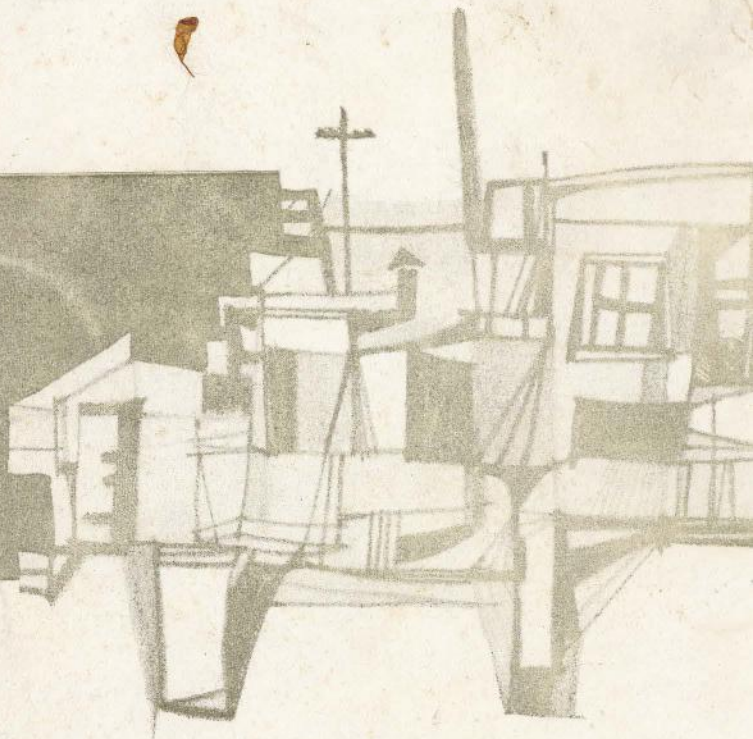


GALA PREVIEW

KING KONG

in aid of the
AFRICAN MUSIC
AND DRAMA TRUST

In the gracious
presence of
H.R.H. The Princess Margaret
accompanied by
Mr. Antony Armstrong-Jones



programme design **ARTHUR GOLDREICH**

This Gala Premiere of KING KONG is given in aid of the African Music and Drama Trust.

THE AFRICAN MUSIC AND DRAMA TRUST

One of the remarkable things about KING KONG is that its cast is largely amateur. To a certain extent their natural talent and vitality screen the fact that they have never been taught how to dance or to sing and to act. Even the few professionals in the show started simply as people who wanted fiercely to become entertainers, and taught themselves how. One member of the cast says of another: "When I was about ten he was my idol. Every night I used to carry his saxophone to the place he used to play. He was always there from eight till four next morning. At about three, when people were tired, I used to sneak in and listen. For years I learned everything from him". Most of the cast can tell similar stories.

South African townships teem with talent, but there are very few facilities for training it. KING KONG scooped up the best from this natural pool. It also broke a dam. From now on there will be a steady flow of African shows. There will be more musicals, more plays. And there must be more professional performers.

It was with this in mind that a group of people in London, including Lady Elliot of Harwood, The Earl of Antrim, Sir Jock Campbell, and Mr. Jack Donaldson, a director of Covent Garden, formed the African Music and Drama Trust. They wanted to endow a school of music in Johannesburg where men and women of all races could study, and where professional standards would be as high as anywhere in London. In fact, just under a year ago a training centre was set up in Johannesburg, and it already has over 100 pupils and a staff of 10. Much of the money earned by KING KONG in South Africa went straight into this school, but of course it needs more. It has no other major source of income.

Entertainment is one of the areas outside politics where a bridge between the races can be built in Africa. The Trust is in no way political; it simply wishes to help potential artistes and entertainers to learn their jobs. It wants to ensure that the enormous talents there will not, in the future, be either wasted or stunted. Amen.

Donations of money or books for our library would be most helpful. We also need scores, records and musical instruments. For further information please contact—

*The Hon. Secretary,
African Music and Drama Trust,
140 Southwark Street,
London, S.E.1.*

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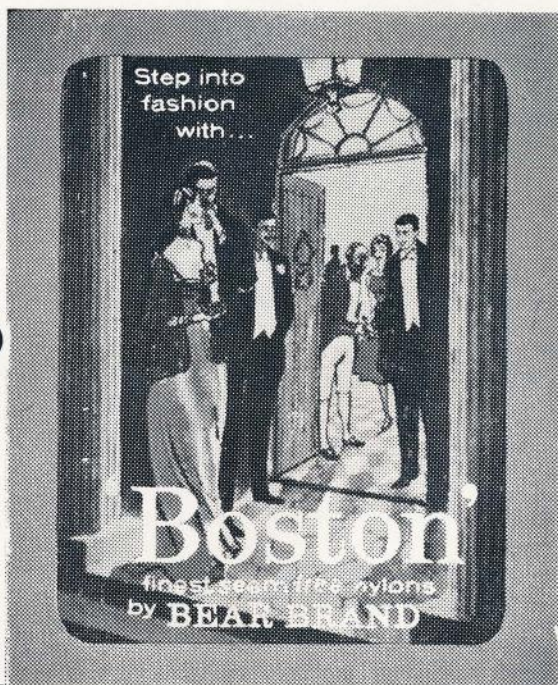
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HOW KING KONG CAME TO BE PRODUCED

ALTHOUGH the Union had successfully produced a number of Variety Shows, starting with the farewell to Father Huddleston in 1956 and progressing through the Township Jazz series, it was clear that the variety form did not give sufficient scope to the talent uncovered by these shows.

