

Monday, July 23, 1990

PD: The kind of films you saw when you were young?

DR: I was born in Randfontein, but grew up in Sophiatown. Went to Sophiatown at a very early age, I think I was 8 years or so. Well, I stayed in Sophiatown, grew up and went to school there. At St. Cyprian's, with most of these guys, um, Dr. [redacted], Dr. Jivuyo, the Americans, Can Temba and they were in Sophiatown. That place was a small Chicago. (Laugh). It had all the artists there, the doctors, teachers, [redacted] and there was a lot of music there. We had the [redacted] cinema. We had talent shows every Tuesday. And that is where I got my chance.

PD: So what would happen, Dolly, would they have a film, and then a talent show, or would they be separate nights?

DR: Separate nights. Tuesday was the talent night. They wouldn't show a film then. It was the talent show - jiving, singing, and so forth.

PD: OK, now when we look at films from that time, we look at "Jim Comes To Jo'burg", we look at "Song of Africa", "Zonk", right? you see people already who are very much influenced by American cinema, because they come with an American tradition, they could almost be American - could you talk a little bit about that, the kind of film you saw, how you got that influence.

DR: We had films like "Street With No Name", then you find yourself going about and eating an apple just like - what's his name? Richard Widmark. He was eating an apple there. And we had, er - (cock crow) I got a name as [redacted] "The Killer'sBaby". This picture was "The Killers" - Burt Lancaster and Ava Gardner. (Cock crow.) And er - I sang some songs from "Cabin in the Sky" - "Oh, I went to Jo'burg, the Golden City, Oh, what did I go there for? I should have stayed down in New Orleans; and never, never gone nowhere" - that was in "Cabin in the Sky". And um - records, um, we had some records where you saw the label had the singer on it. I remember, there was a lady by - I still sing a song, "Since I fell for you":

"You, made me leave my happy home,
You took my love, and now you're gone,
Since I fell for you"

- that's an old song. But, er - it was in those days. And um - the "Americans" used to dress, they used to copy from the American films, how the boys used - like um, that's "Cabin in the Sky" where Cab Calloway had a chain and er - with a white straw hat - they used to dress like that, in Sophiatown. And people used to be flashy, the boys were flashy then, the girls used to dress smart, I was one of the [redacted] girls, I was one of the "American" girls. And I used to dress beautifully, because my boy used to dress me up. That's Boetie (?), he's one of the "Americans". And [redacted] boy, and er - name a few. Some of them are late now.

PD: When you say the "Americans", this was a particular -

DR: Group -

PD: - gang -

DR: Yes. They used to - I don't know if I should reveal this - they used to steal in town railway boxes, and they'd sell these to the Indians or so in town. Like boxes of

cigarettes, whatnot, and then they'd sell and have all the money. Or get into a shop and take trays of diamonds and, you know, go and sell, and after selling, they come out with thousands. Then they' dress us up, we, their women. And they used to dress beautifully. Those were the "Americans". That's how they used to live.

PD: Those were exciting times -

DR: Really, it was wonderful. And that time then, bottle stores were not - we were not allowed in bottle stores. But there was a lot of liquore in Sophiatown. Chinese were staying in Sophiatown, they had some brandies we used to call Chinese Brandy. And there was now old Dutch beers and, you know, everybody could make a concoction and . And - (cock crow)
(Dolly sputters with laughter) -

PD: No, it's good, it tells us where we are.

DR: That's how werused to live. Our mothers used to make a brew, er, kaffir-beer. And the police were so hot then it was - er, white police - our mothers would dig holes, take a drum, put it in the hole, close it up nicely, put some dustbins then, all the policemen would come withthe stick, with the you know, looking forthe liquor; searching there if he finds that place, then all your liquor would get to be thrown out. But good luck to you, then tonight when the boys come, that was how - there was nobody starve then, for us. We were not allowed to buy brandies and things. And um - what's still exciting?

Dan: What did Sophiatown look like?

