

## 18 Abdullah Ibrahim in Ichertswil: An Interview with Six Trutt

*Christian Steulet/Steff Rohrbach*

For many years from 1973 onwards, the farmhouse in Ichertswil in Canton Solothurn owned by Six and Renate Trutt served as Abdullah Ibrahim's home from home when he visited Europe. Christian Steulet spoke with Six Trutt (1936–2024) on 4 October 2019. On 20 February and 21 August 2023, Steff Rohrbach met Six and his son Daniel in order to revise and update Christian's interview, which is given here in its final form.

"Felli Farm" is the name of the Trutt family home as given on the LPs that were recorded there. It's been many years since it was a real farm and today stands alone, almost secluded, on a slight incline by the edge of the forest near Ichertswil, some five miles to the south-west of the city of Solothurn. In 1961, Ichertswil amalgamated with the neighbouring parish of Lüterkofen and is today a tiny town with some 900 inhabitants. The Felli Farm exudes a warm, cosy atmosphere. Together with the beauty of its surrounding landscape, this makes it hardly surprising that so many musicians have felt at home here. And the fact that it is the actual home of a music-loving, generous, open-hearted family is the icing on the cake. Six Trutt, the *pater familias*, was a gifted amateur musician who played cello in the Solothurn City Orchestra<sup>1</sup> and was also a passionate jazz pianist who performed on the local scene with his own trio. His wife, Renate, died in 2018. They had three sons together: Samuel (\*1962), Emanuel (\*1964) and Daniel (\*1961). Daniel works today as a sound engineer and was present during both conversations in 2023.

**Christian Steulet/Steff Rohrbach:** Where did you grow up, Six, and how did you come to music – and to jazz in particular?

**Six Trutt:** We lived in Interlaken, where I got lessons on the piano and organ. But then it was decided that wasn't enough and that I should learn the cello too. But for that I had to go to the music school in Bern, the Conservatory. So I took the train to Bern every week until I was 15 or 16. It was thanks to Graeme Bell & His Australian Jazz Band that I discovered my first jazz chords. I started to play boogie, and I recall that my strict mother didn't at all like what I was playing with my left hand. She played the piano well herself, took me with her to classical

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<sup>1</sup> The Stadtorchester Solothurn was founded in 1917 and still exists today, giving several concerts a year. It comprises primarily amateurs but employs a professional conductor and engages professional soloists.

concerts, and ran the Musikhaus Stöcklin, the music store in Interlaken, which sold instruments and sheet music. It was there that we met other musicians, such as those from the Concertgebouw Amsterdam.<sup>2</sup> A famous American pianist also came by looking for a harpsichord or a spinet and practised in our shop – I sat next to him, though I don't remember his name.

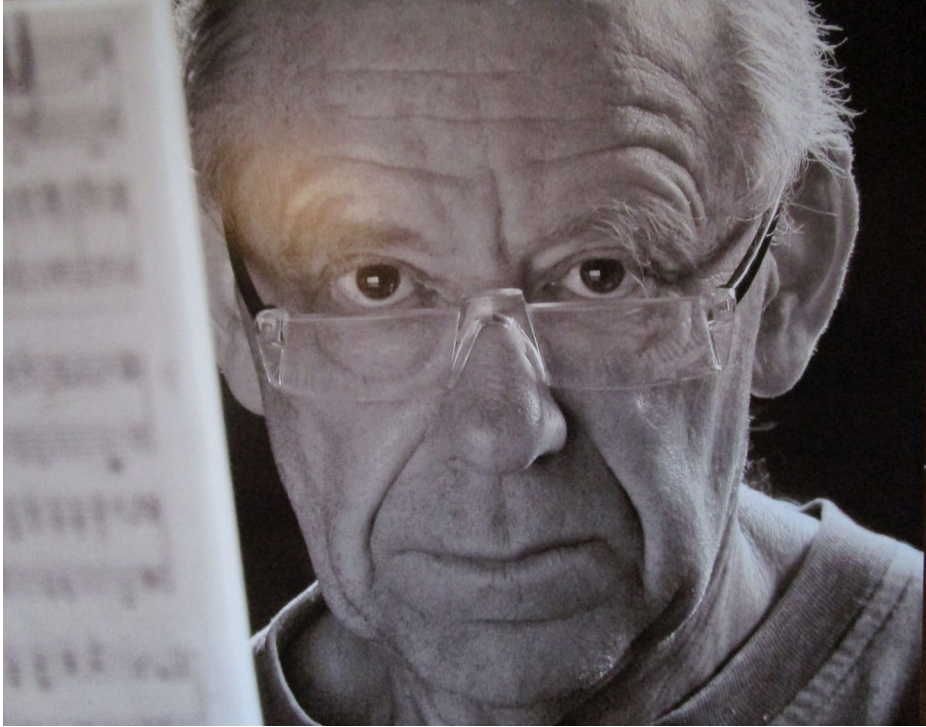


Figure 18.1. Six Trutt.

