The STAR 20.8-63



Dennis Mpali, trumpet virtuoso from the Chris McGregor septet a local band, who, according to those in a position to know, is "playing the best jazz South Africa has ever heard." The writer of the accompanying letter complains that Radio South Africa does not do justice to jazz. He adds that there will be a national jazz festival at the Orlando Stadium on September 7.

HE NEW TERM has just started at the African Music and Drama centre at Dorkay House, Johannesburg, at the end of Eloff Street. This is a bustling and thriving community that has provided the talent for Union Artists' shows, among them "King Kong," "Emperor Janes," "The Blood Knot."

It is by far the most advanced of anything of its kind in the country. Courses are conducted in musical theory, appreciation and instrumental instruction of all kinds, as well as speech and drama training and choir groups.

"We want students to improvise, to listen to each other and incorporate this awareness in their own playing, says Ann Adams, London-trained cellist who is in

"But we desperately need instruments of all kindsthere are not nearly enough to go round, and as most students can only come in non-working hours, Saturdays and Sundays especially, we are continually frus-trated by lack of instruments."

Miss Adams's telephone number is 33-8225. The picture shows Mr. Mackay Davashe, former leader of the "King Kong" band, entertaining the music students.

Jazz and all that jazz

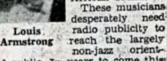
Sir, - Well done, Jon Sylvester! I fully agree with him in "The Week on Radio" in The Star on August 9 when he says that not enough is made of our local jazz musicians.

The pioneers of jazz in the United States-King | Oliver and Louis Armstrong-had to struggle for years to gain recognition but is that any reason why they should have to do the same here?

Is the S.A.B.C. going to cover the National Jazz Festival, com-prising the best talent in all Africa, to be

Africa, to be held in Orlando Stadium on September 7?

African South jazz is as good as much produced in the United States, but with a diffe-rence; a sound that can only be heard on this continent an African sound.



ated public. In years to come this

music will be famous.
As Jon Sylvester said, the S.A.B.C. should be glad to broad-cast transcriptions. This would be proof at least to send to the out-side world that some of our some of our and are thriving Africans can under apartheid. ISINGUBU.