



**JOURNEY
TO JAZZ**
PRINCE ALBERT

KRONKELDRAAI CHRONICLES

A JOURNEY TO JAZZ
PUBLICATION

VOL.1

30 APRIL – 3 MAY 2026

PROGRAMME AND MAP INSIDE



ZAWADI YAMUNGU PHOTOGRAPHED BY SAMANTHA REINDERS

KRONKELDRAAI

"A winding road with twists and turns - op pad"

The Journey to Jazz team was inspired to use the title of the original song by Waldon Paul Everts of the Karoo Jazz Project.

PRINCE ALBERT IS A SMALL TOWN CARRYING A BIG STORY.

Like so many rural South African communities, it holds within it both the weight of inequality and the stubborn, daily work of people who refuse to let that be the final word. Journey to Jazz exists inside that tension — and it exists on purpose.

Yes, this is a world-class music festival. The artists on our stages are exceptional, and the setting is unlike anywhere else on earth. But if that were all we were, we would simply be a beautiful event in a beautiful place. We want to be something more than that.

Giving Voice is the thread that runs through every part of this year's programme. It is not a metaphor. It is a commitment — to the children in our early childhood development centres who are learning that their ideas have worth, to the young artists whose work hangs in our exhibition spaces alongside professional work as equals, to the youth building real economic skills and pathways through this festival's pipeline of opportunity. Voice is power. And in a town where power has not always been fairly distributed, giving it away — deliberately, structurally, to the youngest and most overlooked — is an act of social justice.

As you move through the festival, look beyond the main stages. Seek out the Halfmens botanical exhibition — artwork made by children who have spent weeks in careful study of the Karoo landscape that is their birthright. Find the puppets, the performances, the celebration of Prince Albert's icons, its layered history, and the nature that has shaped this community for generations. These are not add-ons. They are the point.

The music is the draw. The children are the purpose. PACT are building something here — slowly, stubbornly, and with great love for this town and its people. Thank you for being part of it.

- CHERYL CAROLUS, Keynote Speaker

THANK YOU TO OUR PARTNERS



2026 ARTISTS



AMY CAMPBELL

Cape Town vocalist and pianist Amy Campbell represents the polished sophistication of the modern Cape jazz sound. A classically trained musician with international experience – from Stockholm to Sydney – Amy's artistry spans performance, theatre, and education. Winner of SA's Got Talent (with AnecNote), and a familiar face on local stages, she brings effortless elegance and emotional clarity to every song. At J2J, she embodies the artistry and warmth that define True Jazz, True Karoo with a performance that interleaves classic jazz standards with her distinctive modern yet rooted interpretation.



DONVINO PRINS

Donvino is a Cape Town-born saxophonist whose sound is as expansive as his journey. Raised in Elsies River, he began performing professionally at the age of 15, cutting his teeth in local jazz and gospel bands before evolving into one of South Africa's most versatile and sought-after horn players.

Equally at home in jazz, gospel, R&B and contemporary African sounds, Donvino's playing is marked by warmth, precision and an unmistakable melodic sensibility. His career spans collaborations with an extraordinary range of local and international artists, including Jimmy Dlodlu, Judith Sephuma, Victor Masondo, PJ Powers, Tony Schilder, Wanda Baloyi, Lloyd Cele, Hemelbesem, Jonathan Butler (as resident saxophonist), Ladysmith Black Mambazo, Tevin Campbell, CeCe Peniston, Kirk Whalum, Gerald Veasley and Bebe Winans.

Beyond performance, Donvino is a mentor, collaborator and cultural contributor whose work reflects an open, holistic approach to music - one that invites connection, movement and deep listening. At Journey to Jazz 2026, audiences can expect a saxophone voice that is both grounded and soaring, intimate and expansive.



¡GRACIA!

¡Gracia! is a contemporary Mediterranean trio featuring Anaïs Drago (violin), Fausto Beccalossi (accordion), and Luca Falomi (guitar). Together, they create a poetic and immersive musical dialogue in which melody and improvisation move fluidly between jazz, folk traditions and contemporary composition.

Drawing on instruments deeply rooted in Mediterranean musical heritage, the trio explores a sound world suspended between reality and imagination. Guitar, violin and accordion intertwine in a free yet finely balanced exchange, blending Andalusian and folk influences with modern jazz language and expansive improvisation.

On a poetic level, ¡Gracia! is inspired by the spirit of Federico García Lorca and the early 20th-century avant-garde — a time when music, poetry and visual art existed in radical conversation. Rather than offering a literal tribute, the trio evokes this lineage through resonance and atmosphere, allowing history to inform a distinctly contemporary voice.

Formed in 2025, ¡Gracia! debuted in Genoa and has since appeared at leading European jazz festivals. The trio enters the studio in late 2025 to record their debut album, scheduled for release in spring 2026. Their appearance at Journey to Jazz continues the festival's commitment to cross-border collaboration and shared creative exchange.



JONATHAN RUBAIN

Jonathan Rubain is a South African jazz vocalist and composer known for his rich baritone voice, thoughtful phrasing, and deeply expressive performances. Drawing on jazz, soul, spirituals and African musical traditions, his work is rooted in storytelling and emotional honesty, with a strong sense of place and purpose.

Equally at home in intimate settings and on larger stages, Rubain's performances invite attentive listening and reflection, often blurring the lines between song, prayer and conversation. His approach to music is grounded in collaboration and community, making him a natural fit for Journey to Jazz's emphasis on connection, listening and shared experience.



FOUR FILMS BY WILLIAM KENTRIDGE WITH LIVE SCORE BY KYLE SHEPHERD

Ahead of its premiere on 2 May at Journey to Jazz 2026, pianist and composer Kyle Shepherd presents a newly created live score to four films by William Kentridge. With over 20 screen credits and eight jazz albums to his name, the work marks a convergence of Shepherd's parallel practices as a film composer and improvising jazz musician, featuring live piano performance alongside pre-recorded layers of saxophone, xaru (mouth bow), and voice, recorded by Shepherd in his studio in Cape Town.

Responding to Kentridge's evocative imagery, the score moves between moments of close dialogue with the films and passages where the music comes into focus in its own right.

Developed in collaboration with sound designer Simon Kohler, who contributes an ambient sonic layer, the piece reflects a carefully balanced interplay between image and sound.

Kyle Shepherd extends his sincere thanks to PACT for their support in bringing the work to completion.



DJ BOB’S JAZZ CLUB

DJ Bob’s Jazz Club is a travelling listening room, dance floor and gathering place - a collective of vinyl-loving DJs bound by a shared devotion to “jazz and derivatives of.” What began as a loose Sunday residency at The Lucky Bean in Melville, Johannesburg, evolved into a movement rooted in deep listening, generous hospitality and the joy of sharing records with unsuspecting audiences.



PAUL HANMER

Paul Hanmer, one of South Africa’s most respected composers and pianists, celebrates the 30th anniversary of his landmark album *Trains to Taung* with this special Journey to Jazz performance. His lyrical style bridges jazz, classical, and South African township idioms, shaped through decades of collaborations with icons like McCoy Mrubata, Miriam Makeba, and Hugh Masekela. Hanmer’s influence on contemporary pianism and his commitment to South African musical identity make his “homecoming” to the Karoo a highlight of J2J 2026.



YONELA MNANA AND THE SOULTEE SISTERS

Pianist, composer, and educator Yonela Mnana, is one of South Africa’s most visionary jazz voices. His work merges intellect, spirituality, and deep musicality, spanning collaborations with Herbie Tsoeli, Sisonke Xonti, and Mandla Mlangeni. At J2J 2026, Mnana presents *Echoes of Marabi* – a revival of 1920s township swing – joined by his protégées, The Soultee Sisters, a harmony trio inspired by Miriam Makeba’s Skylarks, Mahotella Queens and the Dark City Sisters. Together, they honour South Africa’s rich vocal heritage while looking forward with a celebration of sisterhood in sound.



LINDA SIKHAKHANE & PARAS “SIBALUKHULU” DLAMINI (KWANONGOMA)

Hailing from KwaNongoma -“the place of the mother of songs” – saxophonist Linda Sikhakhane and vocalist Paras “Sibalukhulu” Dlamini bring their collaborative project KwaNongoma to the Karoo. Drawing from their albums Ingoma Busuku and iLadi, the duo explores themes of belonging, spirituality, and collective memory through the sonic language of ingoma (song). Their music – rooted in Ubuntu and improvised freedom -connects ancestral rhythm with modern jazz expression.



NOMFUNDO XALUVA QUARTET

A two-time Metro FM Award winner and senior lecturer at UCT’s College of Music, Nomfundo Xaluva brings intellectual elegance and emotional depth to every performance. With three acclaimed albums – including her latest, *Ndilapha* – she bridges the worlds of artistry and academia, exploring the intersections of jazz, identity, and empowerment. Her work as a composer, scholar, and performer continues to redefine the voice of South African jazz on the global stage.



NTONE EDJABE

Sound stylist, and writer, founder of Chimurenga and Pan African Space Station, Ntone Edjabe, takes up residency in the late-night slot at ONS. Edjabe’s practice as a DJ weds musical erudition and cultural engagement centered on Africa’s place in the world. He will perform two shows at Journey to Jazz and take part in our talk programme on a panel that will trace the evolution of jazz in Africa.



KAROO JAZZ PROJECT

The Journey to Jazz Karoo Jazz Project is a transformative initiative that will not only prepare musicians for the Karoo Jazz Festival but also foster a strong jazz community across the region. Through mentorship, collaboration, and live performances, we aim to inspire the next generation of jazz artists and music lovers.

Paul Hanmer not only brings his trio and solo performances to Journey to Jazz. He is also a mentor for the Karoo Jazz Project (KJP) this year. This initiative brings together young musicians and experienced mentors to engage in collaborative learning, masterclasses, and rehearsals over a number intensive sessions ahead of the festival. KJP’s vision is to strengthen jazz education and performance skills among musicians from this region.

In his words Paul is blown away by the songs he received to work with and respects the level of artistry by the young people. While their songs are short, he hopes to lengthen them and incorporate treatments of brass band and choir. He is enjoying working with the teams on the ground in the lead up period. He gave special mention to Waldon Paul the tutor at PACT centre who did a brilliant job with the compositions. Look out for a riveting group performance by the youth of the Karoo at Journey to Jazz.



VUSI MAHLASELA

Known as “*The Voice of South Africa*,” Vusi Mahlasela is a poet, activist and musical icon whose songs have chronicled the nation’s journey from struggle to freedom. Performing since his youth in the Mamelodi Township, his music – rich with themes of hope, humanity and resilience – has reached global audiences alongside legends like Dave Matthews, Sting, and Paul Simon. With nine acclaimed albums, a Lifetime Achievement SAMA, and national honours including the Order of Ikhamanga, Vusi remains a symbol of healing and unity through song.



ZAWADI YAMUNGU

A powerful vocalist, composer, and uMakhweyana bow player, Zawadi Yamungu channels the ancestral sounds of Princess Magogo and Busi Mhlongo into a vibrant modern fusion. Her performances are rich in spiritual resonance, blending indigenous rhythm and contemporary textures to evoke healing, heritage, and resilience. Zawadi’s artistry is both preservation and innovation – an offering that reconnects audiences to the wisdom and warmth of Africa’s musical soul.