One night Harry Bloom went with Ian Bernhardt, then Chairman of the Union of Southern African Artists, to the Salvation Army School in Eastern Native Township to listen to a new group of singers called "LO SIX". Lo Six had been trained by Tommy Ramakgopa, one of the most versatile talents in the Townships. In addition to being an entertainer himself, Ramakgopa wrote stories and poems in English, Afrikaans and the vernacular, and was a composer and lyric writer of considerable ability. He devoted considerable energy to developing this new group and their tremendous potential greatly excited the two visitors who sat enthralled in a little room, illuminated by flickering candlelight.

Particularly stimulating was the brilliant mime work of a little clown called Jabulani, who performed a series of riotous mimes.

"It was a memorable evening for me," says Harry Bloom. "We had felt for a long time that concerts were not enough, but that evening the idea of producing a Jazz Opera developed and during the weeks immediately thereafter, I started looking for a suitable theme. I wanted a story which would not only present the music, but the life and colour and effervescence, and the poignancy and sadness that make up the peculiar flavour of Township life. When I read of the death of Ezekiel Dhlamini, I saw that this was the story I had been waiting for. Ian immediately put me into contact with Todd Matshikiza and his immediate response was to start composing the music for the show."

Shortly afterwards Harry Bloom moved to Cape Town, and whilst he worked from there, Todd Matshikiza was joined by Pat Williams and Arthur Goldreich, who undertook the lyric writing, and set and costume designs respectively. The entire creative team was taken under the wing of Clive and Irene Menell, who guided and assisted the creative work.

Simultaneously, the Union approached Leon Gluckman, who had recently returned to South Africa from overseas, to undertake the production. He immediately accepted this challenging assignment and from the day of his acceptance, he became officer commanding this most exciting theatrical project.

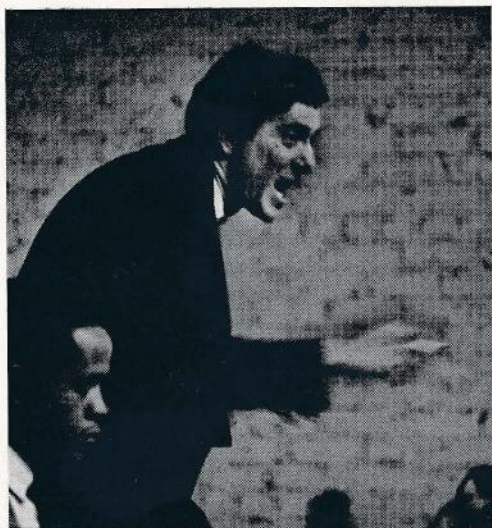
An immediate problem was the need for an inspired musical director, and Leon Gluckman wrote immediately to his long-time friend and associate, Stanley Glasser, who was then completing his musical studies at Cambridge University. Fortunately, Stanley Glasser was returning to South Africa at the end of 1958, and he accepted this assignment and commenced work immediately on his return from overseas.

Finally, there was the problem of finding a choreographer who would be able to harness the natural movement of a group of entertainers with an infinite capacity for rhythmic movement, but without any formal training in the dance. Again Leon Gluckman chose someone with whom he had previously worked and Arnold Dover tackled this most difficult part of the work.

In one way it was fortunate that there was little time for the play to be fully formed, because it meant that it could be moulded to suit individual action. The cast were not in fact acting as people of the Township for they were the Township.



HARRY BLOOM wrote the original book of "King Kong" and has now rewritten the export version, to be produced at the Princes Theatre, London, in February, 1961. Harry Bloom practises as an advocate and is the author of the best-selling novel "Episode" which won the British Author's Award for 1956. His new novel "Whittaker's Wife" will be published early in the year in Great Britain and the United States. He has assisted the work of the Union of Southern African Artists from its inception.



Whatever further triumphs may come the way of LEON GLUCKMAN, none can surely surpass the elation he experienced on that opening night of the original "King Kong" when a triumphant performance vindicated all his hopes. Leon had been able to fuse his own deep knowledge of stagecraft with the inborn talent of his cast and so to produce something new in theatre, the first African musical that was quickly to gain world fame.

Leon Gluckman has made prolific contribution to South African theatre, both as an actor and producer. Overseas he spent some time as Resident-Producer with the Nottingham Reps and then toured with the Old Vic to Australia, in company with Katherine Hepburn and Robert Helpmann. Back in London he was a member of the Old Vic Company for a season before returning to South Africa.

Now he takes "King Kong" to the West End and has further plans which will keep him fully occupied throughout 1961 and beyond.



The days and nights passed all too rapidly and rehearsals began in November, 1958, in the bare concrete basement of a warehouse which was soon dubbed "The Dungeon". In these rather grim surroundings "King Kong" gradually began to take shape. At 11 p.m. each night a specially hired bus carried some members of the cast to their homes in the Western Townships while a roster of volunteer drivers took back others living in different areas.

When the cast had left and the iron-barred gates of the "Dungeon" were locked, Leon Gluckman, Spike Glasser and Arnold Dover would spend hours working on a scene for rehearsal the following day.