But jazz fascinated me more and more. I also dabbled in composing. It took me months to manage to write a blues. I often played alone because good bass players were a rarity. Then I had to do my military service, and after that I did an apprenticeship as a music dealer at Musik Hug in Basel [the main music shop there]. I made a tentative return to classical music and took part in an amateur performance of Puccini's *Turandot*. But jazz was getting more important to me, and I often went to the "Atlantis" [a restaurant and jazz club in central Basel], sometimes even playing there myself. Hazy Osterwald<sup>3</sup> came to the Hotel Belvédère in Interlaken every season. He was already a household name, of course. I also played with him, though not in public.

CS/SR: *How did things proceed from there?*

<sup>2</sup> The Concertgebouw Orchestra from Amsterdam played in the Kursaal in Interlaken in the summers of 1946 and 1947.

<sup>3</sup> Hazy Osterwald (*recte* Rolf Erich Osterwalder, 1922–2012), Swiss bandleader and singer.

**Six:** Well, then love intervenes. You get to know a girl ...

**Daniel Trutt:** ... that was in the music shop in Interlaken. Six was born in Freiburg im Breisgau in Germany in 1936, but when the war broke out, he was sent to live with an aunt in Switzerland. Renate, my mother, originally came from Cologne. She was working in a hotel in Wilderswil [just outside Interlaken] and was a jazz fanatic. She was looking for a specific record, Six asked what kind of nutcase could be looking for music like that – it was perhaps a recording by Sidney Bechet. – And, well, here I sit today!

**Six:** I met a former work colleague of mine from Basel who was running Musik Hug's shop in Solothurn. He said he missed working with me, that his current employee didn't have a clue about music, and that I could start working for him at any time. I was supposed to take over from my mother in her shop in Interlaken, but I had a few months during which I was able to go and work in Solothurn. Those few months then turned into 38 years.

**Daniel:** You started working at Musik Hug in Solothurn in around 1958. You even met Dizzy Gillespie there once, when he was playing in Solothurn. There's a photo of you with him.

**CS/SR:** *Did you work at Musik Hug in Solothurn until retirement?*

**Six:** No, no!

**Daniel:** He stopped there in about 1982, when Musik Hug reorganised its business all over Switzerland. He was 55. After that, he opened the "Katzenhotel Felli", a boarding kennel for cats, and ran it for almost 30 years.

**CS/SR:** *But you surely couldn't make a living from that, could you?*

**Daniel:** Oh yes!

**Six:** The cat hotel was a success!

**Daniel:** There were usually between 30 and 40 cats here, each of which brought in CHF 16 a day – that made quite a pretty sum altogether.

**CS/SR:** *Did you always live here in the "Felli"?*

**Daniel:** We lived in different places, but came to this house in 1971.

**CS/SR:** *Six, were you only playing jazz by then?*

**Six:** No, I wasn't. I was also playing cello in the City Orchestra. But I was playing more jazz, that's true – my goal was always to improvise, to be able to just sit down and play. I still do that today [in 2019], when I'm able to play for a few minutes without pain. Or with Daniel, who experienced the whole scene and sometimes also played bass in my trio.

**CS/SR:** *Is it true that you first heard Abdullah Ibrahim in the Café Africana in Zurich?*

**Six:** That's right. A friend rang me to say that Dollar was playing there with his Trio and that I simply had to be there, he'd get us tickets ...

**CS/SR:** ... *he was playing there with Johnny Gertze and Makaya Ntshoko ...*

**Six:** ... it was in 1963. The same evening when Duke Ellington turned up later. And that's when our "liaison" really began.