A photograph of Zoë Modiga, an authentic and compelling artist, performing on stage.

ZOË MODIGA

An authentic, compelling artist challenging the status quo, Modiga is steadily creating an immortal legacy of cultural impact through music, fashion, and storytelling. The quintessential artist represents the present and future of South African music. Drawing from the human experience, world-building, and identity, she has created a distinct sound in each era of her recording career. The lively, transcendent performer is a music chameleon with a background in classical, jazz, and theatre training. Known to enchant audiences into another world while having an evocative individualism in fashion and imagery, she communicates a modern, evolving African story without losing its essence.

On shaping a performance for this extraordinary setting, Modiga shares: “We are honoured to be invited to join the spirited sonic landscapes that will be explored at the Swartberg Pass for Journey to Jazz 2026. My music identity is rooted in a contemporary, modern African expression that is grounded in its legacy. We look forward to sharing that with the audience with a heartfelt acoustic set and trust that memorable, collective magic will be made!”

MUSIC

PROGRAMME

THURSDAY

30 APRIL

06:30	OPENING CEREMONY & PEOPLE’S CONCERT Krittikom Koppie Amphitheatre
18:30	PAUL HANMER (TRAINS TO TAUNG TRIO) NG Kerk
20:30	AMY CAMPBELL The Showroom Theatre & J2J Info Hub

FRIDAY

1 MAY

14:45	ZAWADI YAMUNGU The Showroom Theatre & J2J Info Hub
	JONATHAN RUBAIN PACT Community Centre & J2J Sagra
17:00	AMY CAMPBELL NG Kerk
	iGRACIA! The Showroom Theatre & J2J Info Hub
18:45	LINDA SIKHAKANE AND PARAS DLAMINI The Showroom Theatre & J2J Info Hub
	PAUL HANMER SOLO NG Kerk
19:00	ZOË MODIGA Swartberg Mountain – Dansvloer
20:45	NOMFUNDO XALUVA The Showroom Theatre & J2J Info Hub
	DONVINO PRINS NG Kerk
22:30	NTONE EDJABE ONS

SATURDAY

2 MAY

14:00	ZAWADI YAMUNGU Swartberg Mountain – Dansvloer
14:45	DONVINO PRINS PACT Community Centre & J2J Sagra
15:00	iGRACIA! NG Kerk
17:00	LINDA SIKHAKANE AND PARAS DLAMINI NG Kerk
	NOMFUNDO XALUVA The Showroom Theatre & J2J Info Hub
18:45	YONELA MNANA AND THE SOULTEE SISTERS The Showroom Theatre & J2J Info Hub
	VUSI MAHLASELA NG Kerk
20:45	FOUR FILMS BY WILLIAM KENTRIDGE WITH LIVE SCORE BY KYLE SHEPHERD NG Kerk
	JONATHAN RUBAIN The Showroom Theatre & J2J Info Hub
22:30	NTONE EDJABE ONS

SUNDAY

3 MAY

10:00	PEOPLE’S CONCERT FEAT. KAROO JAZZ PROJECT WITH PAUL HANMER NG Kerk
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MASTERCLASS

PROGRAMME

THURSDAY

30 APRIL

10:00 - 11:00	THE KAROO THROUGH FRESH EYES: SCHOLARS REFLECT ON JOURNEY TO JAZZ The Showroom Theatre Last edition of J2J Wits University brought a cohort of scholars who today share their collective experience of their first time in the Karoo and how this has inspired a detailed feedback session and new ideas.
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FRIDAY

1 MAY

10:00 - 11:00	STRINGS MASTERCLASS: A DIALOGUE ACROSS CONTINENTS WITH ANAIS DRAGO & ZAWADI YAMUNGU PACT Centre A conversation between single string bow instrument and violin with Musician, vocalist, composer, uMakhoyana player Zawadi Yamungu and Italian rising jazz star, violinist Anais Drago
11:00 - 12:00	DJ MASTERCLASS - BUILD YOUR OWN JAZZ PLAYLIST WITH DJ BOB PACT Centre Create your own Jazz Playlist for a community listening experience
11:30 - 12:30	ROOTS TO STAGE: THE STORY OF KAROO JAZZ PROJECT WITH PAUL HANMER AND LYNETTE PETERSEN PACT Centre The Karoo Jazz Project “from grassroots to the stage” the panel gives a window into the festival legacy project and its requisites for success
12:45 - 13:45	THE SOUND OF THE CONTINENT: A VINYL JOURNEY THROUGH AFRICAN JAZZ WITH NTONE EDJABE The Showroom Theatre A vinyl sonic lecture that links listeners to the richness and historical significance of the continent’s musical traditions with jazz - hosted by Pan African Space Station Founder Ntone Edjabe

SATURDAY

2 MAY

10:00 - 11:00	SOUL OF THE CAPE : HOW KOORTJIES GAVE CAPE JAZZ ITS SPIRIT WITH JONATHAN RUBAIN & DONVINO PRINS PACT Centre Jonathan Rubain and Donvino Prins give insights on how the Koortjies musical tradition deeply shapes Cape Jazz by providing it with a spiritual, communal, and melodic foundation
11:30 - 12:30	EXPLORING JAZZ AS A HYBRID MUSICAL HERITAGE: A MASTERCLASS WITH NOMFUNDO XALUVA AND YONELA MNANA PACT Centre Acclaimed SA jazz pianists and singers Amy Campbell, Nomfundo Xaluva, and Yonela Mnana reflect on vocal traditions in South African jazz that spans Classical Western, indigenous, and urban/choral styles, reflecting a deep, “hybridic” musical heritage.
12:45 - 13:45	VUSI MAHLASELA ON ART, PEOPLE, AND CHANGE The Showroom Theatre Mahlasele’s work consistently embodies the belief that music has the power to connect people, heal, and act as a catalyst for social change, making him an enduring, transformative figure in South African culture.
13:00 - 17:00	CATCH DJ BOB AT ONS FOR HIS RESIDENT PUBLIC DJ SETS ONS With over 30 years buying, selling, and playing thousands of records, establishing himself as a “maestro selector” and mentor within the local vinyl community history sets are bound to add joy to your jazz weekend.

GREET & MEET

PROGRAMME

FRIDAY

24 APRIL

11:00

**SONIA MARTINS
MATEUS AND WONDER**
Prince Albert Gallery

TUESDAY

28 APRIL

15:00

**SCREENING:
MAMA GOEMA
(2011)**
The Showroom Theatre
& J2J Info Hub

A dive into the rich past, present, and future of Goema – Cape Town’s signature sound –featuring profiles on Hilton Schilder and Mac Mackenzie, the founding members of the legendary group, The Genuines.

Directors: Sara CF de Gouveia, Calum MacNaughton & Angela Ramirez

WEDNESDAY

29 APRIL

18:00

**ROOTS & LINES:
BOTANICAL DRAWING**
PACT Centre

19:30

**SCREENING:
DILEMMA (1962)**
The Showroom Theatre

A rare and haunting apartheid-era narrative exploring the moral entanglements of oppression, including a soundtrack by the legendary pianist and composer Gideon Nxumalo.