DR: It looked like Winterveld - it was a beautiful clean place. I was brought up in one room. We used to have a curtain that - (cock crow) (interruption) - but they'd let the places out to tenants (interruption)

There were people who had big houses like this. And there were rooms at the back, about six or seven rooms, we had, the people were tenants there. And the owner of the place was very strict, that the yard must be cleaned, this room and the yard today, and the toilets the next one, just like that. That's why I say it was very neat. The town was a very neat place. (Interruption)

And our police station was not so far, it was in Newlands. Sometimes you'd go to school and find your mother was arrested just for this liquor. It was cheap then,
brew again the same stuff.

PD:...back to the cinema, what was the importance of it to your career, did you have any career before that, what happened after that, were you discovered by someone and taken to sing somewhere -

DR: I started singing at school. Great singers at my school. St. Cyprian's - and the Principal was Madibane. It was a strict and good school. I was there with Thandi Claasen. We used to sing together. And that's why I say Sophiatown was the place. You could just - all these new numbers and things were in Sophiatown, whenever we heard a record, and the boys used to, people used to buy records. A lot. So we'd listen to these records and start singing. Now, one time I went to a picnic, and you know, us kids, nice and happy and I started singing at this picnic. And I was discovered by a gentleman called Sam Harcock. Oh, and er - there comes Swanson. Don Swanson. Looking for talent, because they wanted to make a film. And then

this chap said, You, I'd like you to come to the Bantu Men's Social Centre. There's an audition there. I said, But, I - you know, we were afraid to go into town and so on, because of the police, and so on. Then he said, Come on, man, I'll come and fetch you and take you to this place. And we went there with a friend of mine. And there were some other groups then, like the Merry Blackbirds. They were under Mr. Motseelo. And there was a lady there, she used to sing beautifully, Snowy Hadebe. She used to sing - and she was at this audition too. Fortunately for me, I was young, and the kind of person they wanted for this film. And so well, Snowy was elderly. She's saying that when I came in with that voice of mine, I just took the part.

The kind of films we saw, like "Cabin in the Sky", "Street With No Name", "The Killers", um - many more. But er, more especially when there was a musical, then we'd all flock there. And after that, the songs we'd heard on the screen, we'd go about singing them in Sophiatown. Everybody - we loved music. And er, whenever I'd sing at the Odean (?), I used to sing "Stardust". I just did it from Hoagim (sic) Carmichael - is it? Can you see - I knew when I was still a little girl. And then I'd sing "Stardust". Eventually, it was my best song. Whenever I sang "Stardust", the "Americans" would first announce that No noise. They were the guys, the gangsters, and everybody was afraid of them. Then, it's quiet. And I'd sing my "Stardust". Sol Klaaste on piano. Skip Phahlale on sax. Makem Dalashe (?) - they're all late. Those guys were the best guys. And I was the best, I was the girl of Sophiatown. Then. OK? Like I say, I went to a picnic, and I was just singing there in my shorts, and having a good time, and there was a talent scout there. And he discovered me, and told me to come to an audition, at the Bantu Men's Social Centre.

Ah - "Cabin in the Sky" - that was my favourite film. Lena Horne - (I've forgotten the other lady, but this lady sang "Salt Lake City Blues". Um -

"Oh, I came to Jo'burg, the Golden City,
Oh, what did I go there for?
I should have stayed down in New Orleans,
And never never gone nowhere."

That was . Um - then I went to a picnic, and there was a talent scout, Mr. Sam Alcock (?) I started singing this thing then, some African songs, they were so impressed, he said Could I come to an audition at the Bantu Men's Social Centre, because there are some people who want to make a film. I said, Ah, no, I'm not - he said, Come on, No, I said - OK, I'll take you there. He came and took me down with another lady, a friend of mine. When we got there, I got afraid, I didn't want to to go and sing, because I saw Snowy Hadebe, the Merry Blackbirds, whew, I said, No, I can't fit in here Still I was afraid. But then he said, Come on, come on, man. Then Snowy, the other women, and there was a woman called Linda, she had a baritone Oh, well, I went on and Kippie Mokoense's brother Jacob, he played piano for me. These are the people I didn't want to play, because I was just one from the gutters and I was just a street little girl. OK? They gave me the chance to sing. And there I sang, and Don Swanson was, and Gloria Greene, they were so excited, they said, This is the little girl we want, this is the one. Not - no, we want this one. So that is how I got my part in "Jim Comes To Jo'burg". Then in the film, they liked this "Salt Lake City Blues", they had to sing it in the film too, but now "coming to Jo'burg" and so on. And after that, I made "The Magic Garden". And from there I was famous, I was on stage, with African Jazz, Mr. Alfred Herbert, he's late now. With Manhattan Brothers. Then Miriam came up, Abigail came up, Letta (?) came up, these other groups came up. So I was the singer then, I was the star.

