

average consumer or consumer protection. The reason, no doubt, is that the book deals specifically with law for the businessman. However, I believe it is necessary at least to mention the problems attached to the exercise of legal rights by the consumer. It is clearly insufficient merely to point out the remedies which exist as it is a trite fact that most consumers cannot afford to pursue the remedy through the courts, and must at best rely on bodies such as the Consumer Council of Zimbabwe for assistance in negotiating a remedy. Given the market, the book is primarily aimed at some discussion of liens, and similar remedies might also have been expected, perhaps in a chapter devoted to 'Remedies'.

Zimbabweanizing the law cannot be achieved solely by relegating the South African and English cases to the footnotes. This technique may show the Zimbabwean aspects of many areas of the law but, regrettably, it does not give an accurate picture of the whole compass of the law in a given area. *Holmdene Brickworks (Pvt) Ltd. v. Roberts Construction Co. Ltd.*, 1977 (3) S.A. 670 (A), is a seminal decision in both the development of damages in contract and the addition remedies, yet it is consigned to a footnote in both the chapters in which it is mentioned.

The chapter on Negotiable Instruments would, I am sure, have been greatly improved by the addition of illustrations. Although most people handle and issue negotiable instruments constantly, they are, by and large, singularly ignorant about them. This great mystery area of the law could be significantly demystified by the use of simple illustrations accompanied by short explanations. More emphasis could have been given to cheques and their crossings, the effect or non-effect of crossings, and the purpose of the lines and squiggles added to cheques. One only has to deal in the market place to discover how many business employees are hideously ignorant of even the simplest aspects of this branch of law. Unless I am mistaken, there is no reference to the use of cheque cards, a practice which is becoming increasingly necessary both for the consumer and the businessman alike. Admittedly, this lies outside the provisions of the Bills of Exchange Act, but business reality must be considered in such a text.

Lest I give the impression that the book is unsatisfactory, let me point out that it will prove to be a major contribution to the Zimbabwe business scene. Apart from my earlier comment on the absence of discussion on co-operatives, the chapter on Starting a Business is both useful and simply explained. Similarly, the chapter, albeit brief, on Importing and Exporting will prove invaluable to all those interested in the legal aspects of business as a whole. The book will prove particularly valuable to students of business law, largely because of its clear exposition of the legal rules and principles in a wide range of topics. It will also serve as a sound primer for the law student and legal practitioner.

University of Zimbabwe

JULIE E. STEWART

Roots Rocking in Zimbabwe By Fred Zindi. Gweru, Mambo Press, 1985, viii, 98 pp., illus., Z\$6.18 (p/b), ISBN 0-86922-360-7.

The covers of Zindi's *Roots Rocking in Zimbabwe* are a potent advertisement for the intervening text, both to Thomas Mapfumo's fans and to the author-cum-

recording artist's. The front cover is dominated by a photograph of Mapfumo and company, the former, with dreadlocks swaying in the wind, his lips tightly spread to emphasize a musical phrase as he, conceivably, pounds the ground to the rhythm of his song. The back cover features Zindi himself, smartly turned out in open-necked shirt and smiling broadly — that smile that is calculated to send shivers of excitement down the spines of those fans who made his record 'Hallo Brothers! Hallo Sisters!', a resounding success. Both covers, as well as the overall care expended on the production of the book, are further testimony of Mambo Press's professionalism in publishing.

Roots Rocking in Zimbabwe comprises six chapters. These are followed by a 'Reference' section and the book closes with the words, staff notation and tonic sol-fa for 'Ishe Komborera Africa', Zimbabwe's national song. The first chapter (pp. 1–10) traces the history of Zimbabwean music, prefaced by fleeting references to the role of music in the culture of a people, the contexts in which different types of song are sung, as well as the various types of traditional musical instruments used (pp. 2–3). While the personal character given to this chapter by the author linking the subject to his own encounter with Zimbabwean music (he uses the first person singular) achieves that immediacy that encourages the reader to go on reading, the lack of reference to any particular, typical songs leaves the subject rather suspended.¹

The emergence of Zimbabwean music as we know it today through the works of such prominent artists as Thomas Mapfumo and Oliver Mutukudzi has a troubled and precarious history. This is due mainly to the unequal competition for an audience which was, and continues to be, simultaneously exposed to more well-established musical styles from outside — from South Africa, Zaïre and the West in particular. A further and related complication is the lack of committed sponsorship of the inestimable wealth of potential and budding artists. Businessmen and recording companies have an abundant source of cheap labour in artists who cannot afford either to acquire musical equipment or produce their own records. *Roots Rocking in Zimbabwe* acquires its controversial character from Zindi's personal knowledge of the unsavoury and scandalous machinations of these 'sharks' who are growing fat from the spoils of continual 'rip-offs'.

The second chapter (pp. 11–22) deals with the influences of foreign musical traditions on Zimbabwean music and its practitioners. The most immediate emerged from Malawi and Mozambique through migrant labourers and from Zaïre through touring bands. The mysterious way in which music affects the lives of people, as well as its cultural function in being part of the definition of those who compose and perform it, emerge clearly in this chapter. Migrant workers from these territories would sing songs in their own languages as a way of keeping anchored to their geographically distant homes, while local artists (p. 11) would produce and perform acculturated versions of these songs, as instruments of romanticizing away their own problems under colonial rule: those distant countries were seen as providing an alternative existence which surely was better. Consider this remark from Ghaby of the group, the Real Sounds: 'The [Mutare] audience's reaction to our music was excellent. It seemed they only preferred us to

¹See P. Berliner, *The Soul of Mbira* (Berkeley, Univ. of California Press, 1978).

play rhumba. When we tried to sing it in Shona, they protested. They preferred us to sing it in Lingala, our own [Zairean] language' (p. 47).