Leon would want to know if a tune was ready for the scene. Provided the answer was "Yes", then Spike would play it over on the piano and the three would then plot it. If the number was orchestral, a decision had to be made on how long it would be and then Spike would rush away to collect members of the band and together work out an arrangement of the scheduled number in time for the next rehearsal due in a few hours' time.



TODD MATSHIKIZA started to play the piano at the age of six and music has absorbed him ever since, although he has earned a living as a teacher and journalist, and even by selling razor blades. Todd's major work to date has been the music of King Kong. He is now living in London, and misses the beat and life of the townships.



ARTHUR GOLDREICH has long established himself as a painter, but "King Kong", for which he designed the set and costumes, was his first experience in theatre. His work on the original production won wide acclaim and he was invited to design the set and costumes for the London production. All the design associated with this production including the London programme and poster and record sleeve have been entrusted to him.



PAT WILLIAMS, who wrote the lyrics, is a journalist of wide and varied experience. She worked for several South African newspapers, including the Sunday Times. She now lives in England.

Because Arnold Dover had worked before with Africans on the choreography for a film, he was prepared for the essentially extempore way in which the artists were used to working, and he patiently sought to develop co-ordination and a standard performance every time. Another of Arnold's problems was to harness movements which came naturally and to make them theatrically effective.

During the final weeks Arthur Goldreich was working in the "Dungeon", completing the painting of the sets in the glowing colours which added so much to the impact of the final production. His work was constantly interrupted by the costume makers who sought his approval on costumes as they were completed. The "Dungeon" was bursting at its seams fulfilling the dual role of workshop and rehearsal premises.

On the opening night, February 2nd, each of the 1,100 seats in the University Great Hall had been sold. It was a glittering social occasion, but backstage the tension was tremendous, not lessened by the badly sprained ankle which Miriam Makeba had suffered at the dress rehearsal the previous night. The lights dimmed and "King Kong" had begun. At the end of that memorable first night there was an ovation such as Johannesburg has rarely heard and the next day's reviews were most enthusiastic. Queues began to form outside the booking agency and within eight days there was not a single seat left for any performance throughout the five week run.

"King Kong" fever had hit Johannesburg and one leading critic called it "the greatest thrill in twenty years of South African theatre-going." By March 18th, 1959, the urgent problem was to find a venue where it could continue to be shown to the thousands who still wanted to see it.

Backstage, too, there were plenty of headaches ranging from unavoidable lateness of arrival by some of the cast to intrusions by gangsters.

When "King Kong" toured Cape Town, Durban and Port Elizabeth, the same success story was repeated, although the difficulties of the stage director grew as he had to fit the show into venues which were not always suited to such an intricate production.



STANLEY GLASSER, the Johannesburg-born composer, studied composition in London with the late Matyas Sieber and returned to this country in 1958 with a first class degree in music from King's College, Cambridge. Since his return he has been responsible for the music direction of "King Kong", and of *Son et Lumière* which opened in Cape Town in January 1960. He was the first South African composer to write electronic music—for Leon Gluckman's production in February 1960 of "The Emperor Jones". He also composed the music for the feature film "Last of the Few". At present he is assistant director of the Faculty of Music at the University of Cape Town.



IAN BERNHARDT has devoted his energies into the enterprise of theatre for non-Europeans and through his period as chairman of the Union of S.A. Artists and now as manager of Union Artists, has refused to be beaten by the difficulties and attacks he has had to face.



On June 14th, after two months of touring, the cast arrived back in Johannesburg where the City Hall was booked for another ten performances.

Great things had been achieved. "What happened to "King Kong" was something none of us anticipated," said Leon Gluckman. "The play became a staggering success. None of us believed it was a magnum opus, but we believed it would take African artists a little further along the road to developing their particular and considerable talents. Africans emerged quite simply as human beings with, incidentally, a tremendous gift for entertainment. Values in the theatre are universal and insist on the simple truth that a "man is a man". Quite apart from its success in ordinary theatrical terms it was in the clear statement of this truth that "King Kong" made its greatest contribution.

Just before the Johannesburg run ended, Mr. Hugh Charles, General Manager of the Jack Hylton organisation, flew out to see the production, and an option was taken out to present "King Kong" overseas. He returned to England without having finalised arrangements, but when "King Kong" was playing in Durban, he returned with an associate to accomplish this. At this stage there was no question of the local cast going overseas.

Leon Gluckman flew to London in January, 1960, and was appointed Director for the London run. He pressed for the local cast to come to London. This, the Hylton organisation decided to accept, subject, of course, to the cast being able to obtain passports. A hectic era of document gathering ensued, and 62 passport applications were lodged with Pretoria. A somewhat anxious wait was brought to a sudden halt at the end of August when a call from Pretoria announced passports had been granted.

Meshak Mosia, who had been Company Manager during the South African tour of "King Kong" and who was now working in the Union Artists office, achieved a near miracle by rounding up the entire company within twenty-four hours. The passport announcement was received by the cast in an atmosphere of considerable excitement.

