Foreword

We can only love what we know. And God knows what need there is of love, and therefore of knowledge, in our beloved, beautiful, broken, heartless, heartbroken South Africa — ashamed of its Cato Mansions, evading the questions they pose and frightened of the ultimate answers.

The truth must be faced, not as an abstract, academic truth, but truth embodied in the flesh and blood, the loves and hates, the cruelty and compassion of men and women. Whoever helps us to face that truth is a benefactor.

"Mkhumbane" is a flash of truth and we are all grateful for it. On behalf of the Natal Committee of the South African Institute of Race Relations, I express sincere thanks to all who have made the staging of it possible:

To Alan Paton and Todd Matshikiza who have blended their talents, their words, their melodies and harmonies in the creation of the play;
To Malcolm Woolfson, the brilliant young director who has brought the work to life;
To Dorothea McNaiss who has provided the striking choreography and to Carol Marais, the remarkable artist whose dozen so aptly depicts the setting of the story — Mkhumbane — Cato Manor itself;
To the rest of the team of some 250 people who have worked together to make "Mkhumbane" a memorable occasion: the production team, the stage hands and those who have been responsible for the business management and for the organisation of this Premiere;
Last but not least, to all members of the wonderful cast who have since the beginning of this year, so unselfishly sacrificed most of their spare time to take part in this production.

The Institute will benefit materially from their efforts and for this we are grateful. But more than that we are grateful for an event that proclaims South Africa's ability to rise above its divisions and distil a moment of artistic truth from the wealth of what is now considered South Africa's intractable problem but what one day we hope will be its greatest asset: the rich variety of its human resources.

[Signature]

ARCHBISHOP OF DURBAN
CHAIRMAN, NATAL REGION,
SOUTH AFRICAN INSTITUTE OF RACE RELATIONS.

THE SOUTH AFRICAN INSTITUTE OF RACE RELATIONS
(NATAL REGION)

presents

MKHUMBANE

A New Zulu Musical

Play and Lyrics by

ALAN PATON

Music by

TODD MATSHIKIZA

Directed by

MALCOLM WOOLFSON

Choreography and Group Movement

DOROTHEA MCNAIR

Decor

CAROL MARAIS

Stage Manager

BEVERLEY GOWER

Acciad Stage Manager

PAT PLUMRIDGE

Lighting Designer

MAURICE SOLOMON

Technical Musical Adviser

SHABULI DUBE

Choreo Vocal Director

JOAN LITTLE

Production Secretary

VIOLAINNE JUNOD

Assisted by the Director

VIVIENNE LAZAROW

Recorded Sound Effects

IVOR TODD

Chairman

HARRISON ZONDI
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ALAN PATON, who wrote the book and
the lyrics of “Mkumbane” leapt to inter-
national fame with the publication of his
first novel, the brilliant “Cry the Beloved
Country.” “Cry” has been translated into
12 languages and has been filmed. The
American poet and playwright Maxwell
Anderson dramatised this novel which was
presented on Broadway as “Lost in the
Stars”, with music by Kurt Weill. Paton’s
second novel “Too Late the Phalarope”
also joined the best-seller lists, and it too,
has been dramatised and the play produced
on Broadway. Recently Alan Paton’s play
“The Last Journey” was produced in
Luxembourg to mark the opening of the new
Inter-racial theatre there. “Mkumbane”
is Mr. Paton’s first musical play.

An educationalist by profession, Alan
Paton was Principal of the Diepsloot
Reformatory before his retirement. He is
at present engaged on the completion of
his biography of the late J. H. Hofmeyr.

Composer TODD MATSHIKIZA is a musician of
exceptional gifts. Born in Queenswood, Matshikiza
had his early education at St. Peter’s, Rosettenville.
He matriculated at Adams College and then studied
at the Lovedale Teacher’s Training College, where he
later taught. Here he was able to exploit his natural
gifts and he started a musical society and a dramatic
group.

Matshikiza has composed many choral works and
songs which are heard regularly over the radio. In
1956 the Johannesburg Festival Committee commis-
sioned him to write a choral work for 200 voices and
orchestra. This work was acclaimed by the critics.

