THE GUITAR IMPROVISATION OF
MWENDA JEAN BOSCO (Part II)

by

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Three of Mwenda Jean Bosco’s earliest recorded pieces, Bombalaka and two versions of Masanga, recorded in Jadotville, Katanga, by Mr. Hugh Tracey in 1952, were considered in part I of this article. Ten more of Bosco’s recorded guitar-songs will be considered here:

1. Namlia-e
2. Sokuchomale Jikita
3. Tambala Moja
4. Mama Kilivo-e
5. Susanah
6. Mama na Mwana
7. Kutembea kwa Weni
8. Usichukie
9. Mwami
10. Mnkabe

Gallotone G.B. 1588T.
G.B. 1587T.
G.B. 1586T.
G.B. 1728.
G.B. 1781.
G.B. 1700T.
C.O. 82.
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G.B. 1781.
G.B. 1789.

Since Part I went to press I have still had no definite news of Bosco’s present whereabouts apart from hearsay evidence from a Northern Rhodesian Bosco-fan who believes that Bosco is not in Tanganyika (as I suggested in Part I) but in Leopoldville, and who reports that a number of new Bosco recordings are available in N. Rhodesia and are frequently to be heard over the radio there. It may of course turn out in the end that it is only Bosco’s recorded personality which has made these widespread African tours, while the artist himself has remained in his native Jadotville all along.

In my view, none of the ten pieces listed above rises to quite the same degree of excellence as Bosco’s first Masanga. They are all of interest, however, for what they reveal of the different facets of his style. Several of these later songs have distinct affinities with Masanga—melodic figures either directly borrowed or more faintly suggestive of ones in Masanga. Namlia-e is closest in this respect. Its song text—though not its vocal notes—consists largely of a rearrangement of the Masanga lines plus a few interpolations, notably the refrain: “namlia-e mama”—I am weeping (or longing) for him (or her), mother. It does not emerge clearly, until the end, who the object of lamentation or longing actually is. But in the last stanza Bosco seems to refer specifically to his father.

Longing or lamentation occurs again in Sokuchomale Jikita (line 6), Tambala Moja (lines 4, 6 and 7), Mama Kilivo-e (first line), and Susanah (first line). Some light-hearted philosophy—“two’s company, three’s a crowd” (when walking out)—is offered in Kutembea kwa Weni. Usichukie brings a more obscure admonition: “Don’t leave your own country; a stranger should stay at home!” It is not clear which foreigner or foreigners are here being referred to—or was it perhaps the field-recording team?

The latter two songs are recorded as vocal duets. The second voice is seemingly also Bosco’s own, presumably dubbed in later. The parts proceed almost entirely in parallel thirds.

Vocal Melody.

There are strong grounds for asserting that, in all Bosco’s guitar songs, the voice really accompanies the guitar, rather than the reverse. Bosco’s choice of vocal notes is

rather restricted and stereotyped. This seems to arise directly from the fact that his vocal lines are really a kind of descant, tethered to the cycle of harmonic progressions dictated by the guitar. The rudimentary harmonic schemes followed by the guitar in the various pieces impose severe limits on the freedom of the melodic line, particularly when, as in some of the songs, vocal phrases always start and end, respectively, at precisely the same points in relation to the harmonic scheme.

Bosco's harmonic schemes consist always of a short sequence of guitar chords or broken chords, with a set duration of either two, three, or at most four bars, in the various pieces. The chosen sequence of progressions is more or less exactly repeated throughout the piece, and a rather stultified melodic line naturally results when vocal phrases are tied closely to the range of notes allowed by this limited series of chords. This is noticeable particularly in *Mama Kilio-e*, *Kutembea kwa Wengi*, *Usibukie*, and in the
Masanga song (see part I of this article). In my transcribed extract from Mama Kilio-e, for instance, the harmonic scheme is a two-bar one: / CG / FG / All vocal phrases in the song commence on quaver 6 or 7 of an even-numbered bar—G harmony—and end on the fourth quaver of the next even-numbered bar—G harmony again. Slight variety is provided after bar 16, by dividing the phrase into two halves. But even so, each half still begins and ends on a G-chord, and the final note used by the voice over this chord is always B.

Variety in the Vocal Line.