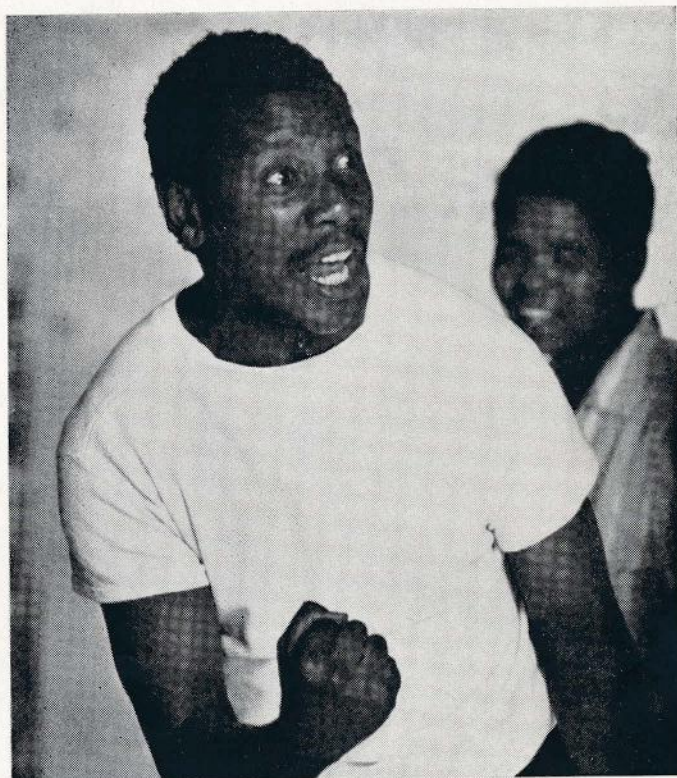
Within a few days, Mr. Charles flew to Johannesburg again, signed contracts with the Company and made final preparations for the London opening.

During this trip it was decided that instead of rehearsing the Show in England and having an out-of-town opening in the provinces, the production would be rehearsed and run in Johannesburg prior to the West End opening.

There were almost three months to the start of rehearsals, and it was decided that the time should be spent improving the singing and speech of the Company as much as possible. The African Music and Drama Association immediately set up special classes and it was back to school for everyone.

During his twenty years in South Africa, ARNOLD DOVER has worked extensively with Africans and his experience, together with his work overseas, has made him the ideal choreographer for "King Kong". He has striven to achieve synthesis of African movement and western discipline. He has been living in Durban for nearly two years and has rejoined the company to handle the choreography for the overseas production.

NATHAN MDLEDLE, who plays the central figure of "King Kong", began his professional career in the early 30's and as leader of the "Manhattan Brothers" became a household word in African townships. "King Kong" enabled him to get beyond the variety stage and to create a part which gives full scope not only to his fine voice, but to his dramatic talent.



PEGGY PHANGO, who has taken over the role of Joyce from Miriam Makeba, was born in Johannesburg and was a qualified staff nurse at Coronation Hospital in the western areas. In the film version of "Cry the Beloved Country" she played the part of the district nurse. This was her first acting experience, but since 1957 she has been touring with "African Jazz". Hugh Charles, of the Hilton Organization, says that Peggy has star quality.



THE REAL KING KONG

FROM time to time, in every country in the world, a figure emerges from the masses—pulled up usually by his own bootstraps—and catches the imagination and affection of the people. King Kong was such a person. Mostly they are tough guys and flouters of authority, and often they have courage.

They roar and flail their way through life, and their noisy progress makes it impossible to ignore them. Why are they admired? Because they have heaved themselves out of the rut of obscurity. They have become personalities and can no longer be ignored or thrust aside.

King Kong, more prosaically Ezekiel Dhlamini, was a Zulu from Vryheid. He was a bully, and a braggart and was recognised as such in the townships. Yet they cheered him. He brought colour, vitality and immense excitement into their lives. And hope, too. If a man could work himself up to be a heavyweight boxing champion and have the crowds roaring their delighted heads off as he jumped flamboyantly over the ropes into the ring, perhaps they, too, could somehow manufacture this sort of adulation for themselves.

A huge swashbuckling man, nobly built, he was an exhibitionist, but also ambitious. And there had been no opportunity no education to direct his aims. He swaggered around town in heavy iron training boots, just to make certain that he was noticed, although his massive frame made that inevitable.

Some suspicious thing within him demanded constant plaudits, constant attention. The legend that he had built himself into had to be eternally reinforced by the faith and enthusiasm of his associates, reiterated again and again.

Uncontrolled and violent in temper, the greasy downward slide began when a middleweight champion—just a puny man by comparison—knocked him out in the ring. The unthinkable had happened.

When King Kong staggered up that night from the canvas he was not the same man. Some people had laughed, actually laughed when he was floored. Thereafter he went about beating up anybody with a suspicion of a jeer on his face.

He needed drama to live, and he would create it if necessary. In a brawl the leader of a much-feared gang lay dead, felled by King Kong's fists. The plea was self-defence and he was acquitted. But the next time he was in court the charge was murder. She had been his girl friend.

It was the night he had hired a hall in Polly Street for a dance. The girl arrived, followed by a gang who forced their way in. There was a fight. The girl was knifed. Above the din the tremendous voice of King Kong roared: "Send for the police." And when they came he stood there, the knife still in his hand. He refused to drop it and was warned that action would be taken unless he did. He refused again and firing began. He was hit several times and so were three policemen—by the bullets that went through him to find other targets. His wounds were superficial and after a stay in hospital he appeared at a preparatory examination into an allegation of murder.