Director: Henning Carlsen

THURSDAY

30 APRIL

10:00

**COFFEE TASTING
WORKSHOP**
ONS

12:00

**PRINCE ALBERT
GALLERY TOUR**
Prince Albert Gallery

15:00

**CONSERVATION WALK:
SWARTBERG PASS**
Renu-Karoo Nursery shop

20:15

STAR GAZING
The Yellow House

FRIDAY

1 MAY

07:00

YOGA
20 Meiring St

07:30

**CONSERVATION WALK:
WOLWEKRAAL
NATURE RESERVE**
Renu-Karoo Nursery shop

09:00

**HISTORICAL
WALKING TOUR**
Fransie Pienaar Museum

PILATES
Karoo Pilates Studio
1 de Beer street

09:30

**CALLIGRAPHIC
RENDITIONS OF JAZZ**
Letterhuis Studio on
Aswater farm R407

10:00

**ALMAL SE STOEP
STORIES**
Fransie Pienaar Museum

**THE FABRIC OF A
PLACE: FRANCES VH
MOHAIR STUDIO TOUR**
Frances vH Mohair Studio

11:00

**“STILLNESS” A
PHOTOGRAPHIC
EXHIBITION BY
JONATHON REES**
Prince Albert Gallery

**LAND OF BEGIN
AGAIN EXHIBITION**
ONS

15:00

**CONSERVATION WALK:
WOLWEKRAAL
NATURE RESERVE**
Renu-Karoo Nursery shop

20:15

STAR GAZING
The Yellow House

SATURDAY

2 MAY

07:30

**CONSERVATION WALK:
GORDON KOPPIE**
Renu-Karoo Nursery shop

08:00

YOGA
20 Meiring St

09:00

**HISTORICAL
WALKING TOUR**
Fransie Pienaar Museum

PILATES
Karoo Pilates Studio
1 de Beer street

09:30

ORGAN AT NG KERK
NG Kerk

10:00

**LOVE GARDENS,
FIBONACCI, AND
ALL THAT JAZZ!**
ONS

10:30

FIG PICKING & LUNCH
Weltevrede Fig Farm

12:00

**PRINCE ALBERT
GALLERY TOUR**
Prince Albert Gallery

20:15

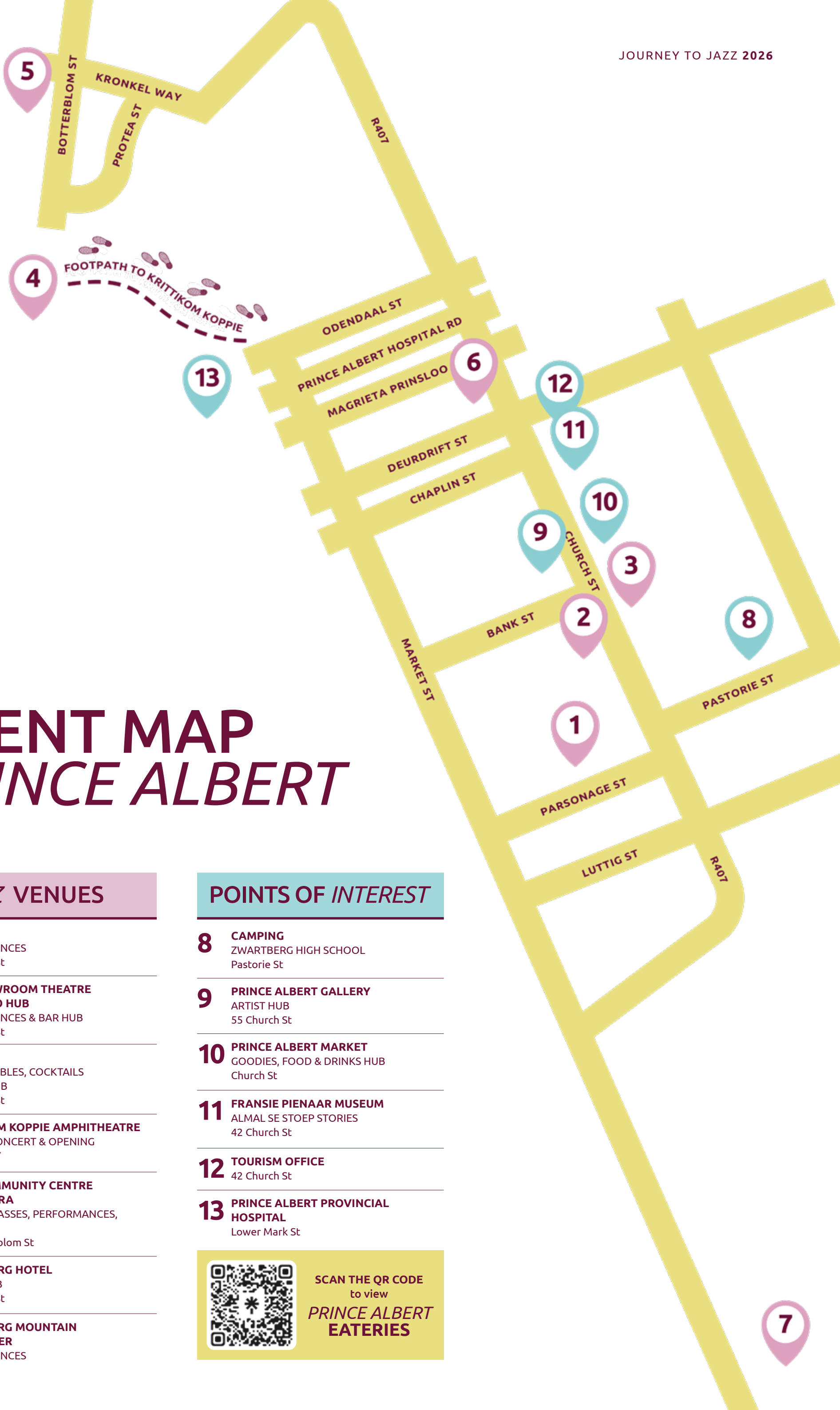
STAR GAZING
The Yellow House

SUNDAY

3 MAY

07:30

**CONSERVATION WALK:
WOLWEKRAAL
NATURE RESERVE**
Renu-Karoo Nursery shop



EVENT MAP

PRINCE ALBERT

JAZZ VENUES

- 1 NG KERK**
PERFORMANCES
26 Church St
- 2 THE SHOWROOM THEATRE & J2J INFO HUB**
PERFORMANCES & BAR HUB
43 Church St
- 3 ONS**
VINYL, BUBBLES, COCKTAILS & FOOD HUB
34 Church St
- 4 KRITTIKOM KOPPIE AMPHITHEATRE**
SUNRISE CONCERT & OPENING CEREMONY
- 5 PACT COMMUNITY CENTRE & J2J SAGRA**
MASTERCLASSES, PERFORMANCES, FOOD, ART
42B Botterblom St
- 6 SWARTBERG HOTEL**
ARTIST HUB
77 Church St
- 7 SWARTBERG MOUNTAIN DANSVLOER**
PERFORMANCES

POINTS OF INTEREST

- 8 CAMPING**
ZWARTBERG HIGH SCHOOL
Pastorie St
- 9 PRINCE ALBERT GALLERY**
ARTIST HUB
55 Church St
- 10 PRINCE ALBERT MARKET**
GOODIES, FOOD & DRINKS HUB
Church St
- 11 FRANSIE PIENAAR MUSEUM**
ALMAL SE STOEP STORIES
42 Church St
- 12 TOURISM OFFICE**
42 Church St
- 13 PRINCE ALBERT PROVINCIAL HOSPITAL**
Lower Mark St



SCAN THE QR CODE
to view
**PRINCE ALBERT
EATERIES**



THE ARCO- PACT *STRINGS* *PROJECT*

BY **DR LOUISE LANSDOWN**

Founder and Director, ARCO-PACT Project

The ARCO-PACT Strings Project is a community-based music education initiative in Prince Albert, providing free, high-quality string tuition to over 100 children aged 4–13. Delivered in partnership with the PACT Creative Arts team, the project creates sustained access to arts education for young people who would otherwise have limited or no opportunity to engage with music.

Through weekly lessons, ensemble playing, and regular performance opportunities, the ARCO-PACT Strings Project supports youth development by fostering discipline, creativity, confidence, and collaboration. Learners progress rapidly from first contact with an instrument to public performance, contributing to both individual growth and a strong sense of collective identity within the community.

The programme is led by full-time string teacher Tiaan Uys, supported by Aiden Stalmeester, a PACT intern and member of the local community who is being mentored in teaching, instrument care, and ensemble support by both Tiaan and the PACT Creative Arts team. This model supports both high-quality delivery and local capacity-building, creating pathways for skills development and employment within the arts.

Rooted in the cultural context of the Karoo, the project draws on South African musical heritage while opening pathways into wider musical participation. For the Journey to Jazz Festival, the ARCO-PACT Strings Project reflects a shared commitment to access, excellence, and the transformative power of music—demonstrating how community-embedded arts education can nurture young talent, strengthen social connection, and contribute to a vibrant cultural future.

PICTURED RIGHT: PACT ECD Blink Begin learners receiving daily strings tuition

PHOTOGRAPHED BY **SELWYN MAANS**
OF KNIPOOG





ARTIST CREDIT:
HELEEN DE HAAS

FEATURED RESEARCH

COLD CASTLE, HOT JAZZ: THE BREWING OF A MULTIRACIAL FESTIVAL THAT DEFIED APARTHEID

BY MATTHEW BLACKMAN
Historian and Writer

It is no unsubtle irony that many of the great events in South African jazz history are so poorly recorded as to be almost entirely lost in the Scotch mist – or perhaps more aptly the ‘lagery foam’ – of South African forgetfulness and misremembering. The multiracial Cold Castle Lager Jazz Festival of the 1960s is so badly remembered, so inconclusively documented, so incompletely researched, as to be an almost corrupted file in that mainframe of apartheid-era history. The eradication of the multi-racial, propagative cultural life, that took root in South Africa during the twentieth century, is one of the many acts of violence that apartheid committed. Its active attempt to send this culture into the Orwellian ‘memory hole’ is one of its surviving legacies.

The direct result of this can be felt when one considers how incomprehensible it seems that a multiracial festival, in the heart of Soweto, could have taken place in the early 1960s, at the same time as Sharpeville and the Rivonia Trial. Just how and why South African Breweries (SAB) would have sponsored it and why Union Artists (a group with connections to the banned ANC) could have organized it, is so infused with a tale as to be hard to reveal its original recipe.

Many historians have seemingly repeated the mistake that the first Cold Castle Festival took place in 1961, and that the competition was won by the famous, but short-lived, Jazz Epistles. There are several reasons why this could simply not be the case.

The first is the Jazz Epistles would not re-form after Hugh Masekela went into exile in 1960. Secondly the alcohol laws in 1961 prohibited the sale of alcohol to black people and hence a sponsorship of this kind would have been illegal.

This infamous ban on alcohol had of course led to the rise of a thriving illegal shebeen culture. This culture would of course be immortalized in the hugely popular musical *King Kong* of 1959. And it is really with *King Kong* that the story of the Cold Castle Lager Jazz Festival begins.

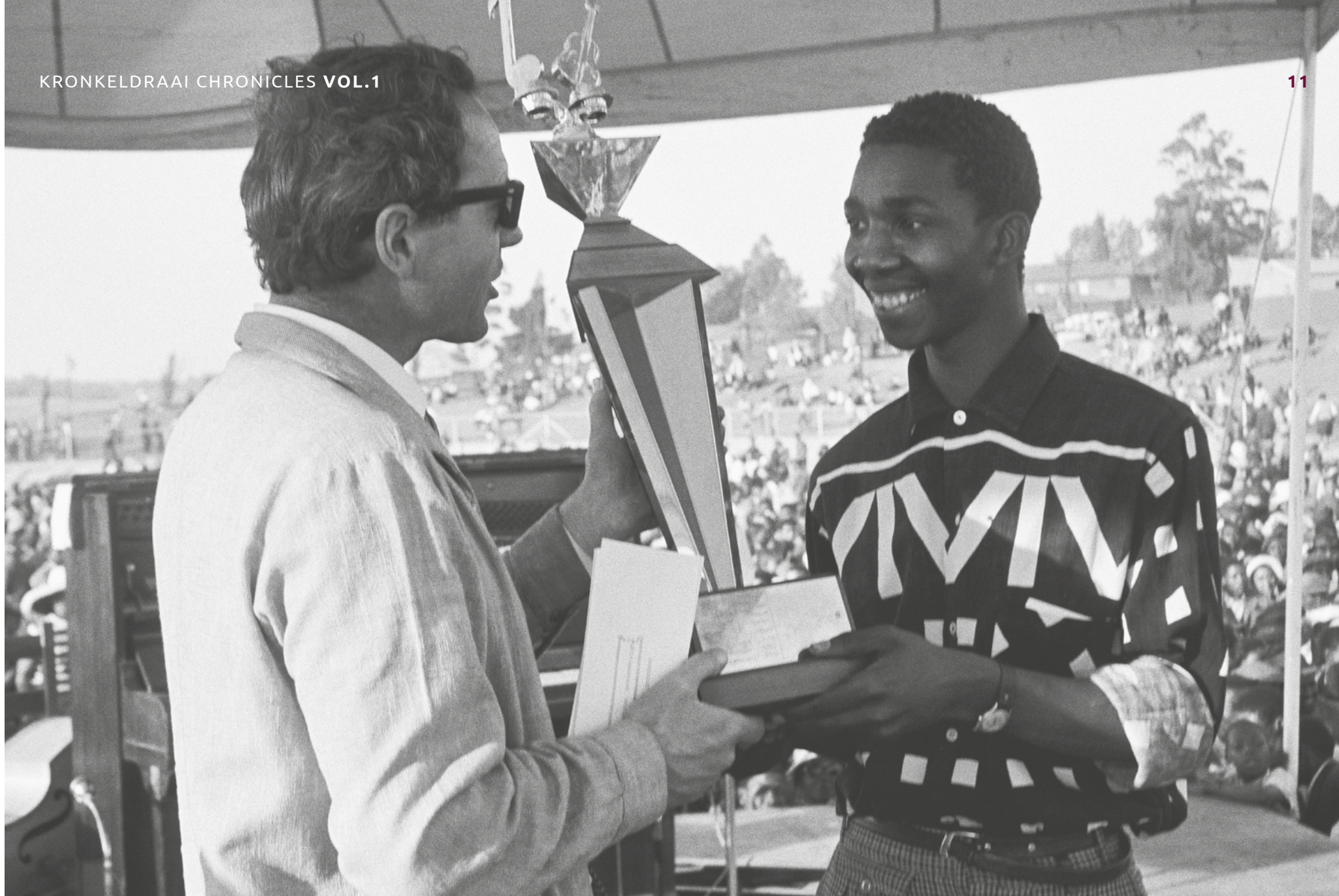
King Kong had come out of the artists’ trade union known simply as Union Artists based in Joburg’s Dorkay House. However, the musical’s success was shortly followed by the disasters of the Sharpeville Massacre, the banning of the ANC and PAC, and a tightening of all segregation laws. But Union Artists refused to submit to pressure and persisted with their cultural endeavour to provide South Africa with a multiracial alternative.