The Johannesburg choir which entertained the
Queen mother during her Rhodesian visit sang Todd’s
beautiful farewell melody “Hamba Kahle” and at
her request she was presented with a special recording
of this song.

Matshikiza made his impact on the theatrical world
with his music for the successful Jazz Opera “King
Kong”. In the music of “Mkumbane” we have
Todd Matshikiza’s great talent in somewhat different
vein.
Malcolm Woolfson

For twenty-seven of his thirty-one years the theatre has been MALCOLM WOOLFSON’S consuming passion. He made his first stage appearance at the age of four.

Malcolm has played in several local presentations, but production has always been his main interest. His productions for the Durban Jewish Club include "George Washington Slept Here", "Light Up The Sky", "The Children’s Hour", "Picnic", "All My Sons", "The Tender Trap", "Born Yesterday", the Moliere adaptation "The Doctor’s Delight", and his most recent and most striking production of the Gian-Carlo Menotti operas "The Medium" and "The Telephone". This latter opera Malcolm had previously produced at the City Hall for the International Arts League of Youth.

When the Institute of Race Relations invited Malcolm to direct their production of "Mkhumbane" he accepted with enthusiasm, and has worked closely with the author and composer during the period of preparation of the show. "Mkhumbane" is Malcolm Woolfson’s most challenging theatrical undertaking to date.

Dorothea McNair

DOROTHEA ("DOT") McNAIR, Choreographer for "Mkhumbane", trained in London under the famous Marie Rambert. She appeared in the first performance of the Ballet Rambert; with Karavina as guest artist. Miss McNair later joined the staff of the Rupman School as Ballet Mistress.

On her return to Durban Miss McNair opened a Ballet Studio. Many dancers received their training from "Dot" before going overseas where they have taken their places with professional companies all over the world. Most famous of her former pupils is Nadia Narina.

At the inception of the Department of Speech and Drama at the University of Natal under Prof. Elizabeth Sneddon, Miss McNair joined the staff lecturing in Mime. She was responsible for the first production in South Africa of the classic mime play "L’Enfant Prodigue".

Returning to her first love, the ballet, Miss McNair started, and is at present training the Ballet Group at the School of Arts and Crafts of the Natal Technical College, a training centre for full-time students of ballet.
Carol Marais

The striking decor for "Mkhumbane" has been designed and executed by CAROL MARAIS, seen here with her model.

Carol was responsible for the scenery for "The Durban Story", the Pageant staged during the Durban Centenary Celebrations. She also worked for a while with the Intimate Theatre.

Amongst the noteworthy settings which she has provided are those for Peter Hey's productions of "Waiting for Godot" and "The Waltz of the Toreadors", Anne Freed's production of "Desperate Hours" and her ingenious decor for Malcolm Woolfson's production of the Monotti Opera, "The Medium" and "The Telephone".

By profession Carol Marais is a Ceramic Artist and she has a Pottery Studio in Durban. An extremely versatile and accomplished artist, she recently completed an unusual mural, in multi-coloured cement, for the Leatherworkers' Union building in Pietermaritzburg.

Joan Little

JOAN LITTLE is responsible for the direction of the spoken choral verse, which is an important dramatic feature of the Second Act of "Mkhumbane".

Born in Johannesburg, Miss Little received her training in England, and on her return taught Speech and Drama in Johannesburg. The two aspects of her work in which she has always been particularly interested and in which she has specialised are Choral Verse Speaking and Children's Theatre. Her production of "Toad of Toad Hall" was particularly successful, and her choral verse groups were always outstanding in the National Eisteddfodau.

Miss Little came to Durban several years ago, and is a member of the faculty of Speech and Drama at the University of Natal, where she lectures in Speech, and continues her work in Choral Verse. She also conducts a private studio in Durban, working mainly with young people. Her recent production of "The Purpose of Infinite Jest" was enthusiastically acclaimed.
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Cast

(in order of appearance)

MARIA — Fassina Nkoma

ELIZABETH BUTHELEZI — Miriam Nhlapo

BUTHELEZI (The Bull of Mkhumbane) — Alexander Mkhela

JOHN BUTHELEZI — Douglas Xaba

CATHERINE BUTHELEZI — Linda Nhlapo

ALFRED SITHOLE — Cyril Ngwenya

JANE BUTHELEZI — Regina Makhathe

GEOFFREY BUTHELEZI — Edmond Mgwaza

LINDIWE — Maureen Mthembu

BHENGU — Michael Khuzwayo

OLD MEN — Oliver Khuzwayo, Cecil Madiwanzi, Sibusiso Mhlongo, Lindile Mkhungu, Arthur Msimang, Themba Ndungane, Michael Ngidi.