He was committed for trial in the Supreme Court and—eccentric to the last—he pleaded guilty. He had always intended to kill the woman some time, he said. On February 25th, 1957, before about 200 people, he was sentenced to 12 years' hard labour.

"No!" he cried out. "I tell you to sentence me to death." The judge rebuked him and repeated, "Twelve years' hard labour." What good would that do, King Kong asked, in stopping other people from killing. "Some of these people in Court may also have the intention of killing somebody."

He was led away to the cells and ultimately sent with a labour gang to Leeuwkop. There is a vast dam there. One day, within a short time of being sentenced, he leapt far into it. Two days passed before they could find the body. King Kong was about 32.

THE STORY OF THE PLAY

THE story is told in a series of flashbacks. It begins in the early morning as the people from the township are going to work. The three washerwomen—Lena, Pauline and Trefina—are left behind in the yard, washing, sewing and grumbling. With them is Old Dan Kuswayo (supposedly retired) who joins in their talk. These four act as chorus throughout the play, and it is their reminiscing of the life of King Kong that prefaces each flashback.

A little boy picks out a tune on a penny whistle—it is the Little Kong Song, a great favourite with the kids—and it sets them reminiscing, for King Kong has become something of a legend now.

And so the story unfolds, told from different angles and with wry, shrewd comment. And as the words of the people in the yard fade into pictures, we see the great champion in his hey-day. Reporters and photographers hover around him, a group of hangers-on follow him wherever he goes. There's a big fight coming off, but everyone is certain that King Kong will win in his usual devastating way. There's even talk of an offer for King to fight in England. He is proud, successful, confident; the heavyweight champ at the top of his form, and you can't get much higher than that in the township.

Jack, King's manager, trainer and best friend, is not so happy. He is having sleepless nights over Nurse Miriam Ngidi, who can't seem to make up her mind; but for King there's no romance on the programme. Such things are bad for a boxer.

King wins the big fight, and if only he had stayed away from Back of the Moon, Joyce's shebeen, things might have gone on in the same happy way, and there would have been no story. But he goes there with his pals to celebrate, and the moment he sets foot in the door Joyce falls for him. Joyce had been going with Lucky, a fast and fancy gangster and leader of the Prowlers, but that night she drops Lucky for King. "The only place I can go with Lucky is jail," she tells herself.

But Lucky is not an easy man to push aside—particularly over a dame. So one night he and his gang set on King, and in the fight King kills one of Lucky's henchmen. Lucky swears revenge. But his revenge has already been half achieved, for King has to face trial, and he waits for more than ten months for the case to be heard.

When he comes out, he finds that life does not stand still for anyone, not even for the great King Kong. His manager has taken on a new heavyweight prospect. Joyce has not exactly been sitting home mending socks. And the offer to fight in England is off.

Jack tries to get fights for King again, but Lucky and his gang go in for a little persuading with King's prospective opponents, with the result that nobody will go into the ring with King. The only fight that Jack can arrange is with Greb Mtinkulu, a middleweight. Lucky says that he'll let that one go, because it will only be a circus anyway—King fighting a pintweight.

But King has begun to crack up. He has laid off training and has started to go out at nights in fast cars with strange companions. What's more, he has fallen out with Joyce. One night he knocked out a man in Back of the Moon because of the way he looked at Joyce, and that makes Joyce call it off with "that bull-fighter".

King's friends are unhappy, but become really worried when they find out that he has joined a gang burgling shops. They try once again to save him. Joyce, who is still in love with him, offers to forgive him, but on conditions—he must promise never to hit any one again except in the ring, and he must give up going with gangs. King promises, and for the first time, and too late, he puts his mind to the fight with Greb.

He loses the fight against Greb. The township is incredulous, and King experiences the scorn and mockery of the people at the early morning bus queue the day after the fight. Lucky and his gang arrive and taunt him unmercifully.

In a blind rage he hits at people in the crowd and savagely pushes a small child who had even at that moment been his most ardent fan. Joyce sees it all, and walks out on King forever.

Jack and Miriam have at last decided to get married, and King goes to the wedding demanding "where's Joyce?" But Joyce comes with Lucky, and in that King sees simultaneously not only his own complete downfall, but Joyce's tragic return to the tough, brazen life of a shebeen keeper and a gangster's girl. In a kind of mechanical trance he kills Joyce.

And that, for anybody else, would have been the end. But there was always an outsize quality and a flair for the dramatic about King—it was these things that made him a showman as well as a great boxer—and at his trial he dismisses his lawyer and pleads to be sentenced to death. Life is over, he'd reached the top, and he, King Kong, cannot live anywhere else. But the Judge sentences him to twelve years' imprisonment. So, what the Judge refused to do, King does for himself. After two weeks in jail, he commits suicide—drowning himself in a dam at the prison farm to which he had been sent.

It is evening in the township yard now and people are streaming back from work. The whole place is coming down, being bulldozed in a removal scheme, and the people sent to a new township, but the old characters seem to be hovering around the raw, vacant spaces as if looking for something. And the same thread of music that started the story in the morning—the Little Kong tune played on a penny whistle—now ends it.