**CS/SR:** *What struck you about how he played?*

**Six:** His improvisations impressed me, his way of playing – which is something you recognise immediately with him. Why is that, I wonder? It's a good question, but not easy to answer, which is why he captivated me so much. I just liked his music, and it influenced me too. The thing I love best is to play like he does – even today, when I can. But of course, what I really love most is to hear him play solo.

**CS/SR:** *Did people notice that he was playing a different kind of jazz from what they knew back then?*

**Six:** To me, his music just exuded an aura – and when he improvises, everything seems to come from his soul. It's difficult to describe.

**CS/SR:** *He also composed his own repertoire.*

**Six:** Sure, I also have a few books of his music. I sometimes sightread pieces from them when I can't do anything else – otherwise I still improvise. After all, the actual harmonies of Dollar's music aren't necessarily difficult.

**CS/SR:** *Bea Benjamin, Ibrahim's girlfriend – whom he married in 1965 – managed to get Duke Ellington to come to the Africana. He was playing in Zurich on 19 February 1963. Ibrahim's concert was extended that night because of him. Ellington then invited Bea Benjamin and the Trio to a studio in Paris four days later to make recordings. He recorded first with her, and then the Trio played. The record was called: Duke Ellington Presents The Dollar Brand Trio and was released in 1964.*

**Six:** I don't know that one!

**CS/SR:** *The tapes with Benjamin were reputedly lost, but in 1997 they were released under the title: A Morning in Paris. Ibrahim and Benjamin went to London in 1965 and then to America soon afterwards. But how did he come to visit you in the "Felli"?*

**Six:** I was in the Solothurn Jazz Club, of which Jürg Solothurnmann<sup>4</sup> was also a member. We organised a concert with Dollar in 1973 at the Lehrerseminar,<sup>5</sup> where they had a grand piano.

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<sup>4</sup> Jürg Solothurnmann (born 1943 in Zuchwil, Canton Solothurn), Swiss jazz saxophonist.

<sup>5</sup> The Solothurn Teachers' Training College, today the Pedagogical Department at the FHNW University of Applied Sciences and Arts Northwestern Switzerland.

Dollar wasn't some Jarrett type who needed an absolutely top-class instrument. Though it had to be a good one and in tune, of course. After the concert I went up to him and shook hands. Suddenly he asked: "Do you have a piano?" Yes we did, a Schmidt-Flohr, my first piano. Would we let him come and practise? Then he came to our place and my wife said to me: "Hey, Dollar's sleeping here, he likes it here".

**Daniel:** I remember that well. After the concert in the Lehrerseminar he asked: "Do you know where you could play the piano here?" Sure, in the Restaurant Chutz, not far from there. Renate spoke with him and invited him back to our place: "Our house is your house, you can be our guest if you don't have anywhere else to stay".

**Six:** Later on, he rented a house here in the village, very close by, and lived there with his musicians. I had a grand piano, so he always came round and practised and made his phone calls. Wow, he'd be on the phone for ages!



*Figure 18.2. Dollar Brand (Abdullah Ibrahim) plays at the Lehrerseminar, the Teachers' Training College in Solothurn, in 1973. Photo courtesy of Six Trutt.*

**CS/SR:** *Organising tours?*

**Six:** Yeah, I'm sure of that as well. We got on very, very well, though he wasn't always easy. I experienced times when he was very impulsive. Once, someone started recording his playing without asking, and he went over and ripped out the tape. But really, it should be perfectly natural just to ask permission. I filmed him too, just for me, but of course I asked first. Back at the beginning, that would have been impossible ...

**CS/SR:** *So you made recordings of him, also at his concerts?*

**Six:** Sure, at concerts too.

**CS/SR:** *Did he sometimes – like other South Africans – harbour a sense of rage in him that was triggered by his exile, by apartheid and racism?*

**Six:** Yes, of course. You had to be careful about what you said.

**CS/SR:** *You said he was here often – was that every year for a few weeks, here in this house?*

**Six:** Yes. And he also played in Lucerne, I remember that. He wasn't one to talk a lot, but after the applause he pointed to us – Renate and me – and said: "I'm going to be staying with them for two weeks". No one knew us, so that was nice. His manager was there – he had a funny name, Norbert Eierding<sup>6</sup> – I rang him up yesterday, and he still knew us: "Yeah, Renate and Six, I know, those were good times ...". Dollar always came with him. He himself didn't drive – or did he? Sometimes he hired a car.

