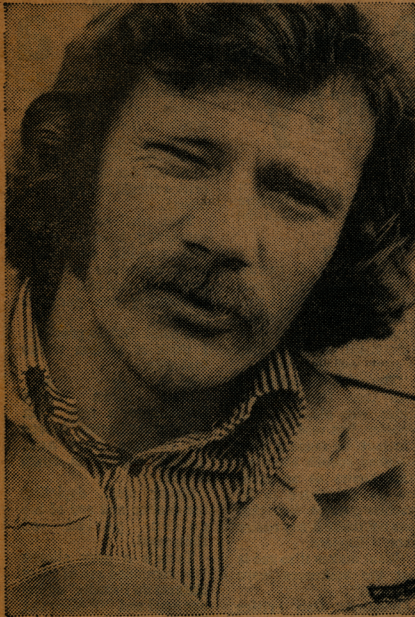




CONCERT

Birth of a dynamic band



● BRIAN FINCH . . . delicate phrasing and incredible feel.

The singer-songwriter with something fresh to say is a rare bird indeed. His creative muscles are often harnessed by an industry that thrives on blatant commercialism.

He is forced to draw his inspiration from a society that largely frowns at any musical statements delivered on a more esoteric level.

Most of the time it's a frustrating business.

Occasionally musicians get together in the name of creativity and use the stage as a launching pad for new musical ideas.

It's not a question of profits here, but merely an outlet for the artists to do their thing.

Last night's concert was a delight in more ways than one. First there was the emergence of a dynamic new band.

And then there was a totally fresh, uninhibited slice of Africa in the forms of John Clegg, Siphon Mchnu and their all Black team.

THE CONCERT: Colinson MacBrian (University Great Hall, Wits).

THE MUSICIANS: Colin Pratley, Kenny Henson, Ramsay McKay, Brian Finch, Jon Clegg, Siphon Mchnu, Mike Dickman, Paul Klingman, Lanny Behr.

THE PROMOTERS: Third Ear Music and Aquarius.

The happy formation of Colinson MacBrian, a composite name for a group of South African musicians who helped herald a new age of rock in this country, comes at a time when the scene is particularly parched.

Very few bands of any substance have emerged in recent years here, so it is awfully pleasing to watch a band already performing with such precision.

Here together on stage is the backbone of such

Peter Feldman

progressive bands as Freedom's Children and Abstract Truth, and what the musicians have retrieved from the ashes of these defunct outfits they have now introduced within the new band.

Singer-acoustic guitarist Brian Finch may lack the aggression of a Brian Davidson, former lead singer of Freedom's Children, but he makes up for it in his delicate phrasing and incredible feel for the folk-rock numbers.

He gives the old Freedom's Children number, "The Kid From Nazareth," an added new dimension and transforms another Ramsay McKay composition, "Orangatang," into an Afro-rock masterpiece.

Throughout Brian is solidly supported by Kenny Henson on lead, whose fine control especially with a violin bow on one number helped colour most of the

material, McKay on bass and Colin Pratley working like a trojan on various drums.

This is a band to watch in the future. Let's hope they remain together.

A unique act is Jon Clegg and Siphon Mchnu, who brought the true feeling of Africa thudding on to the stage with Zulu songs that were beautiful on the ear and wild dancing that was fascinating to the eye.

All a little raw, perhaps, but once polished it would be a wow on record and the act would be dynamite overseas.

Paul Klingman, with support from Clegg and Lanny Behr, provided some zippy material in a lively Dylan nasal drawl. His songs contained strong melody lines, neat word constructions and bite here and there.

I liked his interchange of cracks with Clegg.

Mike Dickman played more to his audience and there was communication where it mattered.

His songs got through well and his voice mirrored the frustrations of the human condition reflected in his material.