PD: "Jim Comes To Jo'brug" made your career, or at least, started your career -

DR: It did.

PD: And if it did, how you were sent off after that, what happened after that, how people maybe saw you on the street and stopped you, and said I saw you in that film -

DR: Uh-ha.

PD: Any personal touches about that. And of course, this was the first African film, the first with African artistes, and how exciting that was, that here for the first time there were black South Africans on the same screen as black Americans in "Cabin in the Sky". At the same time, they recognized the places, and the people, that they saw on the screen.

DR: Well, the premiere of the film was at the Rio Bioscope, that's in Market St. And I'd to say a few lines there, but er well, I'm not like Betty Grable, I don't know - (sputter) with everybody there, a lot of people, and you know, a premiere. And Gloria Greene was she was just next to me all the time and she dressed me up, and people were so excited. Well, I was the first, it was a real, it was exciting. I was invited to some of the, you know, for instance, they showed it in Durban, and I had to go and appear onstage, whenever they showed it, wherever they went and showed, I appeared on stage.

PD: Now, Dolly, this was the time when you had segregated cinemas, OK, so you are talking now about white audiences, or black audiences, how was that, how did that work?

DR: We had black and white audiences, yeah. We did. And we used to go to nightclubs, sing in some of the nightclubs, you know. Like we'd to, like cinemas in Durban, that was, it was Indian cinemas, but some whites were there too. Um - whites were excited too, because the first African to appear on screen, and a film to be made in South Africa by Africans. It was exciting. Many people used to stop me (chuckle) to ask, How does it feel to I grew up being very shy. But when it came to singing and acting, I wasn't.. But when people stop and - like now, I'm always appearing on TV. And people stop, Hello, Daisy - they greet me with my screen name - Hello, Daisy! Hello. Like I appeared in a film where I'm a granny with Donald Dachsund (?) films. People stop me and say, Where are the dogs I just - I chat to them, and er -

PD: Did you remember Eric Rutherford at all, Gloria's husband? Um, he said that -

DR: Eric - what's his name?

PD: Eric - yeah. He said that when he saw you, he said that the camera loved you, this was a kind of person that appeared very well on camera, that was his very strong feeling about - you wouldn't necessarily think that this was a star until she appeared on the screen -

DR: It's because, you know, it was in me, I was born, that, acting - I from child to be always moving and jumping and I was very active. And I was not shy. Uh-uh. I could stand, at school, I'd go on that stage and sing and you're not shy, no, I wasn't. It was in me. I was born with this.

Dan: Somehow you knew when you went to that audition that you would do OK?

DR: I was - no, because there were great singers there. I just felt, I won't make it. But immediately when this chap played the piano and - because this was my favourite song and I loved it, I just sang, and er -

Oh, I went to Jo'burg, the Golden City,
Oh, what did I go there for?

You know, all that brought the house down. Don Swanson was impressed. He said, Ahhh, this is the girl I want. You see, I'm a - just that I was a bit like if you are not on stage and you come across Miriam Makeba the minute you get on that stage, I'll show Miriam that I can do it too. That's how I made it.

Dan: Experiences while you were filming it?

DR: No, they told me Dolly's got to After sometime, I relaxed - I was afraid well, I mean in front of the camera. But today I know, I can't look at the camera, I mustn't look at the camera. But then it, I'd say some few lines and then face the camera, and then, Cut! (Whispers: You mustn't look at the camera. Oh, I see.) For instance, I had to come down some steps, when I sing this "Golden City Blues". I always look at myself in the theatre (?), but there I was abit nervous when I came down those steps, thinking that They said I mustn't look down. But I had to come down gracefully there. And I think I did it once or twice - I think twice or thrice, because at some stage I was afraid to go down the steps, I thought I'd fall. Then they said, OK, take your time.