In some of the other songs Bosco achieves greater variety, most often not by changing the harmonic scheme, but by varying the points at which the vocal phrase starts and ends in relation to the harmonic ostinato. In Sokuchomale fikita, which has four-bar / D / C / D / G / harmony, the vocal line at first follows this phrasing exactly (bars 21 to 28). The first four two-bar vocal phrases each start in an odd-
numbered bar (or its preceding up-beat) and end in an even-numbered one, so that their underlying harmony is alternately / D / C / and / D / G /. But thereafter, the shortened phrase commencing at the end of bar 28 and ending in an odd-numbered bar, no. 29, reverses the process, so that from here to bar 35 the vocal phrases proceed above / G / D / and / C / D / harmony without any change having taken place in the guitar ostinato. The next vocal entry (bars 57 to 60) returns to the original order again, with a long four-bar phrase which observes the basic / D / C / D / G / cycle of progression. After this we find an eight-bar phrase of which more than five bars consist of a sustained high D—the Dominant, to Western ears.

Between bars 31 and 37 in Tambala Moja, Bosco again employs the device of shifting the vocal phrase in relation to the harmonic scheme, and in Bombalaka (see part I) both the voice and the guitar together operate such a shift. This occurs from bar 21 onwards, when an earlier off-beat figure from the guitar part is given prominence. It has of course been noted earlier that Bosco introduces stretches of shifted accentuation in the guitar bass solos of Masanga, while the underlying metrical scheme remains intact and little alteration to the harmonic scheme takes place (Part I, p. 83).

In most of the songs the rhythm within the vocal phrases themselves—the grouping of quavers, or subdivision of beats—is unenterprising compared with what happens on the guitar. The vocal phrases consist almost entirely of sequences of regular quaver duplets interspersed with single crotchets. The straight four-square metre which the vocal line maintains is usually in complete agreement with the underlying metrical scheme—i.e. with that repetitive framework set up by the “roughly constant cycle of fingering operations” of the guitarist’s left hand, which was referred to in Part I in connection with Masanga (see p. 82). The voice seldom goes in for cross-accentuation like the guitar. In Sokuhomale fikita and Susanah some vocal syncopation does occur, but this mainly keeps step with what is happening in the upper guitar part. However, in
Mama na Mwanu, which has the raciest rhythm of all the songs, the vocal line plays twos against threes with the guitar part for a lot of the time.

Modality and Harmony.

Many of Bosco's songs, but not all, seem to employ a Hepta-Do mode, i.e. the common Western diatonic major mode. But in Mama Kili-o-e the vocal phrases end with a Western Imperfect Cadence, i.e. on what in Western music feels to be the Dominant,
not the Tonic. The song could thus be said to employ a Hepta-Sol mode—diatonic with flat Seventh (the key of G, but with F natural instead of F sharp, for example). In Tambala Moja and Mnkabe, on the other hand, the phrases resolve on our Subdominant chord, suggesting a Hepta-Sol mode—diatonic with sharp Fourth (the key of G with C sharp instead of C natural). Mnkabe here affords interesting comparison with Namlia-e. The two songs are melodically almost identical except for their modality, Namlia-e using C natural (Hepta-Do mode) where Mnkabe uses C sharp.

Apart from Mama Kilio-e, Tambala Moja and Mnkabe, all the other songs appear to use the common Western Major mode, Hepta-Do. Their phrases resolve—to Western ears—onto Tonic chords, with a Perfect cadence (Dominant-Tonic) or, occasionally, a Plagal cadence (Subdominant-Tonic). I have borrowed Western harmonic terms here
for economy of description. It should not be inferred, however, that the scale of values which Bosco may attach to harmonic relationships such as Tonic/Dominant, or Perfect cadence, etc., is necessarily identical with conventional Western feelings towards such phenomena.

Bosco’s Guitar Style.

Similarities hinted at earlier, between Namilia-e and the original Masanga song, are not confined to the vocal line alone. Namilia-e on first hearing sounds rather like an additional set of variations on the Masanga theme, but their harmonic schemes are not the same. Masanga’s rudimentary two-bar scheme D/A-minor, D/G (as transcribed in Part I) is replaced in Namilia-e by a four-bar sequence: G/D, D/A-minor, D/D, D/G. Nevertheless, there are several places where melodic phrases are very close to some of those in Masanga. Compare, for example, bars 31-35, 71-73 and 79-80 of Namilia-e with bars 7 and 8 of Masanga (guitar solo version).

The Namilia-e bass solo, of bars 49 to 57, is rhythmically reminiscent of Masanga’s second bass solo (from bar 37, guitar solo version) with its 3+3+2 organisation. Melodically, however, it is not a direct borrowing from Masanga, but arises out of the earlier subsidiary G-B-D bass figure which is first evident from bar 5 (third beat) to bar 6 (first beat). This figure recurs every odd bar from bar 13 onwards, and alternates with a contrasting A-D-G progression. These earlier bass figures, marked by slurs in the transcription, are used antiphonally against the treble melody of the guitar, somewhat after the fashion of “breaks” in jazz. When developed into an independent bass solo, however, the position of these notes in the bar is slightly altered. There is preparation for this by some filling up, in bar 49. Organic development of an earlier latent figure into a secondary main theme in this way was of course also evident in Bombalaka and in the second bass solo of Masanga.