RACHEL — Linda Molotjo

TSOTSIS — Eric Subula (leader of the group), Siphiwe Nyathi, Sipho Msomi, Hlophe Nkabinde, Sibonelo Khoza, Thembeka Sibiya.

SHOPGIRLS — Siphelele MdlINDLA, Sibonelo Mthembu, Sipho Msomi, Thusi Nkabinde, Themba Sibiya.

WATCHMAN — Dlamini Mkhapele

JACKAL — Amos Mkhonza

CHARLEMAGNE — Josy Sankisi

FACTORY OFFICIAL — Amos Mkhonza

MUNICIPAL OFFICIAL — Josy Sankisi

MKHUMBANE OFFICIAL — Amos Mkhonza

REVEREND PLUMBI — Bill Shengu

GOVERNMENT OFFICIAL — Malcolm Shabane

BLIND WOMAN — Sibonelo Mthembu

BLIND WOMAN’S COMPANION — Siphelele MdlINDLA

DOCTOR — Theophilus Bophela


CHOIR — Entire Cast

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Synopsis of Scenes

ACT I

THE AREA SURROUNDING MATTHEW BUTHELLETS HOUSE AT MKHUMBANE

Time: Morning

INTERVAL (10 minutes)

ACT II

Scene 1: THE SHIP SHAPE SHOP, MKHUMBANE. Time: 7.30 a.m.
Scene 2: A FACTORY OFFICE IN THE CITY. Time: 7.45 a.m.
Scene 3: THE MUNICIPAL BANTU ADMINISTRATION OFFICE IN THE CITY.
Scene 4: THE OFFICE AT MKHUMBANE. Time: 12.35 p.m.
Scene 5: THE SHIP SHAPE SHOP. Time: 1.00 p.m.
Scene 6: THE OFFICE AT MKHUMBANE. Time: 2 p.m.
Scene 7: A STREET IN THE CITY. Time: 2.15 p.m.
Scene 8: THE FACTORY OFFICE. Time: 2.50 p.m.
Scene 9: THE MUNICIPAL BANTU ADMINISTRATION OFFICE. Time: 3.00 p.m.
Scene 10: INSIDE RACHEL ZUNGU'S HOUSE, MKHUMBANE. Time: 3.10 p.m.
Scene 11: THE GOVERNMENT BANTU AFFAIRS DEPARTMENT IN THE CITY.
Scene 12: OUTSIDE BUTHELLETS HOUSE. Time: 6.00 p.m.
Scene 13: THE BUS STOP AT MKHUMBANE. Time: 6.30 p.m.

INTERVAL (15 minutes)

ACT III

OUTSIDE RACHEL ZUNGU'S HOUSE

Time: Evening

Stage Team:
Colleen Boyd
Victor Cole
Fred Clark
Denis Claude
Denis Kikiniyana
Joan Klopper
Warwick Mabedi
Zacharia Mabedi
Jonathan Mabedi
Kevin Moore
Glenda Naidoo
Moffie Naidoo
December Nkala
Madeleine Shaw
Colleen Theurenh

PHOTOGRAPHS by
RANJITH KALLY
(From courtesy of "Golden City Post")

COVER DESIGN by
BEVERLEY GOVER
Photographed by Ranjith Kally

VIVIENNE LAZAROW has worked with Malcolm X's last film production, starring as a nurse who has also taken parts in Durban productions

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THE LEADING MUSIC HOUSE

OPENING CHORUS

Morning Song
Children's School Song
Tsunami Attack
Rachel's Coming Now
What'sammat?

ACT I

RHYTHM ACES: Rugs, Mantla (leader), Mxolisi, James Mophu (sax), Tshepo, Michael Mvula (trumpet), Moses Sefasa (tuba).

Doris Ngwanyama accompanied on guitar by Thomas Dlamini and Victor Sima.