PD: You had a long dress on as well -

DR: Yah. A tight dress that I was so worried that I was going to trip and fall there. They said, Come on, relax. Relax. Gloria Greene was a wonderful woman.

PD: Then there was a story that you were arrested one time during the making of the film, do you remember that?

DR: Yes. Gloria took me to a place, because there was some jealousy - now, this girl I went to the audition with, stabbed me. We were at a party and there was - now, there was that little jealousy, because now I was making films and er used to dress nicely and er - not that I - I used to dress nice, but now, you know, I buy myself a pair of shoes and these American things, and dress, you know, and er I was always mixing with Gloria Greene, you know, the whites, and my friends became a bit jealous. And at one time we went to a party. Coming back, she - it was late in the evening, Dora - this girl's name was Dora, and her brothers and sisters, she just stabbed me. And I had to go to Hospital for two weeks. And the filming had to stop a bit. Then Gloria took me to her home, I don't know if it was Lower Houghton or where. I stayed there with her. And um (laugh) I thought I'd take a walk down the road one evening I was arrested for pass. The film had to stop again (laughter) - I think it was at Gloria's place.

PD: Eric said that in the newspaper they made use of it for publicity, the newspapers said "African film star -"

DR: - star arrested." But they went and took me out. But then, you see, we couldn't move at night that they might not arrest me, because it was not so late. But, oooh, you know - the vans and everything at night, more especially in the

in the white suburbs. They just took me, and I slept in jail. The following day I was on the set, making my film. I led a terrible, a terrible life. I have a lot of enemies now.

PD: What happened with the follow-up, how long after "Jim Comes To Jo'burg" was that, "The Magic Garden"?

DR: I can't remember.

PD: A couple of years, one year?

DR: Yah, yah. "Jim Comes To Jo'burg" was playing now in the bioscopes, the cinemas, then we were busy, making "The Magic Garden". So eventually "The Magic Garden" and "Jim Comes To Jo'burg" started playing together.

PD: How was "The Magic Garden" received?

DR: Oh - it's a comedy, and everybody loved it. All the pumpkin-racing and running around, it was quite nice.

PD: So what happened after that, you had no more opportunities - there were those two black films, and then there didn't seem to be any more for a long time afterward, what happened, Dolly, any idea, why didn't they make any more films like that, you were popular, you were established, why didn't they make any more films?

DR: You mean Donald Swanson?

PD: Donald Swanson -

Dan: - or anybody. There was an audience for black films -

DR: They did make a - what's that?

PD: They made "Song of Africa" and "Zonk".

DR: But long after. Probably people felt that they don't like to put their moneys in black films. But "Jim Comes To Jo'burg" went well, and "The Magic Garden". Swansons, they were from overseas, but people here thought er -

PD: So what was the next film you made after those two?

DR: I just took a small little part in "Cry, the Beloved Country", just at the station or so, it wasn't much. With Sidney Poitier.

PD: So this was a walk-on part.

DR: Yah, I wasn't playing any important part there. was playing an important part there. He's one of the stars today, but er -. And she's still alive.

PD: Lionel Ngakane, did you know Lionel?

DR: Uh-huh. I was in "Jim Comes To Jo'burg" and "The Magic Garden". And then

I went on stage with African Jazz, Dorothy Mazuka, Dotty Tio (?), Miriam Makeba, Manhattan Brothers, Letambuli (?), Semeyo (?), all of them. Er - still I was the star of the show. We had some few problems with the artistes, the singers. At the end of the show, we had trouble, you'd find boys waiting for us outside who wanted to - kidnap us, or something like that. One time I had to go to Durban escorted by police, because there was a threat that I'm going to be kidnapped by boys from Alexandra Townships. I don't blame them, there was the song "Etoyamo" - whew - it was the last number in our shows, and we'd wear short little skirts, and we'd wriggle our bum, and wriggle - I don't think you'll put that on - (bursts into laughter) Oh, we had trouble, because that's a traditional number, and we'd wriggle our bum, and turn around and er the skirts were short and er we were young and sexy and everything. After the show, you'd just see the guys, they'd come here, and from there we'd just have to run behind Mr. Herbert's back and whatnot, and it's trouble. So I had to be kidnapped from Park Station. But there was some - I think I've got some pictures where there is a policeman on the train with me and another guy when I was leaving for Durban.