In Sokuchomale Jikita the short ascending bass figure, G to C, in bar 129 is not derived in this way but seems to mirror the descending treble figure, G to C, of bar 1. Similarly, in Tambala Moja the G to D bass ascent of bar 83 may be regarded as an inversion of the initial treble descent of bar 1.
Descending scale passages in the treble seem to be one of Bosco’s favourite devices. The *Masanga* theme itself consists, of course, of two such descents—an arrested one, followed by a complete one from G to G (as transposed in the transcription). An initial descending figure of four or five notes turns up in the guitar part of most of his songs, most noticeably in *Namibia-e, Sokuchomale, Tambala Moja*, and *Mukabe*—but also sometimes in more disguised form, as in *Mwami*.

**Metrical Organisation.**

The underlying metrical scheme of *Masanga* which, as was suggested in Part I, appears to have its roots in Luba tribal dance music, is to be found in many of Bosco’s other pieces. The eight-quaver framework is physically bound up with a roughly constant cycle of fingering operations performed by the guitarist’s left hand, as was described earlier. Within this framework, the distribution of accents, and the grouping of quavers into duplet, triplet, or mixed rhythmic figures is frequently altered—and at times, or in some pieces continuously, treble and bass give the impression of maintaining two contrasted lines of phrasing which are offset one from the other.
The guitar parts of all the songs dealt with in these articles are based on an eight-quaver scheme of this kind, with the exception of Mama na Mwana and Mwami—where the foundation is regular compound time with triplet subdivision of the beats—and Sokuchomale fikita, which could be said to employ regular 2/4 with syncopation.
Apart from these exceptions, the eight-quaver framework forms the basis of all the other songs considered here. In some pieces the main bass notes fall on the first and fifth quavers, except in some of the variations—particularly bass solo passages. This can be seen in the two Masangas or in Namilia-e and Mnkabe. Bass solos in these three pieces often bring into prominence not the first and fifth, but the first and fourth quavers, together with either the sixth or seventh, since \( 3 + 2 + 3 \) or \( 3 + 3 + 2 \) grouping is used in place of the standard \( 4 + 4 \) bass organisation—see Masanga solo, bars 37-47, or Namilia-e, bars 50-56.

In Mama Kilio-e, and in Kutembea kwa Wengi and Tambala Moja, however, we have a
reversal of this procedure. Here the initial, standard bass organisation is not a $4 + 4$
grouping, with main notes on the first and fifth quavers as in *Masanga e-c*, mentioned
above, but a regular $3 + 3 + 2$. The main bass notes fall regularly on the first, fourth and
seventh quavers. But temporary variation is later provided by changing to $4 + 4$
grouping, using quavers 1 and 5 (see *Tambala Moja*, bar 16 et seq.).

From the way in which I have placed the bar-lines in *Bombalaka* (see Part I) and
*Usichwikie*, these two pieces give the impression of being exceptional in that their main
bass notes are consistently *off* the apparent main beat. It might perhaps have been more
in keeping with my treatment of the other pieces if I had scored *Bombalaka* as follows,
with the bar-lines placed one quaver earlier than they appear in the full transcription.

*BOMBALAKA—an alternative transcription.*
Scored in the manner indicated above, both the guitar treble line and the vocal phrasing fall one quaver off the beat throughout the piece. As a listener, it is difficult to conceive of this form of barring as being the correct one for Bombalaka because the vocal line and the treble melody of the guitar are so convincingly phrased that it requires quite and effort of will-power not to accept them as expressing the main metrical scheme. The illusion is particularly strong since the bass never comes into prominence as an accentually expressed metre, and at one point Bosco even forsakes it entirely—between bars 37 and 44 in the transcription (see Part I). But if one tries playing the piece on the guitar—and Andrew Tracey, who manages better than I can, has finally persuaded me
on this point—one cannot but feel that the main metrical scheme does in fact lie in one’s fingers, and that only the bass is on the beat.

In Usichukie the two-note bass figures seem to be used antiphonally against the treble melody and the vocal phrases, and to stand in polymetric relation to them at a distance of half a bar measure. In my transcription of Usichukie which accompanies the present article I was swayed by the more prominently expressed metre given out by the voice
and the guitar treble line. It would probably be more consistent to base the barring on the bass again here, in which case the bar-line would fall in the middle of my present bar measure.