**CS/SR:** *So his manager was also the driver?*

**Six:** Yeah, but he's had a new impresario for the past three or four years. Bea always came along, his son Tsakwe and their daughter Tsidi – he always had the whole family with him.

**CS/SR:** *He was living in America.*

**Six:** Yes. He lived for a long time in the Chelsea Hotel in New York City. But he was always here when he came to Europe. We got on well with him, to be sure – but you had to know him properly. There were also moments when I realised that you had to take care, and he's a dyed-in-the-wool advocate of Black people. He also showed that.

**CS/SR:** *Did you visit him in New York?*

**Daniel:** I visited him. My father had been in the USA in 1960 for an exchange year. He travelled there on a ship, where he met Bill Evans. They chatted together and even played together!

**Six:** That was fantastic! There were three grand pianos on board, and there were other musicians there too. I can't remember their names, but we played together every night – just spontaneously, as you do. He wasn't world famous yet. That was funny. He had his own views on playing and his chords were unique!

**Daniel:** You've still got an original menu from the "Birdland" [the jazz club in New York] with the signatures of all the musicians who were playing there back then.

**CS/SR:** *You played with Bill Evans? Incredible! But to get back to Abdullah Ibrahim: did you ever have an argument with him?*

**Six:** Once, he said: "I'm cooking for you, my meal". And he cooked wonderfully and made desserts with all kinds of things that we didn't know. And I said something to my wife. He

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<sup>6</sup> "Eierding" literally means "Egg-thing".

understands German well – he spent a lot of time in Switzerland – and that annoyed him. But then it was over again. Otherwise, we never had an argument.

*CS/SR: Did you also play together here?*

**Six:** Yes, but not in public. Dollar gave me lots of music to copy, all kinds of things. He also played the cello and the soprano sax. I was usually on bass.

*CS/SR: Did you also hear him play the flute and the soprano sax?*

**Daniel:** Yes, a lot. We sometimes heard music when we went to bed, and heard it again when we got up ... You could hear him playing the saxophone and the flute in the forest, others of them also played there, and when he was here together with several musicians, there was music coming from every room, even from the sauna.

*CS/SR: Did you also play music by him in your trio?*

**Six:** Yes, we did play some pieces. Back then, I could play them all by heart.

*CS/SR: How long was he here each time – was this his base in Europe?*

**Six:** To some extent. He was often here – on a regular basis, and once he came with his whole band, thus with 15 musicians. They were giving a concert in southern Germany. All of them except Dollar slept on the floor, even under the grand piano. And he had them all well in hand, wow! – it was crazy, really like in the army, if something at some point didn't go the way he wanted!

He still calls when he's here. "I've got a concert. Tickets for you?" In Geneva? That's impossible, we can't take the car anymore, especially not that far. He understood that. And yet he's already so old himself. But he always called, even when he played in a church in Zurich. He liked his peace and quiet, but still used to phone a lot.



*Figure 18.3. The Trutt family home in Ichertswil. Photo courtesy of Six Trutt.*

*CS/SR: So he brought his family along – Bea, Tsakwe and Tsidi, who became the American rapper Jean Grae?*

**Daniel:** Really? He came with his wife and son. Tsidi was six years younger, she was born in Cape Town in 1976, and I never saw her myself. But I always played with Tsakwe when he was here. Once, I was taking photos of him and Dollar came at us like a Fury. I had to take the film out of the camera.

**Six:** He didn't like being photographed. That didn't please him at all.

*CS/SR: He converted to Islam in 1968 and called himself Abdullah Ibrahim from then on. Did you hear anything about that, or talk to him about it?*

**Daniel:** No, as far as I'm aware, that was never a topic of conversation. My parents got to know him as Dollar Brand, and in the family we always spoke of Dollar ...

*CS/SR: Did you hear anything about the Japanese martial arts that he practised – and perhaps still practises? About his interest in Zen and Budo?*

**Daniel:** He always put on a white robe and had a multi-pointed metal star to practise with, and which he used to throw into the wooden wall down there. We watched him and were allowed to fetch the throwing star – we almost couldn't get it out of the wall, it was stuck so deep. Dollar had such energy. He was a very wiry but muscular man, without an ounce of fat on him and highly fit! He practised daily and was always incredibly focused in everything that he did. He didn't smoke, he didn't drink, and when he ate, he didn't speak to anyone and almost seemed to meditate. He was strict – with himself and with his musicians.

