

it does this for many people, and for record companies; musicians, however, will look forward to the time when African penny whistle music develops to a similar degree of artistry as that of traditional African instrumentalists.

Andrew Tracey.

MUSIC OF AFRICA SERIES No. 17: "More African Stories"—GALP. 1111*
 No. 18: "Music from the Roadside—South Africa"—GALP. 1110*
 No. 19: "Songs from the Roadside—Rhodesia"—GALP. 1113*
 All recorded and presented by Hugh Tracey.

Here are three more 12 inch L.P. records for the *Music of Africa* Series.

I will consider Nos. 18 and 19 first. The titles are evidently intended to appeal to the tourist market: "*Music from the Roadside—South Africa*" and "*Songs from the Roadside—Rhodesia*". The fiction is that the ordinary tourist will hear such musical material while driving around the country in a hired car—though most of us find it requires long association with the Africans and days and nights spent in their villages (which the Government doesn't encourage), and the experience and persistence of a Hugh Tracey to hear much African music first-hand. (The Valley Tonga recordings were made in villages now 200 feet below the surface of the Kariba lake—hardly "by the roadside"). However, such records will provide the tourist with a wealth of material to use with his films and transparencies (made or bought) when he gets back home; and it may deepen his feelings towards the country, if he knows something of what is being done in it behind the scenes, and what could have been heard by him if he had been lucky enough to hear it.

Actually, these discs can be regarded as a selection or anthology of some of the best recordings made by Hugh Tracey in the countries of South Africa and Rhodesia, and we look forward to an extension of the series to cover other areas—whether tourist-ridden or not. Many of the items are already familiar to us from previous records, but some are made readily available here for the first time. "Ntsikana's Bell", for instance, is immensely popular from Mr. Tracey's lectures, but has never before appeared on a commercial disc.

In the South African record, there are selected items from Xhosa, Mpondo, Baca, Sotho, Zulu, Swazi, Shangaan and Venda areas, taking you along the Garden Route and up to the Kruger National Park. And here we have a unique feature in a recording made by C. H. Haagner of Potchefstroom, of animal noises and bird songs—a lion, a laughing dove (which your tourist *will* hear), heron, hyena and hippopotami splashing in the water and chuckling together like toothless old men.

The Rhodesian record shows, I think, a greater variety than the South African one, and includes more pieces by named performers. From the beginning you see the contrast between the antique and remote Venda Pipe Dance—eleven performers putting in their pipe notes one at a time like bell-ringers; and the sophisticated George Sibanda of Bulawayo, teasingly offering his girl "*amabanzi, iziwichi, le banana*" ("buns, sweets or bananas") which he hides behind his back. A good drumming piece for a film would be the Lozi dance recorded in the Rhodes-Livingstone Museum (No. 6). Something else to look out for is the magically evocative beauty of the friction bow (No. 12).

Both records have attractive and informative envelopes, providing valuable musical and anthropological notes on the various numbers. The front of the Rhodesian envelope shows a picturesque map indicating the sources from which the material was drawn. The South African envelope promises us such a map, but unfortunately does not provide it; instead, we have a powerful cubistic cover design.

The third record under review (*Music of Africa* Series, No. 17) gives us seven African folk stories charmingly told by Hugh Tracey. His previous collection of stories has achieved such popularity all over the world that little need be said about these—except that they are as captivating as ever. One moves in an enchanted world where animals and birds talk and act like human beings, all with the most whimsical humour. Here are African versions of the neolithic Persophone and Pygmalion legends; and new Uncle Remus tales—as when Rabbit (? "Brer Rabbit") contrives to arrange a grand tug-of-war between Elephant and Hippo . . . H.T. is a real actor, and makes each animal speak (and sing) in character even when it comes to a tipsy crocodile. This record will have an equal appeal for children, and for all grown-ups who have not destroyed the child-like folk element within their hearts: and "of such is the kingdom of heaven".

Brian Kingslake.

THE MUSIC OF AFRICA: WILD LIFE SERIES Nos. 1 and 2. Birds of the Kruger National Park. Recorded and introduced by Clem Haagner, edited by Hugh Tracey. 45 r.p.m. 7", XTR 1/7044 and XTR 2/7045. International Library of African Music, P.O. Box 138, Roodepoort, Nr. Johannesburg, Transvaal, South Africa.

At last South Africa can fall in line with most other western countries with the sale of their own bird calls on record. Both Mr. Hugh Tracey and Mr. Clem Haagner are to be congratulated on these fine productions.

These records were taken in the field in the Kruger National Park and they cover many of the commonest sounds familiar to anybody from the lowveld areas; at least half the species are common throughout southern Africa. The recordings are of a very high standard and compare very favourably with any overseas productions; there has been a slight loss in fidelity in publication when the record and the original tape are compared but few people have the facilities to distinguish this loss. A remarkable feature of the recordings is the complete elimination of background noises and other birds, so that there is no confusion possible as to the identity of the species. Two tracks, however, have other species calling loudly and clearly (No. I.B.4—the Black-headed Oriole, Grey-headed Sparrow and Cape Turtle Dove; No. I.B.5—the Black-eyed Bulbul and Emerald Spotted Dove) and this is apt to be confusing to the novice or stranger to our bird calls. The Trumpeter Hornbill should have been more strictly edited to eliminate the end of the call where the Purple-crested Lourie comes in and dominates the end.

Bearing in mind that the records are more likely to sell to the traveller and naturalist than to the ornithologist the choice of one or two of the species seems inadvisable. For the ornithologist the choice of the Boubou Shrike has given some confusion. It is not commonly realised that some birds show a geographical variation in their song; thus the call of the Boubou Shrike given is identical with that of another species of Shrike, and is not the note commonly heard over the rest of southern Africa for the Boubou. Perhaps these comments will go to show the value of the records to the serious ornithologist as well as to the general naturalist and it would not have been out of place to mention these points on the record. A short verbal description of the bird, its characteristics or the habitat in which it occurs would also have been of interest and value.

The outstanding recording of the Crested Francolin as it calls its 'kwerri kwetchi' ('Beer and Cognac' to the thirsty ears of some) is one of our most familiar sunrise and sunset sounds and immediately transports one out into the veld. The gamous Go-away bird or Grey Lourie is not an easy bird to record but is well presented, as is the extraordinarily unbirdlike note of the Moçambique Nightjar. The trill of the Crested Barbet will be recognised by many who were perhaps unaware that this familiar sound came from a bird, for it is very insect-like and quiet, and perhaps the variety of shrike calls will recall to the ears of our visitors the belief that African bird song is not as beautiful as European.

The series is to include further records dealing with bird calls and animal noises, and we look forward to the next productions which we hope in time will compete with the unique Sound of Africa Series for popularity with the serious worker and the general enlightened listener.

R. Liversidge.