Apart from these various eight-quaver metrical scheme pieces, two of Bosco's guitar songs, Mama na Mwana and Mwami, have a fixed compound duple bass organisation in the guitar part, with triple subdivisions of the beat. Off-beat orientation of the guitar treble line in relation to the bass is permanent in both these pieces, but the vocal metre agrees with the main beats of the bass and, consequently, the principal metre here actually comes to prominent expression, while the guitar treble line is the only "odd man out", in syncopated relation to it. A few further remarks about Bosco's off-beat phrasing will be added at the end of the present article.

One interesting feature of Mama na Mwana is the quaver duplet grouping in the vocal line, which holds out against the guitar's triplet subdivisions of the beat. At
certain points, voice and guitar swap over—exchanging duplets for triplets—as in bars
16 and 21.

Bottle Rhythms.

In six of the songs at present under discussion, an additional touch is supplied by the percussion accompaniment—a “bottle rhythm”, provided by an anonymous accom­
plice striking on an empty bottle with a stick. His commonest bottle rhythm, in the various pieces, is one or other version of that pan-African “standard pattern”:

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\begin{align*}
\text{(8)} & \quad \text{\ldots} \\
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in its sixteen-quaver-length form\(^2\). Precisely this same pattern occurs as a “stick rhythm” in two items of Luba tribal dance music from Bosco’s area (recorded on Gallotone G.B. 1581 T). With Bosco’s Kutembea kwa Wengi the bottle rhythm is phrased in the manner shown above: one measure off, and one measure on the beats, alternately. In Sokuchotnale Jikita and Tambala Moja the other well-known version of this pattern, that with \(7/8 + 9/8\) phrasing, is employed as a bottle rhythm. Depending on whether or not one presupposes a single main metrical scheme underlying the music—such as that pertaining to Bosco’s fingering cycle on the guitar—this pattern may of course be scored in either of the following two ways. From the uppermost of the two trans­
criptions the relationship of this version of the pattern to the version shown earlier can most clearly be seen. They may in fact be regarded as two different phrasing of the same pattern.

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For the song Mwami a shorter, twelve-quaver-length form of this type of pattern is used as a bottle rhythm, phrased as \(6/16 + 3/8\). It may be noted that the \(6/16\) half of the pattern here agrees with the vocal phrasing and the guitar bass notes (which express the main metrical framework) while the \(3/8\) half agrees more or less with the off-beat phrasing of the guitar treble line.

Usichukie has a less subtle, eight-quaver-length bottle rhythm, made up in \(3 + 2 + 3\) grouping. Susanah has a rapid sixteen-semiquaver-length pattern, grouped as \(3 + 3 + 4 + 2 + 4\), which agrees almost exactly with the guitar’s treble phrasing—but the latter only syncopates from the bass \textit{within} the measure, being in step with each downbeat. Though much faster, this bottle rhythm pattern is suggestive of the common Cuban Rumba claves figure:

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\begin{align*}
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The same pattern occurs again with two of Bosco’s later songs, Mbele ya Kuenda and Kutembea Njiani, which I have omitted from present consideration.

Syncopation or Polymetre?

Where to draw the line between syncopation and polymetre raises a rather vexed question—or do we need to revise our terminology? “Syncopation” conventionally

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implies deviation, usually by an upper part and usually only temporarily—within the measure or extending over not more than two or three measures—from an established and continuing “main” metre maintained by another part. “Polymetre” seems to cover divergence on a larger scale, but without necessarily asserting that there is predominance of one over the other or others.

Deciding whether a given piece has in fact a single “main” metre, from which the phrasing of the other parts diverges, is often a difficult question, and one over which there has in the past been some controversy—A. P. Merriam has summarised the main points of dissent aptly in his “African Music South of the Sahara”. It seems that in much African music, and in some jazz, one finds evidence of a “main” metrical scheme which is given little or no accentual prominence, while the various “off-beat” phrasings are expressed so convincingly that they hardly seem to be satisfactorily covered by the term “syncopation” in its normal, restricted sense. Constant Lambert noted something of this kind in jazz when he wrote, in the early ‘thirties: “In (American) Negro jazz bands the irregular cross-accents are given so much more weight than the underlying pulse, that the rhythmic arabesques almost completely obscure the metrical framework . . .”

Bosco, of course, frequently succeeds in entirely obscuring his framework—and, beyond this, in juggling with two divergently off-set phrasings or apparent metres simultaneously—and this might, one fears, possibly also be the case in some other African music which has initially struck the non-African investigator as polymetric, without any single main organising principle.