In 1961 Dorkay House organised a jazz festival at the Johannesburg City Hall. *Zonk*, a magazine with a long history of covering and promoting jazz, is one of the few to have documented the event. The article confirms that Dollar Brand (later Abdullah Ibrahim) led a trio (not the Jazz Epistles) containing Early Mabuza on drums and Johnny Gertze on bass. But the combo that stole the show was Gideon Nxumalo’s Quintet with the great Kippie Moeketsi on alto sax.

The review by Boy Gumedé in *The World* boldly noted ‘our jazz has taken a creative turn’. This ‘turn’ was a music with a jagged Bebop influence but was something quintessentially South African. As Lewis Nkosi described it at the time, it was music with ‘its roots in a life of insecurity in which a single moment of self-realization, of love, light and movement, is extraordinarily more important than a whole of a lifetime.’

The fragile, vulnerable multi-cultural world in South Africa, the area that jazz thrived in, was under political assault. But even under these pressures *Zonk* suggested that the 1961 event could ‘prove the forerunner of a regular national festival.’ Just how this could happen in the political environment of the time is mystifying. However, between the 1961 Jazz Festival and the 1962 Cold Castle Jazz National Festival was the 1962 Alcohol Amendment Bill. This had made it legal to sell alcohol and to advertise it to people of colour.

Union Artists took the gap and managed to persuade SAB to sponsor an outdoor festival in Soweto. It was a bold move for SAB to agree to terms with those in Dorkay House. By 1962 the building was under heavy surveillance by apartheid’s infamous Special Branch. Both Dan Poho, the secretary of the Union Artists and organiser of the festival, and Gideon Nxumalo, who worked as a teacher at Dorkay House, were politically active. Nxumalo was in fact ‘refused



Philip Tabane accepts first prize at the 1964 Cold Castle Jazz Festival at the Orlando Stadium.

© ERNEST COLE. COURTESY OF THE ERNEST COLE FAMILY TRUST

permission' to play at the 1962 festival. Nxumalo had managed in that year to record, in front of a white audience at Wits Great Hall, what would become his ground-breaking album *Jazz Fantasia*. Along with Kippie Moeketsi they had managed to slip in, at a time when Mandela was famously on the run, a few, almost hidden, notes of *Nkosi Sikelela*.

Despite the controversies at Dorkay House, the SAB-sponsored festival went ahead at the Moroka-Jabavu Stadium on 13 October. As both Brett Pyper and David Coplan explain, the reason for the open-air festival was not simply because it would attract a larger crowd, but that in outdoor areas racial restrictions were not enforced in the same manner they were now at halls. *Zonk* noted that the 1962 edition was attended by a 3000 'good-humoured' crowd. However, there was clearly an air of tension. The legendary white pianist Chris McGregor did feel threatened enough by the authorities to "black up" and hide his hair to look "coloured".

The festival, however, seemingly went off without any major hitches. Mackay Davashe's Jazz Dazzlers, were deemed by the judges to have triumphed in the battle of the bands. And the festival was a catalyst for many of the great moments in 1960s South African jazz history. It was certainly the first meeting of Chris McGregor and a 15-year-old trumpeter by the name of Mongezi Feza. In exile, as British jazz writer Francis Gooding puts it, their collaboration would become 'the stuff of legend.' The young Feza, as part of Eric Nomvete's Septet, was said to 'let go with an intense hot brassy solo' in their number 'Pondo Blues'. This revolutionary jazz number was read by some at the festival to be a lamentation to the Mpondo revolt of 1960, adding a political flavour to the festival. The music, and the crowd's response, can still be heard on the live recording of the festival which was produced and sold as an LP simply titled *Cold Castle National Jazz 1962 Festival*.

Zonk would proclaim that the 1962 festival had been a prodigious success and that this augured well

for the years to come. The following year's headline in *Drum's* reportage would add some doubt to this projection - 'Brawlin', Lovin', Boozin', Orgy - Says Kippie Moeketsi'. Kippie himself was a famous brawler, boozier and lover. What, however, had annoyed him, was not the bacchanalian acts themselves but that people performing them were not listening to the musical innovations on display. There can be no doubt that the crowd, as the day wore on, became progressively rowdy and misbehaved. But Peter Magubane's photos for *Drum* reveal two stories: one of scuffles but also one of a multiracial crowd sitting happily together.

As for the line-up, it was a relative Who's Who of the remainders of those not in exile. According to *Zonk*, despite the disruptions the music won the day. And the two bands that took the crowd's breath away and would share first prize were the two multiracial bands: Chris McGregor's Blue Notes and Ronnie Beer's Swinging City Six. Then McGregor, as Francis Gooding writes, with the financial help of SAB 'gathered the finest modernist jazz musicians in the country.' The result was the *Jazz: The African Sound* LP which is now deemed one of the highwater marks of an otherwise violent and repressive age.

By the time the 1964 event came around many of the artists who had performed on *The African Sound* had gone into exile. But this did not stop the event from being the biggest and most controversial to date. The winners were Philip Tabane's Malombo Jazzmen. And their performance marked a revolutionary shift in South African jazz. The Malombo sound, described as an ensemble of 'distant ancestral spirits' and 'the dusty townships', would be recorded by EMI and produced as 'The Castle Lager Jazz Festival 1964'. It stands to this day as one of the most captivating jazz albums of all times. What was more, the Malombo Jazzmen, with their guitar, flute and 'hand carved tribal drums', were captured by their friend Ernest Cole in concert. These images now appear in the final chapter of Cole's magisterial book 'House of Bondage'.

The Cold Castle Jazz Festival had proved a fertile ground for discovery and creation, bringing musicians of all races together across the country. But as *The World* reported, violence again marred the 1964 festival, this time with more serious results. At least four people were killed near the stadium. This violence is often cited as the reason for the cancellation of the festival – but some doubt can now be cast on this. What is more likely the reason for the cancellation was jazz itself and its political affiliations and underpinnings. Jazz was one of great enemies of the apartheid regime. And the Cold Castle Lager Jazz Festival, for three important years, stood out against those sinister forces that sought to deny South African's their common humanity.

This research forms part of a book project into the history of Dorkay House.

For more information on this project and how to help fund it, go to www.mbrprojects.co.za/dorkayhouse

LISTEN TO THE ICONIC CASTLE LAGER FESTIVAL ALBUMS BELOW

Open **Spotify** on your phone, tap **Search** (magnifying glass), then the **camera icon** in the top-right corner. Point it at the **Spotify Code** on the page (at the bottom of the image) to immediately **open the album!**



FEATURED READ

There is something in jazz that has always known how to bring people together. Built on listening, on the interplay between individuals who in the act of creation become something greater than themselves, it is a music that has long served as a vehicle for our shared humanity.

*Lukhanyo Mdingi's multi-sensory exhibition and research project *Souls Interlude*, exhibited in Cape Town in December 2025, draws its inspiration from Ian Bruce Huntley's *Keeping Time* — an archival portrait of South African jazz from the 1960s and 70s. Within it, Mdingi discovered not simply history, but a living philosophy defined by humanity, care, and the power of communities united through creativity. These values are inseparable from his own design practice, and from the vision of *Journey to Jazz*.*

*Jazz moves across borders, dissolves barriers, and reminds us of what we hold in common. In celebrating *Souls Interlude* and *Keeping Time*, *Journey to Jazz* honours that spirit — and the belief that music, at its most honest, has always imagined a world where the universal sound of our shared humanity is enough to find common ground.*

KEEPING TIME

A visual study of South African jazz between 1964–1974

RESEARCH AND EXHIBITION

BY LUKHANYO MDINGI

EDITOR CHRIS ALBERTYN

PHOTO CREDIT IAN BRUCE HUNTLEY

Keeping Time is an invitation into the rooms, street corners, and improvised stages in which South African jazz was sustained and self-initiated, in spite of the immense threats against it. Drawing on the extraordinary photographs and reel-to-reel recordings of Ian Bruce Huntley, the publication invites its reader to a rare and intimate account of a musical community that refused erasure and engaged, intuitively, in future-making: creating for better days, though they were yet to be known.

From Cape Town to Port Elizabeth, from township halls to private living rooms, the created installations that revolve around the imagery, sounds and literature reveal a culture held together by deep trust and an uncompromising commitment to creative expression.

Between 1964 and 1974, jazz in South Africa was a genre steeped in collective courage, shared risk, and the sustaining force of community. It was a way of remaining human in a country determined to limit the terms of being human, and the risk embedded in this practice was profound. Many of the musicians Huntley recorded and photographed were subject to surveillance and harassment. Venues closed without warning; gatherings were policed; interracial collaboration was criminalised. Yet the archive reveals an astonishing continuity of creative momentum; musicians gathered across boundaries the law tried violently to enforce. Instruments were borrowed, petrol pooled, and travel arranged in whispers; a single concert could be shut down without warning; friendships could lead to exile; police could wait outside a door with violent intent, and **still, the music continued.**

Huntley was not a distant observer, but a participant in this world; his flat became a rehearsal space and an intellectual hang-out. The result is precisely 1,500 images and over 56 hours of live recordings from the point of view of a community member, rather than a voyeur. His photographs show gestures of tenderness and experimentation, the precise concentration of a solo, the laughter that rises between sets; moments held as only someone photographing their own people could hold them, someone for whom this was, quite simply, family.

These images and accompany sounds celebrate the musicians and spaces that shaped this era in the Cape Town most predominantly: from the Langa Community Centre, to the Salt River Town Hall, to the iconic Room at the Top, a venue that nurtured new collaborations, improvisational language and a generation of players who would go on to define South African jazz both at home and in exile. As Jonathan Eato observes in *Keeping Time*, “No other publicly accessible archive dedicated to jazz in South Africa can demonstrate a corresponding cross-disciplinary engagement in the way that Huntley does.”

In hindsight, these photographs and recordings remind us that an archive is a record of the political, but equally a record of living. It is our reality in South Africa that our histories are inevitably politicised; this is the lasting nature of what was enforced and engineered under such a regime. Still, such archives offer back to us the grains of ordinary time; people being together, gathered under music. In doing so, these works loosened the grip of the system that sought to define every aspect of their lives and movements; revealing that even under a regime determined to manage bodies and restrict futures, people still insisted on the dignity of making, gathering, and becoming.

For more information and to purchase *Keeping Time* visit:
www.lukhanyomdingi.co.za



WILLIE NETTIE (TROMBONE): Langa Stadium, Langa, Cape Town; c1972



PHOTO CREDIT: SARA GOUVEIA FOR MAMA GOEMA

GOEMA

BY HILTON SCHILDER AND RENICHIA MOONEYS

Hilton Schilder does not speak about Goema the way a musician speaks about a genre. He speaks about it the way a keeper speaks about a flame — carefully, and with the full knowledge of what it cost to keep it burning. Composer, pianist, and one of the defining voices of Cape Town's musical identity, Schilder has spent decades not only performing this music but understanding it. When he talks, you learn quickly that Goema is not simply a rhythm. It is a record.

He grew up in a jazz household — his father Tony Schilder a respected jazz musician — but it was the streets that introduced him to Goema. "I was a child when I first heard it," he recalls. "The rhythm just got to me." That encounter shaped everything that followed: a lifelong pursuit of music that honours tradition while refusing to be trapped by it. Together with Mac McKenzie, Schilder and the Genuines took the street sound and expanded it — richer chords, broader arrangements — without ever letting go of its spine.