ACT II

Doris Ngwanyama, accompanied on guitar by Thomas Dlamini and Victor Sima.

ACT III

RHYTHM ACES: Rugs, Mantla (leader), Mxolisi, James Mophu (sax), Tshepo, Michael Mvula (trumpet), Moses Sefasa (tuba).

ACT II

Doris Ngwanyama, accompanied on guitar by Thomas Dlamini and Victor Sima.

ACT III

Doris Ngwanyama, accompanied on guitar by Thomas Dlamini and Victor Sima.

Smelling Out Dance

Closing Chorus

Musical Numbers

Let's do a friendly deal

408 WEST ST., DURBAN
184 CHURCH ST., PIETERMARITZBURG
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Smelling Out Dance

Closing Chorus

VIOLENE JUNOD, the Production Secretary, in a University Lecturer, while a student at Wits, she was active in the University Players and for two years was Secretary of F.A.T.T.i.S.A.

Acknowledgments

The Natal Region of the South African Institute of Race Relations gratefully acknowledges assistance given in so many ways by:

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Prologue

Saw how dark it is, how quiet.
Hardly anything is moving,
Only some early persons,
Only some early buses in the street
Taking early persons to the town
From Mkhambane.

But soon the light will come,
The sun will rise out of the Eastern sea
And show to you this place,
This Mkhambane.

Soon you will hear a story,
Like all the stories of men,
Of love and faithfulness,
Of courage and weakness,
Life and death.
Mkhambane.

Mkhambane, you are my home,
Goodness and evil are your life.
Let the people awake — let the day begin,
The day of our story
Of Mkhambane.

Morning Song

Thousands and thousands and thousands are marching,
We come from the valleys of aloes and thorns.
Our feet walk the streets of the town and the city.
This is the place where our children are born.

Good morning my brother,
Good morning my sister.
No, I got no time for talking.
Can't you see how fast I'm walking?
'Morning. 'Morning.
Last time I was three minutes late,
The boss said, 'Boy, we start at eight.'
You come once more a minute past
And that once more will be your last.'

Phunguza, what is this they say
That going home you lost your way,
They say you found the bridge too broad
And in the dark went overboard.
Ha, ha, ha, ha, ha, ha, ha!

Thousands and thousands and thousands are marching
On the road where the traveller cannot return.
Our feet walk the street of the town and the city.
These are the songs that our children must learn.

Busman, wait a minute pray
Before you take my bread away.
Jobs are hard to get today.
Busman, wait a minute pray.

Busman, half a minute pray
I told you what the people say:
Come just once more a minute past
And that once more will be your last.

Last night Mandela's child was called away,
So long a journey for so brief a stay.
Father, father, he satisfied,
He is not the first that died.

Last night Mandela's wife was called away,
So hard the labour for so little pay.
Husband, husband, he satisfied,
She is not the first that died.

Phunguza, people say the river
Made you quake and shake and shiver,
But when your wife opened the door
You quashed and shaked and shivered more.
Ha, ha, ha, ha, ha, ha, ha!

Thousands and thousands and thousands are marching
On the road where the traveller cannot return.
Our feet walk the street of the town and the city.
These are the songs that our children must learn.

Children's Song

ALL:
The bell it rings for you and me,
Come girls, come boys, come all.
Come learn to take your place in life
When you are big and tall.

GIRL:
The world's waiting for you and me,
Come pick and come pick and come pick what you'll be.

ANOTHER GIRL:
Now we close our eyes and look what I shall pick.
I pick to be a nurse, and nurse you when you're sick.

ALL:
The bell it rings for you and me,
Come girls, come boys, come all.
Come pick and come pick what you'll be.
When you are grown and tall.

GIRL:
Come you and let us see what you will pick to be.

A BOY:
When I am grown and tall,
I pick a pudge to be.
The rich man and the poor
Shall be the same to me.

ALL:
The bell it rings for you and me,
Come girls, come boys, come all.
But what will you be, will you be, will you be,
When you are grown and tall.

GIRL:
Come you and let us see what you will pick to be.

ANOTHER GIRL:
I pick to be a singer,
More than anything.
Perhaps one day the world
Will come to hear me sing.

ALL:
The bell it rings for you and me,
Come girls, come boys, come all.
Come tell us, come tell us what you will be,
When you are grown and tall.

