

# 40,000 DUG FINE JAZZ AT FESTIVAL

ORLANDO.— A high musical potential shown by the African's marked rhythmic ability and his infused sentimental playing evinced itself at this year's Newport-like Cold Castle Festival at the Orlando Stadium on Saturday. The standard of festival was remarkably high — much higher than that of last year's.

It was a convincing revelation to 40,000 music enthusiasts, a great portion of whom were jazz fans that musical talent which, among most Africans has for ages been latent and unexplored, was the greatest inborn talent bestowed upon them by the Almighty. The African is, in fact versatile. He has tackled with success every field at his disposal.

As a man who spent all 10 hours at this almost-never-ending session, I will give you, in a gist the type of mood the jazz fan was put into during sections.

## Early birds

Noon: Already the first 10,000 early birds packed the gallery in readiness to dig. Hundreds tricked in all wearing gay countenances. It was not until 12.18 that the Festival started.

It opened with the famous

Elite Swingsters whose plight was to prove themselves kings in the swing and Mbaqanga sections. This group, led by Johnny Tshukudu (on Bass) again poured with some of their latest recorded numbers with marked blending and tone on ragtime numbers like "Ain't Misbehaving" and Mbaqanda pieces.

## Tribal attire

Next came the Zakes Nkosi Septet on Mbaqanga. Mr. Nkosi leader, wore traditional attire. He went through intricate solos, twisting and dancing as he played. The crowds were highly thrilled. His combo would jump to blues with numbers like "Savolo Blues" and yet play Hodges Jam Session No. 1 with ease.

The new Jazz Dazzlers opened with modern jazz numbers, interchanging instrumental solo work. Kippie Moeketsi (alto) was a real

wizard. Clad simply in a bogart and skipper, he produced the mellowest tones and would at great moments personify his instrument with rare notes. The drum background were breathtaking.

Next came the Jazz Prophets from Randfontein led by Sydney Matlhaku (tenor). Their modern jazz beat was unique, the harmony good.

2.30 p.m.: The Kloooks Octet still on modern jazz, brought a change with the introduction of a flutist. The type of jazz they played was very rare. Fans could not thoroughly understand it yet were kept on the beat until they started performing in gesticulations. Already there were over 20,000 people.

## Song time

3 p.m.: Interval for half an hour.

3.20 p.m.: Vocal music time. Three noted soloists, Joe Daku from Port Elizabeth, Blues Mtaka from Behoni and Grant Kekane from Evaton, sprinkled cold water on the sweating brows of the fans when they did sentimental blues numbers that lulled many, especially the unattached.

Daku did favourites such as "Summertime," "Deep River" and "Send for Me" in a most touchy manner. Mtaka on "Nondimendica" was an able imitation of "Satchmo" Louis Armstrong. His voice has wide range. Kekane sang with the greatest sentimental singing of them all.

## Fast beat

Then came the Jazz Ambassadors with fast modern jazz beats.

6 p.m.: Vocal groups time. The African Jammer Kids, dressed almost like seafarers thrilled thousands with favourites like "Santa Lucia."

Other jazz groups like the Chris McGregor Septet went on digging. The Ronnie Beer Septet from Cape Town, although the last to play were the best.



*That's how it was out there at Orlando the Cold Castle Jazz Festival. The new (modern). Zakes Nkosi in Swazi robes. There he is at right more Silinga (trombone) in dark Barney (alto) also waits his turn*

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