That insistence on context is central to how Schilder thinks. He is quick to correct the comfortable reading of Goema as simply joyous, celebratory music. "You must understand where it comes from," he says. "Goema comes from pain — from slavery. The joyous sound is a disguise." The Klopse do not march on New Year's Day — they march on the 2nd of January, the day enslaved people were historically given temporary freedom of the city. The elaborate costumes and performances that followed were not celebration in the conventional sense. They were parody. Resistance, dressed up brightly enough that those in power did not recognise it.

The songs carry this history too. "Baba Ribab" — a song many Cape Town residents grew up singing

without question — was, Schilder explains, about Jan van Riebeeck. A protest song. "Alabama," beloved and familiar, tells the story of women going to the docks to earn money from sailors to feed their families. "These aren't folk songs," he says plainly. "They're stories of survival." He recommends the work of author Patrick Tariq Melet for anyone wanting to trace the full depth of this history — the kind of knowledge, he suggests, that must be actively sought out rather than passively inherited.

It is this same thread that connects Goema to jazz, in Schilder's telling. Both musics were born under oppression. Jazz emerged from the American South, from the blues, from people who were not permitted to speak their own languages or play their own instruments. In Cape Town, people had their teeth removed so they could not speak in clicks. Enslaved people who attempted to flee had their Achilles tendons cut. "Culture carries these things," Schilder says, pointing to the distinctive physical postures sometimes seen in Klopse culture as a kind of genetic memory — a bodily inheritance from a specific and documented violence. "Making this music," he adds, "is a protest."

In 2010, the same year he was diagnosed with cancer, Schilder was involved in the making of Mama Goema, a documentary that set out to capture what this music really is. That same year, he lost his father, Robbie Jansen, and Ezra Ngukana. The film was made in the middle of grief and illness. Sixteen years later, he stands by everything in it. "The viewpoints still stand," he says. "The musicians are older now, but what they spoke about then still holds true." He believes it is time for a sequel — not to revisit the past, but to show how much has changed and, more

importantly, how much has not.

For all his seriousness about history, Schilder is not a pessimist about Goema's future. He sees no real threat to its authenticity. It has kept its form. Younger musicians are coming up through the tradition, going on to study jazz and classical music and bringing those influences back. The funding is better. The opportunities are wider. "The raw energy is still there," he says, "just as it was when I was a child."

What Hilton Schilder ultimately offers is not just an account of a musical tradition. It is an argument for paying attention — to what music disguises, to what it carries, to what it refuses to forget. Goema does not ask to be simply enjoyed. It asks to be understood. And in the asking, it does what the best music always does: it insists that the past is not past, and that the drum, if you know how to listen, remembers everything.

It is conversations like this one — rooted in history, honest about complexity, and alive to possibility — that sit at the heart of Journey to Jazz. The festival has grown into an emblem of cultural connection and youth empowerment in the Karoo. Supporting this festival is enabling young people to access pathways of opportunity; training, upskilling, and employment creation across the events industry and beyond. To attend is to listen. It is to invest in the next generation of people who will carry this music — and its full history — forward.

SEE GREET & MEET PROGRAMME

MAMA GOEMA SCREENING AT THE
SHOWROOM THEATRE

FOUR FILMS BY *WILLIAM KENTRIDGE* WITH LIVE SCORE BY *KYLE SHEPHERD*



As the programming becomes bolder and more experimental, Journey to Jazz 2026 presents a special programme featuring four short films by William Kentridge, accompanied by a live score performed by pianist and composer Kyle Shepherd. This performance forms part of an ongoing creative collaboration between Kentridge and Shepherd, extending a body of work developed over several years across film, music, and stage. In this context, Shepherd performs an original live score to four iconic films by Kentridge. Renowned for his charcoal animations and incisive reflections on memory, history, and the human condition, Kentridge's films are re-encountered here through a responsive and evolving musical interpretation.

Shepherd's score — drawing on jazz improvisation, indigenous musical elements, contemporary compositional techniques, and minimal electronic textures — functions as both accompaniment and counterpoint. Music and image engage in real time, creating a dynamic dialogue that expands the emotional and temporal dimensions of the films while preserving their autonomy as screen works. This programme builds on the artists' previous collaborations, notably the chamber opera *Waiting for the Sibyl*, created with Nhlanhla Mahlangu, which received the Olivier Award in the United Kingdom. Together, these works reflect a sustained artistic dialogue between visual and musical practices.

The performance invites audiences into an immersive encounter with South Africa's layered histories, contemporary realities, and evolving cultural narratives. A landmark presentation for Journey to Jazz 2026.



**JOURNEY
TO JAZZ**
PRINCE ALBERT



SCAN THE QR CODE
to listen to our
JOURNEY TO JAZZ
2026 PLAYLIST

Gamkaskloof

ARTIST CREDIT:
HELEEN DE HAAS

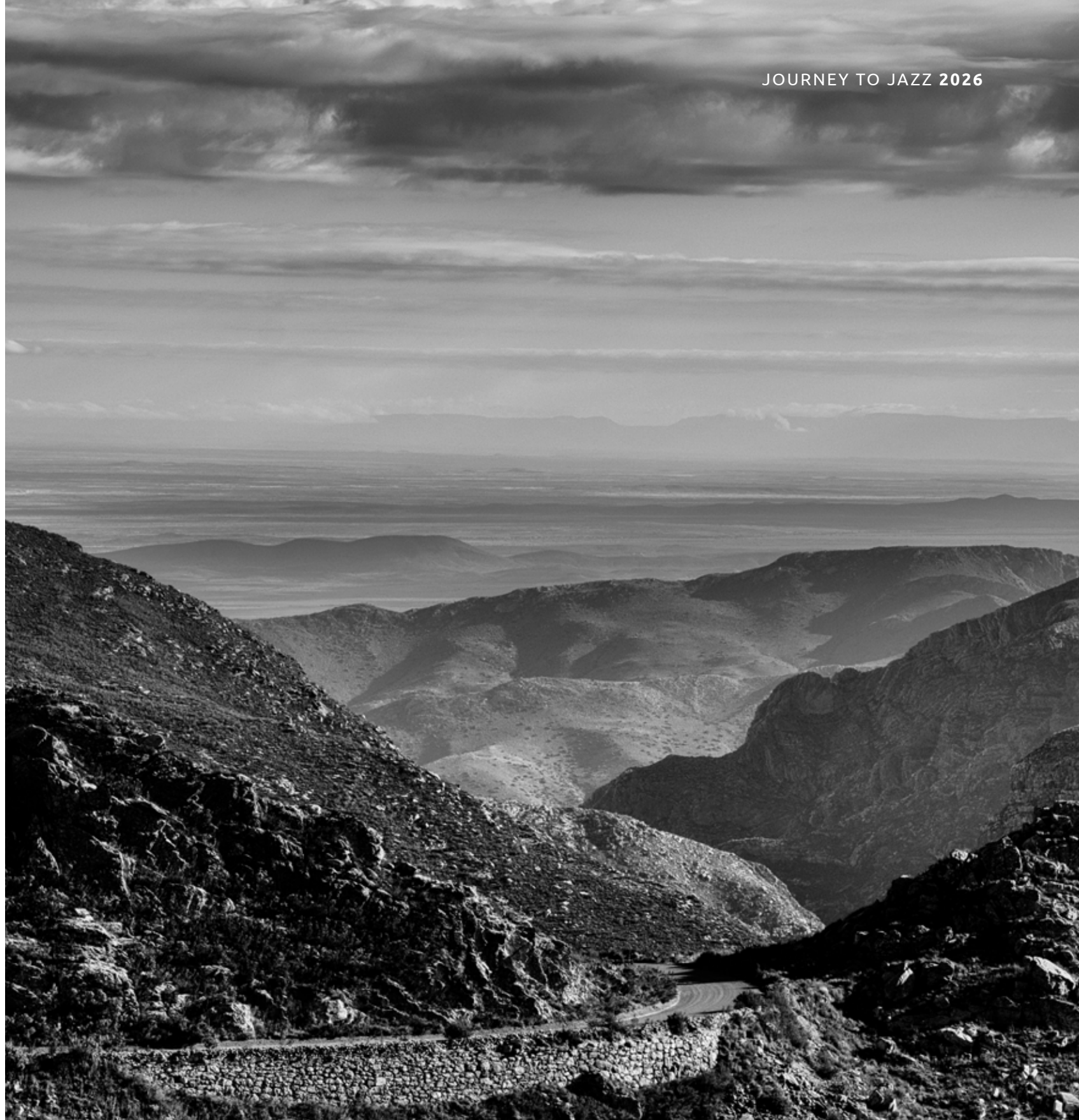


PHOTO CREDIT: LOUIS BOTHA

THE MOUNTAIN AND THE VALLEY

*Gamkaskloof, the Swartberg
Pass, and the ancient world
beneath your feet*

JOURNEY TO JAZZ SHARES SOME HISTORY
ON OUR NEW PERFORMANCE VENUE

Tucked deep in the folds of the Swartberg, about 57 kilometres from the summit of the pass, lies Gamkaskloof, a narrow valley, roughly 20 kilometres long and barely 600 metres wide. Most people know it as Die Hel. The name is contested. The residents of the valley, who called themselves Klowers, never used it. The most likely explanation is simply the topography: the Afrikaans word helling (a steep gradient) describes it well enough.

THE MOUNTAIN THAT ROSE FROM THE SEA

To understand Gamkaskloof, you must first understand the mountain that contains it. Some 300 million years ago, when Africa was still part of Gondwana, there was a great shift from submerged land to the South. The sandstone floor of the ocean was forced northwards and upward some three kilometres high. Over tens of millions of years, the pink and white rocks of the seabed tilted and rose to meet the clouds. This was no volcano — it was pure, crushing power: megatons of rock shifting position along a thousand-kilometre stretch of land between Cape Town and Gqeberha. A force so great that the heat of friction softened the rock layers like plasticine, folded, bent and buckled them, turned the horizontal layers of the seabed on end and thrust them skyward.

Stand at the Dansvloer, that extraordinary natural amphitheatre of vertical columns and concertinas of pink and white rock, and you are standing on what was once the floor of an ancient sea. The rock faces that surround you are a record. Every fold and fracture is a sentence in a story that began before we can even



imagine.

The peaks of the Swartberg reach two kilometres above sea level, high enough to intercept the clouds that form as moist coastal air rises against the southern slopes. Rain near the summit reaches 800mm a year, generous by any measure, extraordinary against the Karoo below. Proteas, Ericas and Cape Reeds thrive among the white boulders. Their fine and hairy leaves trap the fog. Droplets run down their stems into the coarse sandy soil and move slowly downslope, forming rills that come together as cool, clear rivers meandering through ferny gorges to the dry but fertile Karoo valleys. Every drop of water in Prince Albert, whether it fills a glass, runs in the leivoere, or washes the linen, comes from clouds on those mountain tops. Were it not for the Swartberg, there would be no Prince Albert. And definitely no Jazz Festival.

SIX YEARS OF HARD LABOUR

The Swartberg Pass itself is a human story as much as a geological one. Thomas Bain, son of the great road builder Andrew Geddes Bain, and himself the designer of 26 mountain passes, walked the options for this route many times before completing his final design in 1880. Construction began in 1883 under his personal supervision, built by the hard labour of between 1,500 and 2,300 convict workers supervised by 60 police and prison officers, who laboured for six years in heat, cold, snow, fog and rain.

