions within the blues framework... happy abandonment, great sadness.

Their music keeps the blood warm.

The simple act of listening will be both exploratory.

by megashula

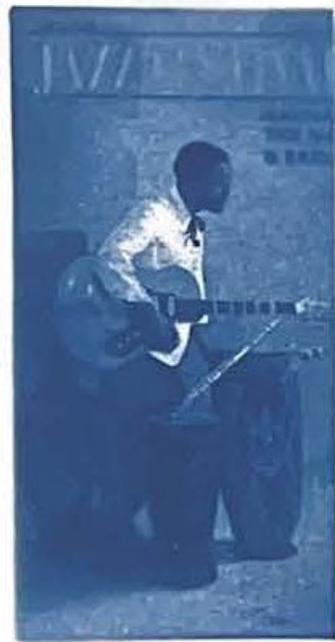
COVER PHOTO: H. OBERKAMPF

Abbey Cindi currently resides in South Africa, connecting his music back to its origins. His last album was released in 2008, called United States of Africa. After that, he released three singles: Jazz Goes to Church in 2019, Girls Holiday in 2021, and Hleziphi in 2021. He started his music company called Africa Music International in 2019 and is planning to release his sixth album soon.

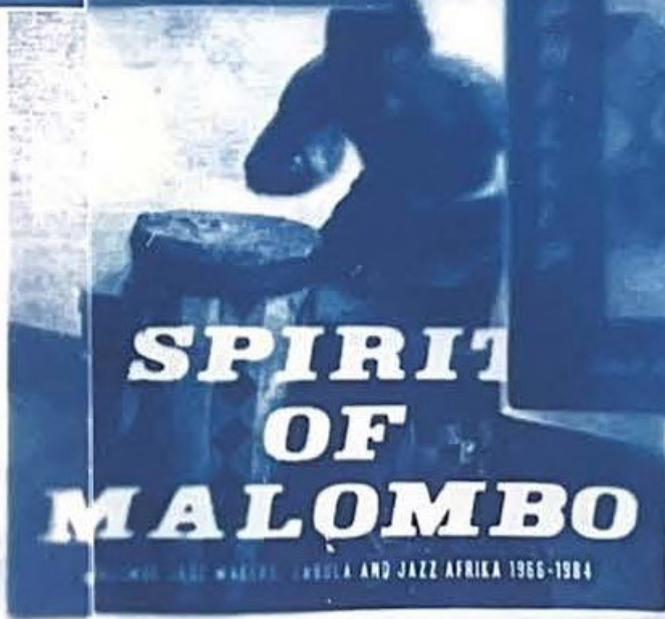
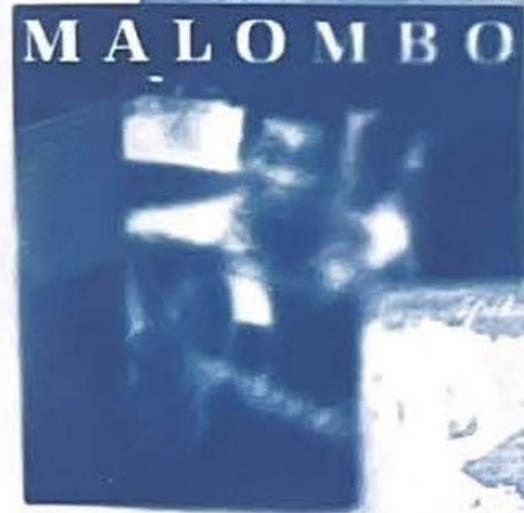
Despite his 85 years, Abbey remains actively engaged in music, performing eventually at festivals and with ongoing music projects. His manager, Jabu Masilela, said that the musician is a blessing to Mamelodi, South Africa, and the world as a whole. According to Abbey himself, his legacy still continues, especially in passing on his passion for music through education:

**“I want to teach young people
this type of music so that it
never dies when I am gone.”**

(Abbey Cindi)



Julian Bahula
featuring **Chico Freeman**



~~Final~~ Thoughts

**The Malombo spirit is alive.
Its legacy as sounds of
resistance and sights of
freedom continues.**

Writing about the significant meaning of Malombo was a challenge for me. Many times, I have questioned myself about my agency to speak on the matter. I come from an external background, Malombo come to my course very recently but intensely. Despite my best research efforts in a tireless search for as many references as possible, I recognize my naivety. I acknowledge that the subject is so complex that it requires a deep sensibility that an outsider can hardly obtain. I wondered how I could intervene using architecture as a tool of reparation.

I see this publication as a tribute. As an opportunity to praise musicians who have been so important in challenging the inequalities experienced in South Africa. To honor all the people who have dedicated their time to keeping the history of Phillip Tabane, Julian Bahula, Abbey Cindi, and the countless versions of Malombo alive. My intention has been to create a collection of stories that I personally have not come across until now.

Malombo Group was a powerful force in the struggle against apartheid. Despite repressive laws trying to prevent them from achieving success inside and outside South Africa, their diaspora and perseverance prevailed. Their story has been preserved through oral histories and the firsthand accounts of individuals who were present during their journey. Their music traversed time and space, accumulating echoes of resistance from all those who played it in some way.

In the final stages of the research, I spoke with Candice Jansen, an important researcher about Ernest Cole, who refers to the book House of Bondage as a “profetization.” This gave me a crucial reminder: apartheid is not in the past. Despite the official abolition of apartheid laws, their scars are present and active. The legacy left by apartheid can be seen in many aspects of life, from social and political inequality to spatial segregation within cities.

Dialogue, knowledge, exchange, and empathy need to be even more prominent. Architecture needs to be responsive, conscious, and equitable. Music is truly necessary.

References

This section goes far beyond an academic formality. It is a compilation of the incredible narratives I have found about Malombo and his musicians. Without them, it would be impossible to tell this story.

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Journalist who touches the soul of Phillip Tabane in a very deep way, including vast information about his family and childhood. He names his blog Stories Behind the Story (Which I found fascinating!). Link: <https://mukurukurumedia.wordpress.com/2014/08/26/the-world-that-made-philip-tabane/>

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An academic from the University of Petroria who dedicated his doctoral thesis to studying Tabane's life, published in 2009. His primary source of reference comes from 1-1 discussions with Phillip Tabane. Link: <https://repository.up.ac.za/bitstream/handle/2263/24447/Complete.pdf?sequence=9>

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Aaron Dube

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ABOUT MALOMBO

South African Audio Archive

This website shows several Malombo albums. I noticed that the information written behind each disc is extremely rich. The original label tells several details of the context of each album.Link: https://www.flatinternational.org/template_volume.php?volume_id=168

Uzoma Ihejirika

Recent article written about Malombo - 12 of April of 2023, precisely. It was important to give new perspectives and information about Malombo. Link: <https://thenativemag.com/anti-apartheid-south-african-vinyl/>



BLACK INGENUITY

the standard by which the police operated for
is cruelly simple. To them every black man
criminal suspect.

WHITES ONLY

Africa become

The difference, as in so much that unjustly
divides the races in South Africa

Today I think the split between black and white
in South Africa is irreconcilable.

NIGHTMARE

the effect is poorly calculated

THE QUALITY OF REPRESSION