THE PRINCIPALS

King Kong
 Joyce
 Lucky
 Jack
 Miriam
 Popcorn
 Petal
 Slim
 Harry : Lucky's Gang
 Leadbelly : Lucky's Gang
 Gangsters
 Sgt. Dlamini
 Kuswayo
 Pauline
 Lena
 Trefina
 Journalist
 Photographers
 Joyce's Girls
 Ma Ngidi
 Caswell and Doorman
 Preacher and Jordan
 Penny Whistler

NATHAN MDLEDLE
 PEGGY PHANGO
 JOE MOGOTSI
 STEPHEN MOLOI
 PATIENCE GCWABE
 BEN MASINGA
 SOPHIE MGCINA
 AARON MODISE
 RUFUS KHOZA
 RONNIE MAJOLA
 JERRY TSAGANE
 ERNEST MOHLOMI
 BENNET MASANGO
 GWIGWI MRWEBI
 PHYLLIS MQOMO
 TANDI KUMALO
 FLORENCE CHEMBENI
 ALTON KUMALO
 VICTOR NDLAZILWANE
 JAMES THOMPSON
 ABIGAIL KUBEKA
 HAZEL FUTA
 VINAH BENDILE
 MARTHA MDENGA
 WANDA MAKHUBU
 TOMMY WILSON BUSON
 LEMMY "SPECIAL" MABASO

KNIFE DANCERS

Joseph Mogotsi, Rufus Khoza, Ronnie Majola, Jerry Tsagane, Ernest Mohlomi, Boy Ngwenya, Wanda Makhubu

GUMBOOT DANCERS

Victor Ndlazilwane, George Tau, Caiphus Semenya, Wanda Makhubu, Ernest Mohlomi, Josh Makhene, Edgie Mdandana
 (Trained by Ernest Nkosi of City Deep mine Compound)

SPECIALITY DANCERS

Ruth Nkonyeni, Thandi Klaasen, Rose Hlela

CHORUS LEADERS

Men : David Serame
 Women : Thandi Klaasen and Ruth Nkonyeni

PEOPLE OF THE TOWNSHIP

MEN : Sidney Mortha, Josh Makhene, George Tau, Samuel Kgaswane, Shadrack Tsele, Alpheus Komane, Bernard Zikalala, Josiah Sebete, Caiphus Semenya, Johnny Tsagane, Walter Loate, David Serame, Edgie Mdandana, Jerry Chauke, John Lekoane, Boy Ngwenya, Meshak Mosia.

WOMEN : Louisa Emmanuel, Priscilla Booi, Mabel Mafuya, Thandeka Mpambani, Linda Mhlongo, Mary Rabothapi, Letta Mbulo, Petunia Vika, Doris Kumalo, Mimi Edwards, Martha Mdenge, Mamsie Mthombeni.

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Choreographer ARNOLD DOVER

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 February 23rd 1961.

In the Queue
 It's a Wedding
 Wedding Hy
 Death Song
 Sad Times, I

SYNOPSIS

Scene 1 ..
 Scene 2 ..
 Scene 3 ..
 Scene 4 ..
 Scene 5 ..
 Scene 6 ..
 Scene 7 ..

Scene 1 ..
 Scene 2 ..
 Scene 3 ..
 Scene 4 ..
 Scene 5 ..
 Scene 6 ..

Scenery painted by

Administrator
 Production Manager
 Casting Department
 Manager of the

MUSICAL NUMBERS

ACT I

Sad Times, Bad Times	CHORUS
Marvellous Muscles	KING KONG AND CHORUS
King Kong	KING KONG AND CHORUS
Kwela Kong	CHORUS
Back of the Moon	JOYCE, LUCKY AND CHORUS
The Earth Turns Over	PETAL AND FRIENDS
Gangsters Dance	LUCKY AND GANGSTERS
Damn Him!	LUCKY
Township Sunday	CHORUS AND GUMBOOT DANCERS
Party Tonight	KING KONG, JOYCE, JACK, MIRIAM, POPCORN, PETAL, SGT. DLAMINI, PAULINE AND SLIM
King King	CHORUS

ACT II

Be Smart—Be Wise	POPCORN, SLIM, PETAL, CASWELL, LEMMY AND CHILDREN
Tshotsholosa—Road Song (traditional)	MALE CHORUS
Quickly in Love	JOYCE, KING KONG, MIRIAM, JACK, PETAL, POPCORN
Queue	CHORUS
Wedding	CHORUS
g Hymn	CHORUS
ong	KING KONG AND MALE CHORUS
es, Bad Times	CHORUS

SIS OF SCENES

ACT I

.. ..	Early morning in the yard of a Johannesburg Township. The present.
.. ..	Midday in a township street, 1954.
.. ..	Same as Scene 1.
.. ..	Back of the Moon, a shebeen on a night when business is good, 1954.
.. ..	A summer night in the streets of the township, 1954.
.. ..	The township yard. The present—and the past.
.. ..	A Sunday in the township, about 1956.

INTERVAL

ACT II

.. ..	A corner of the township, about four months later.
.. ..	A road in the township.
.. ..	Jack's boxing gym, two months later.
.. ..	Early morning at the bus terminus, a week later.
.. ..	Jack's boxing gym, 1956.
.. ..	(a) The township yard. The present.
.. ..	(b) In court. February 25, 1957.
.. ..	(c) The township yard. The present.