Stones were shifted with oxen and crowbars. Rock was split with fire and water. The prisoners

were housed in stone buildings, the ruins of which can still be seen along the route. At least 140 people died, of influenza, of injury, and were buried in small graveyards near the road. When the pass officially opened for post carts in 1888, it was both an engineering triumph and a monument to human endurance. The dry stone retaining walls and dramatic zigzags have survived nearly 150 years of weather, traffic, and more than one flood that washed the lower sections away entirely.

THE VALLEY BEYOND THE PASS

While Bain's convict gangs were building the pass road through the southern face of the mountain, Gamkaskloof, on the other side of the range, was accessible only on foot or by donkey, via steep mountain paths. The first permanent settler, Pieter Swanepoel, had arrived in the valley in the 1830s. Over the following decades, the Marais, Cordier, Joubert, Nel and Mostert families followed, growing the community to around 160 people by the early twentieth century. They farmed, kept livestock, built their own homes from stone and mud brick, cut rafters from wild olive trees, and thatched their roofs with rye straw.

It was a self-sufficient life, shaped by the terrain. The community had a school, a church led by the schoolmaster, and a local midwife, Lenie Marais, who built her own house and had a deep knowledge of herbs and traditional remedies. When a qualified doctor was needed urgently, he had to ride in on horseback. Only in the 1970s was a small landing strip constructed to allow a doctor to fly in by Tiger Moth.

The road into Gamkaskloof, a separate undertaking entirely from Bain's pass road, was built much later, and by quite different means. In 1959, after years of petitioning by the valley's residents, and following a visit by the Administrator of the Cape, Dr Otto du Plessis, the Divisional Council of Prince Albert received permission to proceed. Koos van Zyl of the Roads Department was given a bulldozer and eight labourers, and instructed to carve a route from the summit plateau of the Swartberg Pass down into the valley. He completed it in 1962. The road was named the Otto du Plessis Road in honour of the administrator who had promised it. It is 37 kilometres long from the pass junction, drops nearly 600 metres to the valley floor, and takes between two and three hours to drive.

The road the community had requested, gradually drew the younger generation out. By 1991, the last of the original farming families had left. Cape Nature Conservation subsequently acquired most of the valley, incorporating it into the Swartberg Nature Reserve. The historic cottages were carefully restored. In 1994, the Swartberg Complex including Gamkaskloof, was declared a World Heritage Site as part of the Cape Floral Region Protected Areas.

Annetjie Joubert, born in the valley, one of the original Klowers, returned permanently in 1998. Her family farm, Mooifontein, was not sold to Cape Nature, and she converted the original farmstead into guesthouses, with a campsite, a caravan park, a kiosk and a licensed restaurant she named The Devil's Kitchen. Today, Gamkaskloof is managed jointly by Cape Nature, Annetjie Joubert's property, and the privately owned Boplaas Guest Cottages. Visitors can stay in restored historic cottages, camp under the stars, and walk the same paths the Klowers used for generations. The valley is still remote, still beautiful, and still takes several hours to reach - which is, for most people who go there, rather the point.

"Koos van Zyl was given a bulldozer and eight labourers, and instructed to carve a route from the summit of the Swartberg Pass down into the valley. He completed it in 1962."

MUSIC AT THE DANSVLOER

This year, Journey to Jazz brings live music to the Dansvloer (a privately owned natural amphitheatre) the natural amphitheatre at the heart of Bain's pass. It is a place where, as you look up at those vertical cliffs of folded ancient seabed, the scale of geological time becomes quietly, uncomplicatedly present. The road beneath your feet was built by men who died here. The stone walls that keep it from the gorge have outlasted everyone who built them. In the valley on the other side of the mountain, a community of people farmed and raised families in conditions that the rest of the world barely knew existed.

The mountain does not need us. The Hamerkops nesting in their domed cliff-edge homes have no interest in jazz. The Red-finned Minnows, found in rivers rising only from the Swartberg, have been swimming these waters since long before there was a word for music.

But the imagination that built a road through this mountain, that shaped a community in the valley beyond it, that hears in the wind over the Swartberg something worth turning into sound, that is precisely human. At the Dansvloer, dwarfed by this spectacular creation, you become aware simultaneously of the brevity of human life and of the extraordinary perception that enables us to build roads, create music, and appreciate natural beauty.

Gamkaskloof is still there, still reachable, and still worth the journey. You can camp, or stay in one of the restored cottages managed by Cape Nature or the privately owned Boplaas. The Joubert family, decedents of original Klowers, will be there, born in the valley and returned to it, will likely be there too. Come and listen at the Dansvloer, then, if you have time, go and see for yourself what the mountain has been keeping all these years.

SEE GREET & MEET PROGRAMME

SWARTBERG PASS CONSERVATION WALKS
with Sue Dean

WHAT TO KNOW ABOUT A SHOW AT THE DANSVLOER

- A shuttle will collect all guests from the NG Kerk 30 min before each performance.
- No private cars will be permitted to drive into the pass for the performances.
- The drive is approximately 15 minutes, and time has been built into the programme for travel and settling in.
- The mountain performances are 1 hour and 30 minutes. If the show is 19h00 - 21h00, the travel time is included.
- There will be a cash bar, along with complimentary snacks, blankets if it gets cold, and space to settle in and mingle before the performance begins.

For more info contact Kim: 082 379 3337

WHEN THE SUN SET — AND ROSE AGAIN — OVER PRINCE ALBERT

BY **S. C. DELPORT** | Retired Principal of PA Primary school



FRANSIE PIENAAR MUSEUM

For generations, a single phrase told children in Prince Albert it was time to come home. It meant safety, family and ritual: gathering around the wood fired kitchen stove, sharing stories from the day, reciting thanks at the household altar: the family table and remembering that darkness brought danger. But the words, “as die son sak” also carried a larger meaning — the end of an era — and for parts of the town the sun did, indeed, go down.

From the 1950s to 1971 the sun began to set on Rooikamp, Nuwerus, the Bo-dorp and Die Bos, the home for generations of coloured folk. Those carefree days of playing in the fine sands of the riverbed, riding carts along lanes edged with piled stones and tucking into the field foods everyone knew and loved faded with time. The setting sun marked the end of visits to the NG Missionary church — a fixture since 1903, that held two Sunday services and whose church hall hosted bazaars, concerts, school events and film nights — and it dimmed the routine comforts of Sunday school, where children learnt about God.

Even daily life changed as the light faded. The quick walk into town to Mr Smith’s bakery for bread and pastries, or to Van Zyl, Piet Swanepoel’s shops, Mr Allers’ trading house, Oom Sors and Orton’s for clothes and film, seemed to belong to another age. Fruit markets where people gathered to buy mixed fruit or pick up wind-blown mangoes, tamarillos, figs, “Albertus” peaches and grapes vanished. So did the ease of moving household goods: furniture and treasured possessions packed off to Noord-Einde often couldn’t fit into much smaller new homes and were lost or damaged in the process. By 1975 the sun had finally set on Prince Albert’s NGK primary school, including its clay tennis courts — fondly compared to Roland Garros.

“People experienced the forced removals from their homes to North End in different ways. For Glenda Moos’ grandmother it was very traumatic. At the age of 80 she had to move against her will, leaving her home of generations behind. On a few occasions, her family was called to come and fetch her at their old residence in South End (what was left of it). She would walk from North End to where their home used to be, next to the church. For me (Samuel Delport) as a child it was less traumatic. I learned to adapt and accept my situation, although there was always this deep longing for our much bigger home, playing in the koppies and enjoying what we had in Rooikamp.”

Yet every sunset promises a sunrise. New neighbourhoods sprang up in Noord-Einde — Die Ou-Blok, Uit en Tuis, Hanckeville, Rondonskrik, the blue cottages and a place nicknamed “Spokiesdorp” because it sits beside the cemetery. Sunrise brought new life and forced residents to rise, to forget some of the past and to seize the opportunities the future offered. New and larger schools were opened, accommodating more learners. Electricity arrived, roads were tarred and better work opportunities emerged. People rediscovered resilience, working harder and passing enduring values to their children by word and example.

Democracy in 1994 opened further doors: learners no longer had to leave for Oudtshoorn or Beaufort-West to study, when Zwartberg High School opened its doors to all in Prince Albert’s children. But after 32 years of freedom and democracy a new dusk has begun to fall over some ambitions. Increasing numbers

of young people are choosing not to attend school, wasting golden chances to rise and build better lives. The focus now must shift to the youth for whom that sunrise was meant — those determined to build a brighter future step by step through education.

Organizations in Prince Albert are creating pathways for young people to chase their dreams. Events like Journey to Jazz bring South Africa and the wider world to Prince Albert, offering exposure and inspiration. May this light never be extinguished; may the example of committed young people lift those who prefer the dark to choose a new morning and grasp the hope it offers.

As a proud Prince Alberter, my philosophy in life is not to stay down, when life is tough, use those experiences as a guiding star to do better.

May our Father bless Prince Albert, South End and Noord-Einde, and may every sunset reassure us that tomorrow’s light will shine brightly.

Rooikamp developed as a small agricultural outlying area of Prince Albert, historically tied to farming and the broader colonial-era settlement patterns of the karoo.

For more information on this story visit the Hede en Verlede exhibition at the Fransie Pienaar Museum, 42 Church Street, Prince Albert

GREET & MEET AT THE MUSEUM

CHECK OUT ALMAL SE STOEP STORIES

JOURNEY TO SELF

Journey to Self is an ongoing initiative of the Prince Albert Community Trust, built on a simple insight: that access to cultural heritage is foundational to self-worth, identity, and a sense of belonging.

At Journey to Jazz 2026, several activations bring this to life in partnership with the Fransie Pienaar Museum and the Department of Museums, Western Cape. Lizelle Kruger of The Castle museum has curated an Outa Lappies pop-up installation for children. A giant Outa Lappies puppet, made with UNIMA, leads the opening parade. And children from the PACT centre in Rondonskrik — ECD through to high school — visit the museum, where each session ends with an art exercise: their own creative response to what they’ve just learned about their town and its past. This feeds back into Journey to Self and the ongoing work with the museum and Prince Albert’s children and youth.



VERONICA SANTAMARIA AND JIVAAN LUTTIG



ONE OF THE MOHAIR FESTIVAL BANGLES

THE FABRIC OF A PLACE

A textile mapping of Prince Albert en haar mense

BY FRANCES VAN HASSELT
Founder of Frances v.H Mohair

Frances v.H Mohair is a women-led textile studio based in Prince Albert, focusing on developing mohair textiles locally. Raised on a mohair farm in the Karoo, founder Frances van Hasselt has a deep affinity for this natural fibre. She collaborates with a team of women artisans and together they weave stories about the origins of their textiles while simultaneously allowing for the natural environment to inform every aspect of their design and making process.

FRANCES REFLECTS ON THE STUDIO'S COLLABORATION WITH THE PACT YOUNG CREATIVES:

We have been working with The Prince Albert Community Trust (PACT) over the past few years, building an artisan skills programme through specific projects and workshops.