GIRL:
Come you and let us see what you will pick to be.

A BOY:
I pick a policeman's lot,
It's a happy one.
Children will hold my hand
And only crooks will run.

ALL:
The bell it rings for you and me,
Come girls, come boys, come all.
Come learn to take your place in life
When you are big and tall.

Song

Rachel's Lament

Child, why did you come to me?
Why did you come to show me
The kind of child I used to be,
And send me back to sleeping?

Child, why did you come to me?
Bring back the raid to me?
Why don't I come to wake my heart
That was grown used to sleeping?

Oh boy from home,
Who sleeps in the bitter sea?
Why don't I come to wake my heart
That was grown used to sleeping?

Oh boy from home,
Who sleeps in the bitter sea?
Do not look at me now,
So old, so careless am I.

Now for a day or two
I'll be what I used to be,
For the sake of these tender two
Who remind me of you and me.
So girl with the wonderful boy
I'm glad you come to me.

The Buthelezi Family, and Lindwe (Maseen Mhembu, Douglas Xaba, Linda Nhlapo, Miriam Nhlapo and Alexander Mthilela)

Linda Mofatto, "Rachel", and Ambrose Ngebo, "Christina"; Mliso Mofatto sings "Rachel's Lament".

Doris Ngwana with the "Beren Kids" (Thomas Dinani, Robert Khumalo, Johannes Mhembu, Robert Ngwane and Victor Sina)
The South African Institute of Race Relations

The entire proceeds of the Durban performances of "Mhlanhane" will benefit the South African Institute of Race Relations.

The Institute is an organisation which was founded in 1929 to work for peace, goodwill and practical cooperation between all the races of South Africa.

It is entirely non-party-political and is not tied to any doctrine or creed; nor has it ever been allied to or received financial help from any political party or Government.

It seeks to further the social, economic and political development of all communities in South Africa.

It believes that problems can be solved by hard thinking, hard work and goodwill, on the basis of dispassionate and objective scientific enquiry.

It at all times endeavours to combine theory with practice, and its programme includes:

- Fact-finding
- First-hand contacts
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It has 4,000 members of all races, including leading municipalities, teachers' societies, chambers of commerce, churches and welfare associations.

It is regarded both in South Africa and overseas as an authoritative body on racial matters.

It is financed from purely voluntary sources.

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"Who will you Marry"

TSOTISI:
We're the boys with the smart uniforms.
We're the ones that they all talk about.
Don't you worry brother, don't take fright.
One only limit is that we work at night.
It may be dangerous brother joining us.
But leaving us may be more dangerous.
Don't be frightened, oh don't go away.
Don't believe all the things they say.

SHOP-GIRLS:
We're the girls of the Ship Shape Shop,
Someone must work or the world would stop.
Don't seem natural, and don't seem right.
Married to a man who's out all night.
Your wife's the boss, the children the bears.
Of all the people, who's the boss there?
This is the job can't be done by one.

TSOTISI:
Who will you marry if you don't marry us?
Will you find honest men in some other city then?
Or find a decent stranger sitting next you in the bus?
Who will you marry if you do not marry us?

SHOP-GIRLS:
Who will we marry if we don't marry you?
How generous and how heavy our troubles if we do,
A long day at sweeping and a long night of pa, but who will we marry if we do not marry you?

TSOTISI:
Who will you marry if you don't marry us?
Are we the children of Mother Mkhosane?
Did not marry your mothers into marriage?
Who will you marry if you do not marry us?

SHOP-GIRLS:
Oh! Who will we marry if we don't marry you?
For if we want to marry, it takes not one but two.
So if we want to marry what else can we do?
Who will we marry if we do not marry you?

TSOTISI:
Who will you marry if you don't marry us?
We play the same games and bear the same names.
And your fathers, fathered us.
Who will you marry if you do not marry us?

SHOP-GIRLS:
Oh! Who will we marry if we don't marry you?
For some of us are foolish and don't mind what we do.
Your mothers and our mothers did the same as we did.

ALL:
Oh! Who will we (you) marry if we (you) do not marry you (us)?

---

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1. Peel and slice 1 large onion and brown in 2 tablespoons oil in a saucepan.
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