

PRODUCER

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MAGAZINE

1st
EDITION
!!!

THE MAN BEHIND THE **LEGACY**

An exclusive interview with renowned
ethnomusicologist, Andrew Tracey

THE SELF **(-LESS)** PRODUCER

The story of 3 self-producing artists in the
Joza Township of Grahamstown

&

LU-FUKI'S **NEW**

MUSIC VIDEO

A Music Review of Lu-Fuki's new
single, "Moist"

*"Being a producer is about putting your life into your
music, as in you are msic youtrself" - Azlan*



FROM THE EDITOR

CONTENT

FEATURE

Pg 2 - 5 The Self (-Less)
Producer

INTERVIEW

Pg 6 - 7 The Man Behind the
Legacy

MUSIC

Pg 8 Lu-Fuki: "Moist"
Music Video Review

Producer Magazine is not only intended for recording engineers, self-producing entrepreneurs or media producers, but for all those who share the same passion and love for music. Music is the heart of this magazine and aims to educate, inspire, and entertain its readers on the latest stories in the music scene.

In the first edition of Producer Magazine, we have a compelling story of the lives of three self-producing musicians in the Joza Township of Grahamstown, Eastern Cape. The story shows how they do not record for financial purposes, but rather for the people and artists of their community.

Furthermore, the edition includes an exclusive interview with renowned ethnomusicologist, Andrew Tracey, revealing the life of the man behind the legacy of his own work and that of his father's, Hugh Tracey.

Lastly there is a music video review of Grahamstown's up-and-coming band, Lu-Fuki.

Producer Magazine promises to entertain, and hopes that this is the first edition of many to come.

Jack Kaminski
Editor
Producer Magazine

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JACK **K**AMINSKI





THE SELF (-LESS) PRODUCER

Self-producing artists in the Joza Township of Grahamstown

Within the confines of a small 2-by-1 metre room, Mzwamadoda “Azlan” Makalima explains how important it is to him to be a self-producing artist in his own bedroom studio. Situated in the Joza Township of Grahamstown, Azlan’s basic home recording studio, known as Darkie Yam Studios is nothing more than a computer, MIDI keyboard, a microphone and a set of monitor speakers. Not even a light was on the ceiling, having to provide a battery-powered LED for the interview.

But as Azlan took me through the process of creating a new track, he began to discuss the meaning and

significance behind being a producer.

“Being a producer is about putting your life into your music, as in you are music yourself. Here in Grahamstown there are many artists who saw that we lack quality in our recordings. The problem is our studios and so they go outside of Grahamstown to do their recordings. So my main role is to keep artists in Joza and to make music here because a lot of artists claim to have started from Grahamstown.”

It came as a surprise that being a self-producer was more about keeping local artists from leaving the area than it was about making money.

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Being a producer is about putting your life into your music, as in you are music yourself.

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Azlan working in his studio, Darkie Yam Studios.

Recording equipment is generally an expensive investment, but it wasn't about covering costs or making profits. As Azlan explains, making music is far more important than making money.

"I used to have a job, but I decided to quit so that I could keep busy by making music. I have to do what I have to do. I have to work

with something that I love so that I can give my whole heart to it and know that this is work for me."

On the other side of Makana's Kop hillside, another producer resides in his own bedroom studio. In a small corrugated iron dwelling with cardboard boxes as sound-proofing, Khanyile "Suffo" Bumgane discusses how being a producer means he

has the responsibility of teaching future generations through music.

"Where we stay there are a lot of things that are happening. Every generation that comes changes what is happening. So what I'm trying to do is send messages to these young ones who are growing up, to say that they gain nothing from robbing people and so on."



Suffo producing a track in his studio, J-Extension Productions.

Like Azlan, Suffo doesn't record artists or produce music for money. He works as a petrol attendant in order to cover his studio expenses and living costs. What is more important to him, however, is getting across certain messages to the youth of Joza to live a more ethical and fulfilled life.

In terms of other artists, his studio, called *J-Extension Productions*, is merely a platform for them to record their own tracks at a cost that is close to nothing.

"When I started recording it was difficult. So I know how it is for these artists who write songs but have no studio to record. I may ask them for like R5.00 to record a beat or track, but I actually do it for people, not for me."

In a nearby extension of Joza is a more improved studio owned by Ayanda "Steal" Mcanda. With a built-in vocal booth, Steal has



Suffo and other musicians outside his studio.

managed to create a studio that has not only set him back a bag of money, but that is used as a facility to empower both himself and others in the art of music production. Like Suffo, Steal's studio, known as *ATM Records*, is not intended to be a money-making investment.

"For me it's not about being financially independent, because I do have work. But it's more about

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It's more about helping artists who don't have work.
”



Steal reording a new track in his studio, ATM Records.

helping artists who don't have work. I know that they have this skill of music, so I just want to help them out at the end of the day."

As a police official, Steal uses his income to build up the studio, as well as his own self-confidence. For him, it is as much about producing music as it is about producing the self.

Being in a position where he can teach and empower other people drives him to continue growing his studio and production skills.