This latest project for Journey to Jazz has been an exceptionally special one, as it has combined our past learnings into a long-term project which sets the foundation for young people in the community to learn and earn an income from artisan skills acquired from both local and international talents and teachers, while working with a fibre (mohair) endemic to the Karoo. More than this, we are not simply making pieces for the sake of making; we engaged with very specific briefs for which there is a need and purpose.

Over the last few months, we have worked with six young people selected by PACT. With the guidance of the women artisans in the studio and Veronica

Santamaria Querubin, a masters textile graduate from Polimoda in Florence, we engaged in two specific projects.

Firstly, we created over 200 hand-woven mohair access bracelets for the Journey to Jazz festival. Instead of a synthetic ribbon that you cut off and throw away, we made once-off woven bracelets from mohair, woven on cardboard looms. Not only are these pieces exceptionally beautiful, but they are all made from the most sustainable natural fibre with not one thread being discarded. During the process we listened to jazz and discussed our daily lives which we then tried to emulate into each piece. Each piece has its only rhythm, character, not one like the next. No repetition, each bracelet reflects the mood of the moment, the personality of its maker and the function of the material. Special thanks to DAF fashion student Neve Parr, who helped host this workshop.

Making on cardboard looms was more than a way of teaching students to weave, the intention was to create a means of making weaving accessible to anyone, anywhere. A loom is quite simply an object with tension, and once you understand this, you can weave anything. One of the students exclaimed that they could now go home and teach their friends how to weave.

Working creatively within the ecosystem of what is true and available to us is a vital part of the training and design journey. The students learn about colour, texture, structure, deadlines, quality control, and having respect for materials, the process, each other, themselves, as well as pride in the pieces they put out into the world.

These bracelets really are a masterclass in what can be made with very little but tension, tenacity, colour, texture, and a narrative of the everyday-extraordinary woven into the warp and weft of these textile forms.

Secondly, this collaboration gave rise to the making of costumes for our local riel dancers. Riel is an ancient dance, historically danced around fires as way of reflecting and telling stories about your day. Be this seeing a snake, baboons playing, a love story, donkey cart journey, or an ostrich prancing into view.

We received fabric from Mariaan Fassler, the doyen of South African fashion. She generously sent some of her most extraordinary offcuts. In addition to this, we used mohair from Frances v.H Mohair studio and obtained ostrich feathers from Oudtshoorn. All these fabrics were sourced locally, using some of the best natural materials in the world, originating from the Karoo - mohair and ostrich feathers - along with exceptional offcuts of some of the finest fabrics available.

The riel dancers performed for us and told us about

their stories through dance and dialogue. Each dancer explained their favourite character; 'n griewelike slang, 'n opreg meerkat, 'n flamboyant ostrich. One said, "Ek daans alles! Make me something that is an extension of my feet."

Together with Leandi Mulder, Head of Department at the Design Academy of Fashion (DAF) in Cape Town, her student Lutho Ozoemenam and Veronica, the students learnt how to take measurements, make their clients feel seen, choose fabrics according to a brief, cut fabric, make patterns, and ultimately construct garments from scratch within a short timeline. What has been created is nothing short of magic.

The respect, kindness, joy and patience the students had while making these pieces was amazing. We worked every weekend. We worked Sundays. The studio was full of music, or quiet with the sound of weaving, stitching, and concentration.

One student mentioned: "Dit is eintlik ons stories. Ons mense se stories wat hulle daans. En nou moet ons die outfits maak wat daai stories uitdra."

This is a story about what can be created in a dusty Karoo town with young people who have little, to no previous textile training. If you have an affinity to make, if you know why you are making, and if the work is meaningful and impactful, then you can turn even the tiniest wristband into something outstanding. And when you make in this way, it certainly does capture the attention and imagination of those out there looking for moments of truth, beauty, authenticity, and storytelling.

Should you wish to support our project in any way - whether through your time, materials, sharing this story, running a workshop, or funding the Fund for Women Artisans - please get in touch. We are shamelessly inviting you in, because we believe strongly that this is the future of fashion and textile design. Fashion and textiles can be a source of good and can help people, animals, land, and the environment. Artisans creating handmade pieces with purpose and exceptional quality - This is something you want to be part of. Why? Because it is tangibly fun, uplifting, honest and sommer maar net fabulous.

"My days with the PACT students were filled with tangible magic, but above all with mutual learning. Sharing time with them at Frances Van Hasselt's studio was a unique opportunity to create with intention and affection, and to understand the roots of Prince Albert. With them, I came to understand the magic everyone talks about, setting foot on these lands truly changes your life"

- VERONICA SANTAMARIA,

Colombian Fashion & textile designer and maker.

Specialized in weaving and colour

THIS PROJECT IS FUNDED BY PACT AND THE NATIONAL ARTS COUNCIL.

Visit website: www.francesvh.com

Follow on instagram: [francesv.h_mohair](https://www.instagram.com/francesv.h_mohair)

SEE GREET & MEET PROGRAMME

FRANCES VH STUDIO TOUR
AND MEET THE MAKERS

FROM FARM TO FABRIC: THE STORY OF SOUTH AFRICAN MOHAIR

“From the farms of the Karoo to luxury textiles around the world, South African mohair tells a story of craftsmanship, stewardship, and enduring legacy. Every fleece carries the knowledge, care, and innovation of farmers who understand that quality begins with the land.”

BY LAUREN MOORE | PHOTO CREDIT: MOHAIR SA



FARMING AT THE SOURCE

The South African mohair journey begins in the Karoo, where Angora goats thrive in the semi-arid climate. These hardy animals are shorn twice a year, producing a fibre prized for its lustre, softness, and natural sheen. Behind this fibre are farming families, many of whom have passed down knowledge for generations. Some trace their roots back eight generations or more - a living testament to the enduring commitment that defines the industry.

This longevity is more than heritage; it reflects a deep culture of land stewardship and sustainable practices. Grazing patterns, animal welfare, and ecological balance are carefully managed to maintain soil health and biodiversity. These practices are not new trends, but traditions cultivated over decades, ensuring mohair's quality for generations to come.

“At its root, mohair is a farming story: one of resilience, heritage, and innovation.”

As climate challenges intensify, farmers are innovating to adapt, incorporating regenerative methods and personalised, responsible farming approaches. These efforts safeguard not only the fibre but also the ecosystems that sustain it, blending tradition with forward-looking practice.

THE HUMAN TOUCH

While mohair is a premium fibre, its story is as much about people as it is about production. Once sheared, fleeces are meticulously sorted and classed on the farm and at the brokers by specialists, whose intuition for hand-feel and quality ensures only the best fibre continues its journey.

South African processing facilities handle the fibre locally, where sustainability standards are upheld beyond the farmgate through the Responsible Mohair Standard (RMS). This ensures animal welfare, land care, and social responsibility are embedded throughout the value chain. Spinning and weaving, predominantly

in South Africa, Italy and China, further enhance mohair's natural lustre and softness, transforming it into yarns that find their way into fashion houses, interiors, and design studios worldwide.

EDUCATION AND KNOWLEDGE SHARING

Sustaining the mohair industry depends on knowledge transfer. Mohair South Africa's (MSA) training programmes equip farmers, farmworkers, and classers with the technical expertise to uphold high standards and advance best practices. These initiatives preserve essential skills while nurturing innovation across the value chain.

On the creative side, design and textile students and makers engage in workshops and collaborations, gaining hands-on experience with mohair. By bridging agricultural training with farm-to-fabric courses in fashion institutions, MSA ensures that mohair remains relevant and valued across both farmer and consumer communities.



“Education is the thread, linking farmers, makers, and future generations.”

SUSTAINABILITY AND TRACEABILITY

In today’s global market, sustainability and traceability are increasingly central to mohair’s value. Through the Responsible Mohair Standard (RMS), alongside Mohair South Africa’s collaboration with Integrity Ag and SPIN360, the industry is actively advancing responsible fibre production.

Working in partnership with MSA, these organisations are evaluating environmental performance across the mohair value chain, from farm through to finished product. This work includes the development of tailored Product Category Rules (PCR), enhanced traceability systems, and Life Cycle Assessments (LCA).

Together, these initiatives are equipping stakeholders with the tools to meet evolving market expectations, while strengthening the credibility and



depth of mohair’s sustainability narrative for brands and consumers alike.

“Sustainability and traceability are not optional - they are the foundation of mohair’s global relevance.”

GLOBAL POSITIONING

Beyond fibre quality and sustainability, visibility in global markets is central to Mohair South Africa’s mission. MSA promotes the fibre internationally through trade shows, collaborations with designers and brands, and digital storytelling that highlights mohair’s role in luxury, sustainability, and natural performance conversations.

The industry’s recent brand reset has sharpened this positioning, presenting mohair as a fibre of integrity, deeply rooted in South African heritage yet aligned with the future of responsible luxury. With an updated brand identity, digital image libraries, and collaborations with SPIN360, mohair is consistently showcased as a fibre of distinction to global audiences, enhancing transparency and integrity.

“Global positioning is not only about visibility. It’s about presenting mohair as a fibre with integrity, heritage, and future relevance.”

A LIVING STORY

What makes mohair compelling is that it is not just a commodity; it is a living story. Each bale reflects the history of the farm, the hands that classed it, the mills that processed it, and the designers who imagined it

into being. It embodies both tradition and innovation - a natural fibre linking rural landscapes to global runways, family farms to forward-thinking brands.

“Each bale of mohair carries a story; from the Karoo to the design studios of the world.”

LOOKING AHEAD

As the global fashion and textile landscape evolves, South African mohair is mapping its moment with clarity. The challenges of climate change, the economy, and shifting consumer expectations are real, but so too are the opportunities.

By investing in education, strengthening sustainable practices, and promoting the fibre with renewed confidence, the industry is weaving a stronger presence in the global natural fibre space.

South African mohair reminds us that fibre is never just fibre. It is land and labour, story and skill, heritage and hope. And that is why, in the ongoing conversation about natural fibres, mohair will always have something distinctive to say.

Mohair SA wrapped Journey to Jazz in the Karoo itself — thank you for keeping us warm and wonderfully at home with your generous donation of the most beautiful mohair blankets!

SEE GREET & MEET PROGRAMME

FRANCES VH STUDIO TOUR

THE LAND OF BEGIN AGAIN

A photographic exhibition / ONS

BY SAMANTHA REINDERS

My first memory is not a picture. It is a smell - sheep in a kraal on a Karoo farm where my grandfather lived as a young man, and I visited as a small child. I couldn't have been more than four or five. I couldn't have known then that this unremarkable moment, this ordinary animal smell rising off sun-warmed dust, mixed with the leaves of an old Bluegum tree, would become the seed of an obsession that would take decades to fully understand.

The Karoo - its name derived from the Khoikhoi word *garo*, meaning desert - stretches across five degrees of South Africa's longitude in great swaths of mostly arid, open land. Most people experience it at speed, through a car window on the way to somewhere else, convinced there is nothing to stop for. I am not most people. Four generations of my family stopped here. They made lives out of this dust, this silence that is not really silence at all - the noisy nighttime crickets, the creaking windmills, the bleat of lambs in spring, the lonely call of a jackal at night. It took me nearly forty years to understand that this place had never really let me go.