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A GLOSSARY

STRANGE WORDS

There is a special kind of township patois which could not be produced with strict accuracy in King Kong because much of it consists of Sotho, Zulu and Afrikaans slang, which would be meaningless to any but an African audience. Even many Africans would find it incomprehensible, because this language not only changes from township to township, but from month to month. Nevertheless the flavour of township slang has been preserved in King Kong and where possible the actual word-play reproduced in a more recognisable shape. This kind of talk is particularly prevalent in the gangster underworld, and to some extent too in the boxing world and sporting world to which King Kong belonged.

Words in common use

Tsotsi
Shebeen
Shebeen-queen
Marshall Square

Gangster, hoodlum
Township speakeasy
The mistress of one, and usually of all she surveys
Police headquarters in Johannesburg

Township words

King don't buzz to the cherries
Keep your spokes in
This place is real hi-fi
I don't latch
What dat blue soap of a King Kong is going to do in booze and cherrie dive
He don't tickle de bones
He don't sop mahogany
We driving home—de dividend in de boot of de car
De police jump us
Dose police tanks (wagons)
Dey whine us
Or we all be in de cage making finger pictures
Dey twa us
Come here you blerry shimiyane
You and me just better drag a bit
If you think you're gonna delilah me for dat hunk
Joyce will hallelujah the roof off when she hears you're back
It'll be a circus—make a fool out of king
You know that shop of the China
Hoods they looked to me

King's not interested in dames
Hey, steady on
Some joint, this
I don't understand
What that goody-goody King going to do in a drink and girlie hide-out.
He's no dice player
He can't take brandy
With the loot in the boot
Surprise us.
Those squad cars
They blow their sirens
Or we'd be in the cells giving our finger prints
They fire at us
Come here you no good stinking worthless bit of refuse
Let's dance
If you think you're gonna ditch me for that mule
Joyce will jump for joy to see you
It'll be a joke
You know that Chinese store
Crooks they looked to me

THE GANGSTERS DANCE

This dance, performed by Lucky and the Prowlers when they corner one of King Kong's men is largely based on the steps of a Sotho war-dance. The weaving action of arms, the whirling and stamping of legs has its origin in ancient tribal dancing lore. The dance here, however, has been adapted to its modern context, knives and broken bottles taking the place of stabbing spears and knobkerries.

KWELA AND PATHA PATHA

Are the most popular forms of dancing among the urban African youth. They resemble jive in their absence of formal steps, but the sinuous hip movements, the seductive torso weaving of the women, and in the Patha Patha (touch-touch) the intimate play of hands on the partners body are pure "township". The dancers perform with great abandon—to wild almost barbaric music, with interjections of whistling and shouting.

ROAD GANG SONG

African labourers always work to chants and songs which bring a mass rhythm into their actions and so lighten the work. Tshotsholosa, the chant sung by the roadworkers in King Kong was actually taken from a gang of labourers working in the street. The song originated among railway gangers—the words suggest the sound and heavy effort of a train, as also the rhythm of its piston driven wheels—but has become popular among all forms of work parties and for some reason not discovered especially among hard labour convicts.

RELIGIOUS GROUPS

There are a large number of Evangelist groups in the African townships. Their adherents wear special uniform—in King Kong red and white blouses—and on Sundays they parade through the townships behind banners and drums, very much as the Salvation Army does in other countries.

PENNY WHISTLE TROUPES

Johannesburg is one of the few cities that still has street minstrels—ragged urchins from the townships who perform on the pavements for coppers tossed to them by passers-by. The lively, simple yet poignant flute music of these groups is heard all over the town and adds a flavour all its own to the life of Johannesburg. The music is improvised—none of these urchin musicians has ever learnt a note of music—and the playing is usually accompanied by exuberant dancing and acrobatics. LEMMY SPECIAL has been playing the penny whistle since the age of seven when he collected together and led a group of street performers twice his age, supporting his family of nine out of the proceeds. One day an official of the Union of Artists saw him in action on his favourite pavement pitch, bundled the whole troupe into a car and took them to a rehearsal for a concert. Lemmy and his group stopped the show and since then his rise to fame and success has been swift. He is a great radio favourite and his records are best sellers. Now, a self-assured young man of fourteen, he brings the quaint child-art of the penny whistle to the London audiences, and seems certain of stardom.

GUM BOOT DANCE

Originally a Zulu tribal dance, it was practised in secret by pupils of a mission school near Durban during a time when local tribal dances were forbidden. Eventually it found its way into Durban and became a favourite among the dock labourers who performed it in the rubber boots supplied them as protection when handling chemical cargoes. The new effects obtained by the slapping and pounding of rubber boots made it a popular dance with labourers everywhere, especially on the Witwatersrand where it has been developed to a high degree of perfection in the compounds of the gold mines and the municipalities. The dance is divided, into a number of separate routines, each with a name such as "Salute", "Horse Ride", "Shoot". It is accompanied by a loosely improvised guitar melody and the convention today is to use it as a means for all varieties of comic and satiric expression.