PD: So then was "Mapantsula" the next film you appeared in?

DR: Oh, yes, it's long after. (Whispers: I'm sorry.)

PD: OK, tell us about that.

DR: I'm sorry, I've got a cassette here, I should have borrowed you the cassette. Oh, you've seen it. OK.

PD: Tell us a bit about that, how you came to be in that film, if it was Thomas who asked you to be in it, or how it happened.

DR: Oliver Schmitz, and the other one, what's his name?

PD: Max - Max Montocchio?

DR: U-um. They came here. About three or five years back. With Thomas. And they said, they were talking about this film they wanted to make, and they would like me to take a part for landlady, and so on. And they said they would be back, and they went overseas, and we didn't see them till after two years, then when they came back, Thomas told me that they wanted to see me, and - well, I'd already got this part of the landlady that's how I appeared in "Mapantsula".

PD: How did it feel to be back in front of the camera again after all those years?

DR: It was interesting. But I was already matured, and I knew just what to do and so on. And -

PD: It was a good part, and you got an award for it.

DR: Yeah.

PD: Can you tell us a bit about that, about the award?

DR: When I had to go for my award?

PD: Well, what the award was, what the part was.

DR: I was Mama Dise - a landlady.

Dan: Could you say that again?

DR: In MAPANTSULA, I was the landlady, and Thomas was one of my tenants. And er - I always used to bust him up for rent, and so forth. (Laugh) And my son was a friend to Thomas, now with all those riots and things, my son was killed, and er, I was always crying there. I actually cried there when I came and told Thomas that my son is missing, and that my son is late. They killed my boy. I was crying then.

PD: MAPANTSULA was made in the middle of the troubles in that time, so that experience was very close to everyone. Could you talk a bit about that, the township problems and how that affected you.

DR: Yeah - some of these people who took part, like extras and so on, like Simon Sabela lost two of his kids there, in the riots. 1976 riots. So this film was really from the heart, and every little scene there was touching. You'd find everybody, you know, very sad. And when I was - yeah, Simon Sabela lost two of his kids there. And most people, some of the extras and so on, had also lost their children, friends, husbands, and when we were in Soweto, at that time the place was so tense you couldn't go and film there, but the people there were quite understanding, if it's this kind of film, it can be made in Soweto and, well, some scenes were shot at Simon Sabela's place, and he spoke to some of these people that er - about the film, and er people were very co-operative. So there was no no fear of any trouble also. Because no - I mean, nobody could have gone inside then to make a film. Everybody was afraid. But we were allowed, this film was allowed because it was part of the struggle. And um - the police, they were the students, you know, but they were acting beautifully. And Thomas was a great too Se Pumle, Pungla-- have you met him?

PD: No, I haven't, no.

DR: My previous film, it was long after. Because I had been appearing on TV.

PD: If we could go back a little bit now again, because we have to re-do it, to the Sophiatown experience. Could you tell us a little bit again about the way people dressed, about the "Americans" and how they dressed their girlfriends -

DR: The "Americans" were not actually tsotsis. Tsotsis were thugs who used to go about stabbing people and taking their moneys. They used to steal from the whites in town. The "Americans". They'd never take from a black man. Uh-uh. But there are tsotsis who go into trains and rob people, pickpocketers, no, and stab you for your money, they were like - (interruption).

Godboy they'd go to town with dust-coats, when they follow a railway truck. Godboy would go, if it stops, probably in front of Stuttafords, or so. Godboy would go in front and tell the driver, in Afrikaans, "You just come down there, I'll bust you up", you know he's trying to divert the driver's attention from these chaps at the back who are offloading the boxes. Imagine, he's short - I would like you to see Godboy, very short. He'd tell the driver, (laugh).