Steal's vocal booth in his studio,



Steal in his studio

"If you have a fish, it's better to teach a person to catch fish than sharing that one piece of fish with him because he's not going to be filled. At least if you teach him how to catch fish, then you know that when you're gone he'll be able to survive for himself. That's my philosophy around making music."

Regardless of their socio-economic situation, the choice to invest in the art of music production and to build up their own home studios was without the intention of covering those expenses. As previously mentioned,

it is as much about self-producing music as it is about producing the self.

But beyond the self is the other, and it is only a selfless producer that invests their time and effort into others that seek the same art. Azlan, Suffo and Steal each built up their studios as a means of assisting other musicians, empowering other producers, and growing the cultural capital of the Joza township of Grahamstown.

Article and photos by
Jack Kaminski
24 Nov 2013

“

It's better to teach a person how to catch fish than sharing that one piece of fish with him.

”



ANDREW TRACEY

THE MAN BEHIND THE LEGACY

After continuing his father's legacy in African musical research, Andrew Tracey is well known for being a South African ethnomusicologist, promoter of African music, composer, folk singer, band leader, and actor. But beyond the enriched legacy of both his father, Hugh Tracey, and himself, Andrew has retired from his work and position as Director at the International Library of African Music (ILAM).

He now resides in his old victorian house in Grahamstown, Eastern Cape, with his wife, Heather, and long-life companion dog, Madembo. But being a figure with such calibre and history, we wanted to get to know the man behind the legacy in an exclusive interview at his home.

Q: How would you describe the work you have done for the research of African music?

A: I've done my best to explain the

African world, ususally through music, to the Western world, particularly via articles, books and teaching students. I also teach musical instruments which I think give a very good outlook into how Africans relate to each other by the way they play their instruments. Its easier to demonstrate that than to talk about it. But I believe strongly that music is a way into African thinking and African feeling.

Q: How did your father influence your work?

A: My father was the biggest influence in my life, of course. He started me off with my inspiration and my direction to do something for Africa through its music.

Q: What do you do in your spare time?

A: Now that I am retired, I am enjoying myself. I've never had a lack of interests or things to do. In fact there is such a long list of things to do that I will definitely not finish it. I love pottering in the workshop



Andrew Tracey in his workshop

and making things.

Q: Take us through a day in the life of Andrew Tracey.

A: So my day starts off later than it used to. But then I always go for a walk with the dog. That is something that I have to force myself to do because I don't always enjoy it. But once I'm out there I do enjoy it.

Q: Do you still play your instruments?

A: Yes definitely. I like it when you pick up an instrument that you haven't played in a long time and it is still in tune.

After playing a song or two on the mandolin, we thanked Andrew for his time, feeling privileged to be in the presence of a man whose legacy and contribution has changed the way we understand African music.

Article and photos by
Jack Kaminski
25 Nov 2013



HUGH TRACEY (1903-1977)

Andrew Tracey, born in Durban in 1936, is the son of renowned ethnomusicologist, Hugh Tracey. Famous for his recordings and research on the musics of south eastern Africa,

Andrew's father pioneered the study of traditional African music in the 1920s to the 1970s. Prior to his death in 1977, Hugh Tracey was a leading researcher in the field of Ethnomusicology, establishing the International Library of African Music (ILAM) in Grahamstown, Eastern Cape.



Andrew Tracey playing a tune on the mandolin from his show, "Wait a Minim"



Up-and-coming band, Lu-Fuki, are making their way on the interweb with their recently released EP, “Bad Body Odour”. Originating from the cocooned city of Grahamstown, Lu-Fuki have three music videos filmed and produced within the town and other parts of the Eastern Cape. Their latest video for their new single, “Moist”, was filmed in various locations from Grahamstown to Kenton on Sea, but even that doesn’t hide the amateur elements of the video.

Produced by three Television Journalism students from Rhodes University, the video attempts to portray the lead singer, Sandi Dlangalala, running from his daily issues, only to surrender to them at the very end. Not even in the place of bliss that he dreams of in the beginning can he escape the realities of his day-to day mundanity.

The concept is there, the story completes its cycle, though technical

issues are left questionable. One major set back of the whole music video is the attempted frights of the figures in masks. Was it the shaky effects and rapid zooms that have as much shock-factor as a kid in a halloween costume? Was it the masks themselves? Ultimately what continued to frighten Dlangalala was unrelatable for the viewer.

But although it is evidently the work of students, the band being students themselves and having music videos produced for a fee close to nothing is a good place to start. With nearly 400 views on Youtube, the music video is a great form of visual public-

ity that most up-and-coming bands can only dream of having. The fact that I’m even writing a review of the music video is a push towards the public eye, critical or not.

With the three music videos they have all being narratives of some sort, a new video in a studio set-up is said to be in the making for their new release, “Fuki Sexy Town”. Hopefully they will be out of those suits and masks and in their element as the funk-rock musos that they are.

Article and photos by
Jack Kaminski
25 Nov 2013



Lead Singer of Lu-Fuki,
Sandi Dlangalala



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