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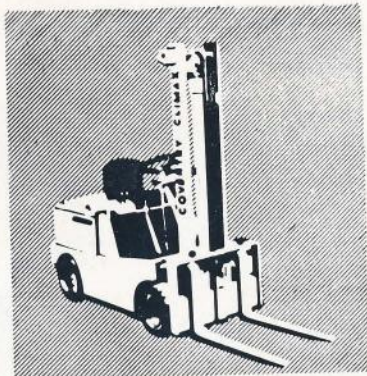
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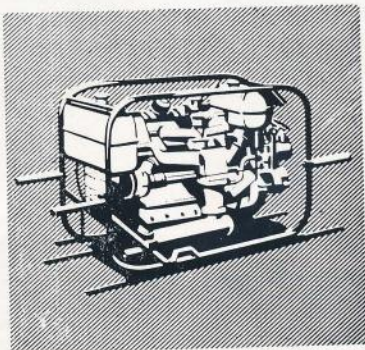
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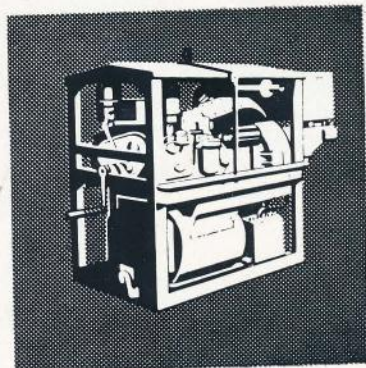
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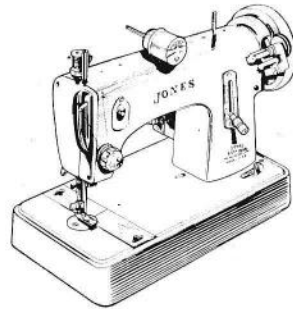
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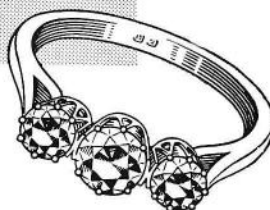
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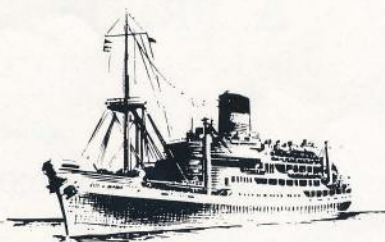
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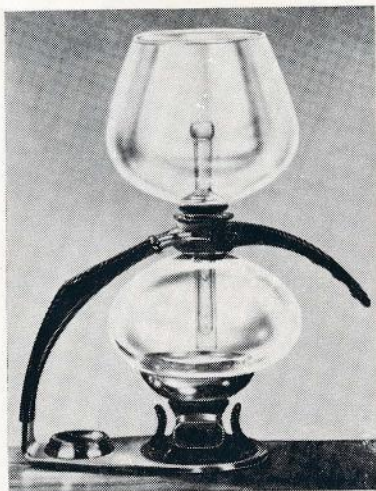
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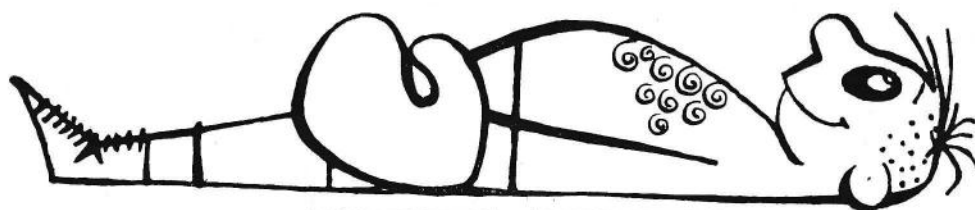
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Whatever our theatre correspondent Mr. Richard Findlater has to say about King Kong in next week's Time and Tide, we'll stick our neck out here and now and say we like the *idea* of this kind of show. We like its newness, its uninhibited noise, its colour, its smashing sense of what it means to be alive because these are the things the new T & T stands for. To Harry Bloom, Todd Matshikiza, to Nathan Mdledle and Peggy Phargo and the whole magnificent cast we say welcome to London. Just knock us cold, man—that's all we ask—just knock us cold.



T & T

TIME & TIDE

The Independent News Weekly



THE BORGIAS DID IT

Lucretia & Co., we all know, could mix a paralyzing cocktail. But let us recall that they found time too for some less kinky pastimes. *Vis-à-vis* the arts. Their set recognized that budding talent merits something more than an indulgent nod.

Well, great art patrons (like hemlock-on-the-rocks) have passed from the scene. But still with us today is the problem of helping young talent find its way. And this still means finding financial help.

Every wish for success, then, to the work of the African Music and Drama Trust.



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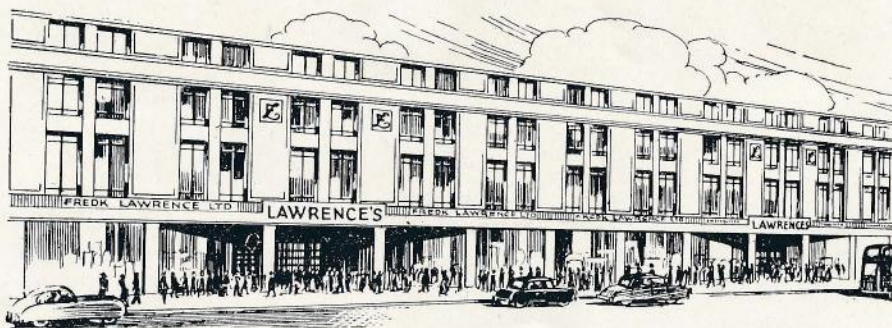
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