The question of the presence or absence of a single “main” metrical framework cannot, it seems, safely be answered on the criterion of whether or not this actually comes to overt expression through accentuation. Playing any of Bosco’s tunes for oneself on the guitar, one becomes conscious of the framework tied up with the repetitive cycle of fingering operations in the left hand. This cannot but be felt as a basic unifying principle whether or not, in one or other of the tunes, it comes into prominence through accent placement. Sometimes it cannot be expressed—as happens temporarily in many of the pieces, and permanently in Bombalaka—without completely spoiling the deceptive subtleties of the seemingly independent phrasings in the upper parts.

Bosco’s rhythmic technique might be regarded as basically a form of syncopation—or “off-beat phrasing”, if “syncopation” will not stretch far enough—but one in which the main metrical framework is at times partially or completely obscured in favour of the off-set line or lines, which are often phrased in such a way as to pose as individual, independent metres in their own right. But the problem of invisible “main beats” is still a bit of a strain on our present terminology.

Editor’s Note.—As far as we know, these are the broad details of Mwenda’s movements.

He was working as a junior clerk at a “passport” office in Jadotville when I discovered him, and through his first recordings with me, especially of “Masaaga” and “Mama na Mwana” he was launched on a part time musical career.

Shortly after my visit to Jadotville he left his post there and went to Elizabethville the larger centre where in 1953 he obtained a job as messenger for a local bank, a position he has held for ten years. He has continued to sing and especially of “Masaaga” and “Mama na Mwana” in Elizabethville from time to time, and, it is understood, has only once left the province of Katanga, where his address is

Unfortunately his recent songs do not fulfill the promise of his early ones. With the law of diminishing returns only a stroke of the old genius on Mwenda’s part would be likely to keep him in the ranks of recording artists in future.

He still lives in Elizabethville, where his address is c/o M. Capelouto, Box 397, Elizabethville, Katanga, Congo. Letters to him should be written in French, his second language.

Hugh Tracey.

DISCS RECORDED BY MWENDA JEAN BOSCO
and published by
Gallo (Africa) Limited under the Gallotone Label

Published in 1952.
G.B. 1586 Mussanga.
G.B. 1587 Sokuchomele Jikina.
G.B. 1588 Namli-e.
G.B. 1700 Masanga.
G.B. 1725 Majengo sita kwenda.
G.B. 1726 Paaline-e.
G.B. 1728 Mama kilo-e.
G.B. 1754 Mama na mwana.
Published in 1953.
G.B. 1789 Mari Kiloko.
G.B. 1790 Makabi.
G.B. 1790 Soya.
G.B. 1810 Kuhiba Na Bokuba.
Published in 1954.
C.O. 23 Bundugu bwa Mukiungu.
C.O. 24 Sse Iripita.
C.O. 25 Kuvaze Kula Kurwa.
C.O. 26 Mwendo Tulikwendwa.
C.O. 34 Muchoko wa Mukwazi Moja.
C.O. 35 Waumui wa Mankinga.
C.O. 36 Tambea Uwone.
C.O. 37 Usisawye Matata Vasilo.
C.O. 38 Kuvoro Pasigo Kurwa.
C.O. 39 Pole Pole njoa Mwendo.
C.O. 41 Mukwena Wadinya Madima.
C.O. 50 Cheka Mama.
C.O. 81 Kupendana Tsapendana.
C.O. 82 Kusilditiko ya Mpenzi.
C.O. 88 Bukufu.
C.O. 89 Kituruzana.
C.O. 96 Kuwomo Pemzani.
C.O. 97 Usisawye Wongo.
C.O. 98 Watu Wapazis.
C.O. 100 Unge Nikata Mbele Bibi.
C.O. 101 Nbele ya Kuenda mu Bar.
C.O. 102 Besei Pila.
C.O. 103 Mama Kiliko.
C.O. 110 Kufuata Mpenzi.
C.O. 111 Siko Mjo Nilikwenda.
C.O. 113 Mapendano Bosco.
C.O. 115 Watsiya Mpenzi.
C.O. 116 WaBihi Zeu.
C.O. 121 Sikilukwa Mute.
C.O. 122 Watsiya Mule.
C.O. 123 Chafeur Mulievi.
C.O. 126 Zamani Congo.
C.O. 133 Kiwana Moja.
C.O. 138 Unilikuka ku Meza.
C.O. 142 Safari Mena Kwenda.
C.O. 143 Hinga Mhiri.
C.O. 145 Musonongo Waruwa.
C.O. 149 Kuchaenz Minari.
C.O. 152 Kufashe ya Sheko.
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