But I am digressing. For Zindi's history is here, as in all the other chapters, a chronicle of events couched in vivid images of the poignant vicissitudes of the lives of Zimbabwean artists. Hardly is there a paragraph devoted to the themes, political or social, of this very functional music. Rather, the consistent theme running through Chapters 3 (pp. 23-61), 4 (pp. 62-75), 5 (pp. 76-81) and 6 (pp. 82-88) is that typified in Thomas Mapfumo's experience reported by Zindi:

In 1984, Thomas Mapfumo toured Europe and during his tour he was surprised to see his L.P. being sold in Amsterdam, Berlin and London. Thomas told me that he did not receive any royalties for these L.P.'s and that his record company (Gramma) had no right to give licences to overseas companies as their deal with him was for Africa only. When I went to ask Jumbo Vanrene who was responsible for importing Mapfumo's music into Europe through his Earthworks company, how he had done it, he told me that he had done it legally with the permission of Gramma Records . . . Jumbo, a white South African also told me that 'If there is any rip-off involved, I don't want to be part of it. When I put out records, I try to inform the musicians about the deals.' He also told me that he had paid Thomas personally a sum of £6,000 which Thomas denied having received (pp. 66-7, emphasis added).

While it may be true that Mr Vanrene tries 'to inform the musicians about the deals', he certainly does not bother about critics such as this reviewer, whose translation of Mapfumo's lyrics into English he features prominently on the jacket of the L.P. in question, *Chimurenga Singles, 1976-1980*. The publishers of my book² are not aware of this deal; the only acknowledgement being that Earthworks are grateful to the Information Department of our London mission for the translations! In March this year (see *The Herald*, 21 Mar. 1986), that album was very favourably reviewed in *The New York Times*, about eight months after I had bought a copy of the album in downtown Los Angeles.

Nor is this the only source of injustice which Zindi is concerned to expose: 'Most musicians in Zimbabwe seem to have signed away their songs to the record companies because there are numerous occasions where songs are interchanged through record companies without consultation with the original composer' (p. 67). However, there is a sense in which the musicians are their own worst enemies. In 1981 the Zimbabwe Musicians Union and the Association of Musicians were formed. But, as Zindi points out, 'the two organisations have wasted all these years struggling for power and feuding with each other' (p. 73). Thus, even when the Government imposed an amalgamation of these bodies, it was headed by two presidents. Earlier (p. 71), Zindi points out that the Zimbabwe Broadcasting Corporation uses compositions by Zimbabwean artists as signature tunes — such as Flavian Nyathi's 'Pachimoyo' on *The Nation* television programme — without paying any royalties. It must be the desperation arising from this that made 'one or two musicians' met by Zindi resolve 'to boycott payment of ZBC's listeners' licences' on the grounds that 'they were listening to their own music. "We want to see if they will take us to Court", they said' (p. 71).

²A. J. C. Pongweni, *Songs That Won the Liberation War* (Harare, College Press, 1982).

Yet some of these very musicians connive with record companies to record and sell their comrades' compositions without paying royalties! (p. 66).

Roots Rocking in Zimbabwe does address itself to issues other than these machinations. But the latter dominate the book, making it a chronicle of the bare-knuckle brawl that the music industry seems to be today. I empathize with the small man caught between the companies on the one hand, and an ineffectual politicking union on the other. The book could have gained considerably from a reproduction or two of the one-sided contracts which our musicians allegedly enter with the record companies. Zindi's enormous amount of knowledge of the shady goings-on in this industry is bound to disarm readers, as will his first-name-first 'Reference' section of the book which implies his intimate knowledge of the profession, the personalities and the industry that he is writing about. The gloom that envelops this publication must be alleviated by the knowledge that

music is the first of the fine arts, by which every mind is moved. But music, however crude and simple, speaks to every human heart, and this, with dance, constitutes nature's general festival throughout the earth; for the music of a nation in its most imperfect form and favourite tunes, displays the internal character of the peoples (J. G. Herder).

One hopes that all concerned will realize this and give our music due respect.

University of Zimbabwe

A. J. C. PONGWENI

The Traditional Medical Practitioner in Zimbabwe By M. Gelfand, S. Mavi, R. B. Drummond and B. Ndemera. Gweru, Mambo Press, Zambezia 17, 1985, x, 411 pp., illus., Z\$43.70 (p/b), ISBN 0-86922-350-X.

This book is divided into two parts. The first part deals with the principles and practice of the traditional healer. In this part the authors describe how individuals in Zimbabwe become traditional healers, the various methods used in Zimbabwe in carrying out a diagnosis, witchcraft beliefs, preventive medicine, midwifery, psychiatric practice, and some of the commonly treated illnesses. The second part is focused on the plants used by traditional healers in the treatment of various illnesses. This second part of the book is further divided into sections. The first section consists of an alphabetical list of complaints, symptoms and other reasons for which traditional healers in their sample were consulted, and under each heading the plants prescribed are listed, also in alphabetical order. The number of traditional healers interviewed for this second part of the study was 250. This section is followed by a table with the same list of plants but indicates in some detail how these plants are often used by traditional healers. The next section is a comparison of plant remedies used in Zimbabwe and other African countries. In the last section some poisonous plants that are sometimes used by traditional healers are described.

In the preface (p. ix) Gelfand says that the first part of the book contains, 'a