*CS/SR: Six, did meeting Brand and spending time with him change the way you played yourself?*

**Six:** I took on a lot of his stylistic elements. I was really taken by his music, that's true. My sons thought so too, they'd say: "Always Dollar – you should play how you want!" I also liked Monty Alexander. He gave three wonderful concerts here: solo, and in a duo and a trio.

*CS/SR: So you discovered a different way of playing jazz and improvising?*

**Six:** Yes, that's right, I was always playing with my trio. Jazz – jeez, that's a vast field, just think of everything you could play! Right from the beginning, when he gave concerts with his band, Dollar always used to start on his own, sometimes with a soprano sax. He recorded two albums here, but he played solo, for almost two hours. The first concert here in the "Felli" farmhouse was in 1974 ...

*CS/SR: ... Was it a public concert?*

**Six:** Sure, it was public. I've kept all the flyers that show who played when. He was always down there in his rented farmhouse, then he'd come up here to practise. And he said: "Why don't you make a concert? It's such a beautiful place!" I asked who should play, and he pointed to himself. So that's what we did. Of course, a lot of people came – just sitting on the floor.

Dollar was the first person to reawaken music in me. And he enabled me to take this big step into his music, his jazz – something that’s lasted until today.

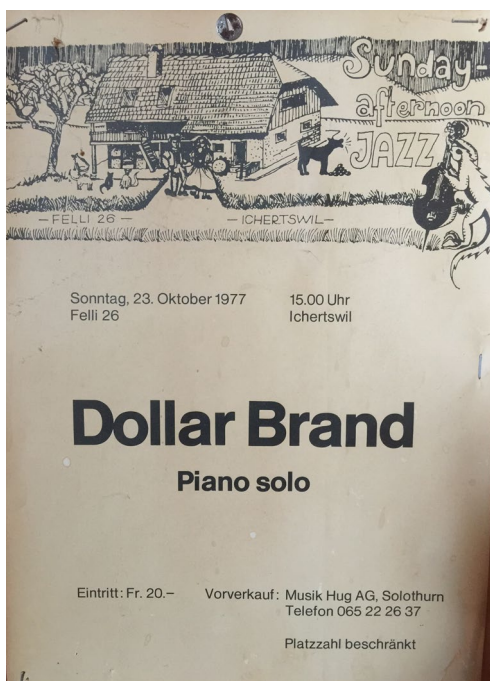


Figure 18.4. The homemade flyer for the concert of Dollar Brand (Abdullah Ibrahim) in Ichertswil in 1977. Courtesy of Six Trutt.

CS/SR: Was it a different kind of music-making that took place here?

Six: He always came up to practise here, for hours on end! Over time, he got to know the neighbours, and he said: “When you come, I’ll always play music for you!”

CS/SR: His music has a strong spiritual component. Did people feel that too?

Six: Yes, his music really gets a hold on you, lots of people said that. Now let’s go upstairs to the music room!

[They move upstairs]

Daniel: Here, on the upper floor, is where the grand piano stands. Everything is practically the same as it was back then. The concerts took place here from around 1973 until the ’90s. When we recorded, we strung the cables over hooks. I was still too young back then, it was before I became a sound engineer myself. The tapes they recorded here were made into the LPs *Matsidiso* and *South African Sunshine* and released in 1981 and 1982.<sup>7</sup>

<sup>7</sup> The reverse of both LP covers states: “Recorded Live at Felli Farm, Ichertswil, (Solothurn Schweiz) ... 12.10.80”.

Dollar played many a concert here – and even gave one for my mother’s car. Someone had driven into her red Citroën 2CV in a car park. It broke the drive shaft on the right, they had the damage repaired, and Dollar gave a concert to cover the costs. Our mother always cooked for everyone and was assiduous in keeping a diary, collecting lots of things and filing them away, also with lots of newspaper clippings. We’ll have to sort through it all one day and order it.