The Land of Begin Again began as a road trip here, a weekend there. Then a full-time move to Prince Albert. Then thousands of photographs, accumulated slowly and steadily over years of learning to look properly - which in the Karoo means learning to look slowly, the way the landscape itself demands. The title comes from the writer Lawrence Green, who described the Karoo as "the land that begins again." I have borrowed it because it captures something I could not have said better myself: this is a place of return, of starting over, of finding what persists.

The images in this exhibition are layered - photographs of the open veld overlaid with objects

I have gathered there over the years. A fragment of pottery. The wing of an antlion. A dried seed pod. A piece of pottery worn smooth by time. These are the things the Karoo offers if you get out of the car and walk: small, stubborn testimonies to the life that clings tenaciously to this landscape. By placing them over the photographs, I am trying to do what the Karoo itself does - ask you to look again, look closer, look beneath the surface of what first appears to be nothing.

Herman Charles Bosman wrote of this landscape that its message gets into your blood, that it comes to you "unrefined, and not wrought into a pattern." That is precisely what I am attempting here. Not a tidy narrative, but an accumulation - of memory, of image, of touch and smell and dust - that might, even briefly, transport you somewhere true. The photographer Santu Mofokeng observed that "landscape is the mute witness to histories and narratives." These photographs are my attempt to give that witness a voice.

But landscapes are not static witnesses. The Karoo is changing - faster now than it has in living memory, faster perhaps than it ever has. I have no interest in making elegies. But I am aware, with every frame, that I am also making a record. That what I put down now may one day be the closest thing we have to how it was: the particular quality of that light, the unbroken horizon, the silence beneath the noise. If this work does nothing else, let it hold that still.

This is a love letter, of sorts. To the place. To the people scattered across its wide, warm expanse. To the ancestors who stopped here when others did not, and to whatever in me, because of them, has never quite left.



SEE GREET & MEET PROGRAMME

1 MAY AT 11AM

Experience some of the stories from The Land of Begin Again Exhibition with photographer Sam Reinders. Coffee and treasures available.

Contact: 023 0070 178

Venue: ONS, 34 Church Street

I AM BEAUTIFUL! EK IS OULIK!

Creativity, care and the catwalk

BY SAMANTHA REINDERS AND ANOLISHA FOX

Creativity and care have come together in a beautiful way at PACT Centre in Prince Albert. The Ek Is Oulik project - Afrikaans for "I am beautiful" - is a youth initiative run by the Prince Albert Community Trust that focuses on something both simple and profound: helping young people recognise their own dignity and worth. It is also a project that carries the spirit of PACT's broader creative philosophy: that the most meaningful things need not be bought, borrowed, or brought in from elsewhere. They can be made, together, from what is already at hand.

At its heart, Ek Is Oulik is about self-esteem, says Anolisha Fox (or Juffrou Lappe, as the kids fondly call her). In a rural town where opportunities can feel limited and social pressures weigh heavily, the project offers a safe, welcoming space where children can gather, talk, and learn the small rituals of self-care that help build confidence. Hair, nails, grooming and hygiene become points of connection. The programme provides access to essentials such as sanitary products, deodorant and toothpaste, while also teaching practical skills around personal care.

But these activities are only the beginning. Within the Ek Is Oulik space, conversations unfold - about growing up, friendships, school pressures, and the path toward adulthood. Hair styling becomes storytelling. Painting nails becomes a time to laugh, confide, and listen. Through these shared moments, young people begin to see themselves differently: not just as young people navigating challenges, but as individuals worthy of care, attention and pride. "The children are noticeably more confident when they leave here, and that makes it all so worth it," says Anolisha, Head of the Blink Begin ECD at the PACT Centre.

The message is embedded in the name itself: Ek is oulik. I am beautiful.

Recently, that message has taken to the catwalk. "This project started with the Blink Begin ECD children," Anolisha explains. "For our end-of-year graduation, we wanted to do something different. Instead of asking parents to spend money on expensive outfits, we turned it into a shared project between teachers, learners and parents - creating something out of nothing." It was, in the most natural sense, the Outa Lappies philosophy at work — the belief, woven into everything PACT does, that imagination is the only raw material you truly need.

That "something" was a collection of outfits made entirely from discarded materials, yet fit for a runway. The idea was later expanded with the Speel en Leer group (the aftercare programme run daily at the PACT Centre). "The children were given the freedom to design their own outfits and choose their materials. We guided them and provided extra support where needed. Responsibility was also key - they helped

clean and prepare everything before using it."

Plastic bags became ruffled skirts. Discarded packaging turned into sculptural bodices. Bottle caps, foil and scraps of paper became decoration. What might once have been rubbish was reimagined as texture, colour and form. This is the sustainability ethos at the heart of both PACT and Journey to Jazz — the understanding that care for the earth and care for people are not separate things. When children learn to see possibility in a discarded bottle cap or a crumpled sheet of foil, they are also learning to see possibility in themselves.

The making became part of the story. Children worked together to plan, experiment and assemble the garments, helping one another along the way. What emerged was not just a collection of imaginative outfits, but a shared creative experience rooted in collaboration and trust.

When the children stepped into the finished pieces, the transformation was immediate. The garments were bold and playful, but the real shift was in posture and expression: shoulders back, laughter ringing out, a visible pride in what they had created together. "They weren't just wearing clothes; they were wearing their ideas, their effort, and their creativity," says Anolisha.

"I loved the recycle project because it allowed me to bond more deeply with the children while helping them feel seen, valued, and proud of themselves. It reminded me that confidence doesn't come from expensive things - it comes from belonging, participation, and recognition."

The project is a reminder that beauty does not come from perfect circumstances. It comes from creativity, confidence, and a community that believes in its young people. It comes, too, from the Outa Lappies spirit — the quiet insistence, lived out in every session at the PACT Centre, that something extraordinary can always be made from nothing much at all.

Through Ek Is Oulik, the message is simple but powerful: sometimes the most important transformation is not what something is made from - but how someone begins to see themselves.

SEE THE EK IS OULIK OUTFITS AT THE PACT COMMUNITY CENTRE AS WELL AS THE CHILDREN'S ART EXHIBITION

Feel free to donate salon or hygiene products for the Ek is Oulik community salon – you can drop off goodies at the PACT Community Centre or at ONS.



OUTA LAPIES: A FIGURE OF SOLITUDE AND CONNECTION

The PACT–UNIMA SA puppetry collaboration is not just a project about puppets. It is about the philosophy that art transforms and provides an opportunity for people to connect through imagination and celebration.

This collaboration brings together UNIMA's Director and artist, Janni Young, a group of youth trainers, PACT's children, and UNIMA's master puppeteer, Sam Zihlangu — and culminates in a colourful celebration of a Karoo icon, the artist and philosopher, Outa Lappies.



JANNI REFLECTS ON THE MAN AND THE MAKING PROCESS...

Outa Lappies was a man of profound contradictions. At once deeply solitary, he inhabited a rich inner world, driven by an intense and personal creative impulse. He walked alone through the Karoo town of Prince Albert, often pulling a large, handmade cart behind him, a moving extension of his imagination and labour. In this sense, he embodied the essence of an outsider artist: creating not for recognition, but from an inner necessity.

Yet Outa Lappies was never truly separate from the world around him. His life was marked by acts of care and connection. He defended the vulnerable, protected animals, took in strays, and engaged meaningfully with children and his community. His creative practice was not only inward-facing but deeply relational, rooted in a concern for the environment, for recycling, and for the shared space we inhabit.

He became an inspirational presence in Prince Albert, both through the life he lived and the traces he left behind. He spoke of creating "points of light" for others to follow, and his work and way of being continue to offer exactly that: small but enduring beacons of care, imagination, and possibility.

To build a puppet of Outa Lappies is to enter into this duality, to find a visual language for a man who held both solitude and connection at his core. It is an honour to attempt to capture, in form and movement, a figure whose life remains a living point of light within his community.

Visit the **Fransie Pienaar Museum** (42 Church street)
to VIEW THE OUTA LAPIES EXHIBITION
curated by Lizelle Kruger of the Castle of Goodhope Museum



DUIDELIK DEEG!

Charlotte’s Roosterbrood/ Grid Bread Recipe

QUEEN OF THE PIZZA SHARES.

My name is Charlotte van der Westhuizen. I’m known as Queen of the pizza in Prince Albert but that recipe I’m not sharing with anyone!

At the age of 11, I learned how to make what we call in the Karoo, roosterbrood or grid bread. I always made roosterbrood with my mom and oma; it was one of our weekly activities—along with baking other things like pot and pan bread.

But we mostly made roosterbrood, because its quick and easy and that’s why I can prepare it today in my sleep.

TO START YOU NEED

1 kg cake flour
10 g yeast
A pinch of salt
And also lukewarm water — if the water is too hot it can kill the yeast, and then your dough takes longer to rise...

METHOD

1. Mix all your ingredients together, water last. When you’ve finished kneading, don’t rush this, add a bit of oil (it can be olive oil or sunflower oil), then cover with a “skoon lappie” and let the dough rest like an oma, until you see that it is light, fluffy and doubled in size. Then you can form your dough into a big ball.
2. Now it’s fun time! Knock that dough down! The secret is to press the ball flat so that the dough can rise again before going to the grid.
3. Shape the dough into an oblong or square if you are eksie perfeksie, then cut equal sizes of smaller, pieces with a knife, let it rest again until they balloon, almost double in size.
4. Now you are ready for action! Once more, (last time promise) press the pieces of dough down with the flat of your palm, then onto the grid it goes: make sure you have nice medium coals, not too hot, not too cold, just right.
5. Turn these mini breads from side to side to allow them to heat evenly through, until puffed up and golden brown all over and light to touch: if they feel heavy... still not cooked inside! Rou brood is verbroubrood as oma would say.
6. Enjoy with cheese (Gay’s of course) and Weltevrede apricot jam (yummie) or boerie style with a worsie and tomato smoor!

Visit Charlotte at ONS restaurant during the festival to test those roosterbrode and pizzas! 43 church street

INTRODUCING THE JOURNEY TO JAZZ SAGRA

Borrowed from the Italian tradition of a neighbourhood, community gathering — at long tables, good food and where neighbours sit shoulder to shoulder enjoying — the PACT Centre brings the Journey to Jazz Sagra to Prince Albert, Karoo style, North End style.

At the centre of it all: Duidelik Deeg (of course, it’s dough). The most honest, most democratic ingredient there is.

Food stalls, local DJ, poetry slam of scholars, art exhibitions and local games come together across two days of open, unhurried celebration — the kind where Groet is ‘n Moet.

PACT CENTRE, 42 BOTTERBLOM STREET
Friday 1 May & Saturday 2 May — 10am to 5pm.
Everyone welcome.



PHOTO CREDIT: SELWYN MAANS OF KNIPOOG

JOURNEY TO JAZZ YOUTH CREW

Working with young people hungry for an opportunity to move forward is incredibly special. The festival is all about empowering young people to grow into the best version of themselves.

The core Pact team are paying forward into their community by sharing and leading. The 2026 youth crew of Journey to Jazz is a cohort of 80. We believe most will move onto work, training or study opportunities post festival.

- RENICHIA MOONEYS, PACT Operations Manager



JOURNEY TO JAZZ YOUTH CREW PHOTOGRAPHED BY SELWYN MAANS OF KNIPOOG



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29 APRIL — 2 MAY 2027

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- THULI MADONSELA, PACT PATRON

**JOURNEY
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