The simple, homemade flyers from our concerts are almost all still hanging here: Horace Parlan (also with Andy Scherrer, Peter Frei and Peter Schmidlin), Jasper van’t Hof, Nana Vasconcelos, Papa McKenzie, Egberto Gismonti, Monty Alexander in a duo with Emily Remler, Six with Jürgen Wuchner and Aschi Frei, Fritz Pauer with Isla Eckinger and Billy Brooks, the Chet Baker Quartet, Zbigniew Seifert, Herbert Joos, David Friesen, Alberto Canonica, the Joe Henderson/Tete Montoliu Quartet, Doug Hammond in a trio with Steve Coleman and Muneer Abdul Fataah, Tommy Coe, Stu Goldberg, Art Lande, Aki Takase, Attila Zoller, Kirk Lightsey, Don Friedman, Paul McCandless, Randy Weston, Passport, Eberhard Weber, Billy Brooks, Jack DeJohnette, Ted Curson, Richie Beirach, and many others. The Dave Holland Quintet played here with Steve Coleman, Kenny Wheeler, Julian Priester and Marvin “Smitty” Smith, after the “Felli” had already become Holland’s preferred “motel, refuge, rehearsal venue, base camp” for his European tours, as it says on one of the flyers.

*CS/SR: They all played here? That’s incredible! How did that come about?*

**Daniel:** That all happened through Abdullah. Sometimes the musicians just arrived at our door, and at other times they’d ring beforehand and say: “Dollar sends best wishes”. It also sometimes happened that Gaby Kleinschmidt, the German agent, would call if a band had a day off, for example. Then they’d play here in front of 70 people who just sat on the floor. They played for their board and lodging and for whatever people paid to get in.

**Six:** Gaby Kleinschmidt knew what I liked.

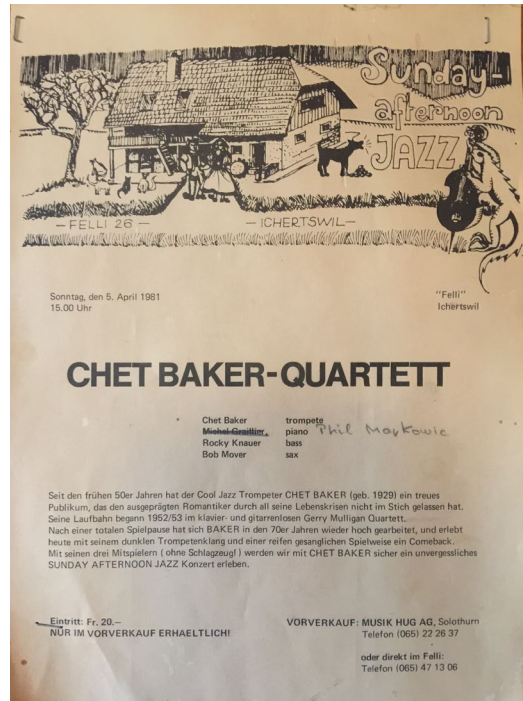
**Daniel:** All the costs were covered – it wasn’t like it was a business. We all helped out: Renate and we three sons. We cleaned, one of us supervised the car park, another did the till.

*CS/SR: Didn’t you ever want to become a musician, Daniel?*

**Daniel:** I took piano lessons from my strict aunt, then I switched to the guitar and finally to the bass. I attended the Jazz School in Lucerne briefly, and took lessons in Basel. I like playing and I’ve been in a band for 25 years. But I dislike the theory. And because Six early on was dealing with tape machines and microphones, with Bauer Studio, EMI Records, the sound engineer Peter Pfister and ECM here in our house, I found that technology and electronics fascinated me more. So I became a sound engineer.

**SR:** *Last April, we were all together at Abdullah Ibrahim’s concert with his band Ekaya at the KKL in Lucerne. Afterwards, you had a warm reunion with him backstage. At the beginning of the concert, he played solo for about 25 minutes, only hinting at his themes, not exploring them, and then afterwards the band played, with him keeping them on a tight rein. How did you find the concert, given that Ibrahim is now 89 years old?*

Figure 18.5. The homemade flyer for the concert of the Chet Baker Quartet in Ichertswil in 1981. Courtesy of Six Trutt.



**Daniel:** It's true that the musicians in the band came across a little like soldiers. But there were a lot of musical memories of our time – and we're not completely objective. We experienced so much with him, we heard everything a hundred times and for hours on end until he got things just the way he wanted. For us in Lucerne, it was very moving, and that will remain the case for us – like with all his music.

STEPHANUS MULLER AND CHRIS WALTON (EDS)

**Cultural Relations between Switzerland  
and Apartheid South Africa**

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