Can I say this in Afrikaans (laugh). Then this one would say, "When I get off here I'm going to break your neck", that one would say, "You just come down and I'll show you,

. Then this chap gets so furious, he comes down. Meanwhile at this end the other guys are offloading. The boxes, big boxes. Then one comes in a taxi - that

time we didn't have the minibuses, it was only ordinary taxis, Buicks and whatnot. Then they'll take the stuff to a certain place, from there Godboy just crosses the road, and runs off. Whenever he gets - the driver, whenever he gets to some other place, there's a lot of stuff missing. But the guys they offload that at their place, sell things and get their money. And go to they say, that means they've knocked off, everything is OK.

PD: Then they turned that money into style of dress -

DR: Then they'd buy themselves clothing. Than at that time, 1939, 190 - '40, '41, '42, it was, SA was not a republic yet. Now we used to get a lot of things from overseas. The shops had beautiful things, and very cheap. And the guys would dress themselves up beautifully. We used to say, "We dress in USA". In American stuff. And the shops had all these beautiful things, and they'd buy us skirts, and whatnot, the blouses, and look - go out with the boys, you look nice.

PD: Could you describe the boys' dress -

DR: The chain -

PD: - and the zoot-suit.

DR: That's it. With the black-and-white shoes, or black -

PD: OK, tell us about that -

DR: (Laugh) They used to dress in the zoot-suits, and the chain, straw hats, er - cardigans, T-shirts, jump-suits and all that. And um - the shoes were brown-and-white or black-and-white. And the I don't know what they used to call these shoes -

Dan: But they got the ideas from watching American films.

DR: Oh, yes.

Dan: Mention the films -

PD: Cab Calloway -

DR: Cab Calloway, CABIN IN THE SKY, we had a lot of American films.

PD: TALES OF MANHATTAN, do you remember that?

DR: There was one too, HELZAPOPPIN, it was American, it was a musical.

PD: Olsen and Johnson.

DR: Clark Gable, Betty Grable, we used to go for those films. so impersonate these people. Like I said with Richard Widmark, the boys were just eating an apple -

"Say, Georgie - what's wrong with the girls this side of the river?" You know, they'd just say that when they were eating this apple. (Laugh)

PD: The women, were they as affected by the cinema, did you try to imitate and dress like people

in the cinema?

DR: We used just to dress in American - the clothing. You know.

PD: Those raised -

DR: Cork shoes. Cork shoes. Yes, we used to put on cork shoes, we used to put on these black-and-white shoes, we used to say, "They're Coca-Colas". Black-and-white. With a black With swing skirts, bobby-socks, we used to put that on. It was a competition of dressing, but the "American" girls and the "American" boys were the best dressers. The best in Sophiatown. They'd say "Boys' Holiday", that was on Monday, they'd never go and steal. It was Boys' Holiday". Then we'd dress flashily, we'd go to the Odeon Cinema. Spend the day there with the boys.

PD: Can you tell us a little bit about the experience of going to the cinema, how much it cost, was it very noisy, rowdy, did people talk to the screen, or did they watch all the time, did they eat chewing-gum -

DR: The Odeon was very decent. They had called Balnski. was going on. The smell - no complaints. You're watching a film, you mind your own business. The person next to you is smoking, having a cigarette, that's got nothing to do with you. Because he's not going to interfere with you. And they could drink or what, but no fighting. The only thing is just we want to see our film. There was no discipline there. And we had the bioscope, that was in Newclare. It wasn't so rough too, they had another Jewish chap, he was the owner of the bioscope. (Baby crying) in Sophiatown, I mean all of them. We used to have good times, after, they'd go to the shows, after the shows we'd go to a place called er - that was Nobeni's (?) place. It was in Gibson Street. We used to say "Gin is doctor's orders three times a day." We'd carry a nip around, and (makes a noise) person would ask you, "What have you got there?" "I've got my three times a day doctor's prescription." Gin was the in-thing then. Then Can Themba and the whole shoot of them would meet at that place after the shows - we used to sleep early hours of the morning. Drinking, having a good time, then off to bed, in the morning rehearsals at the City Hall. But our guys used to drink a lot. Our reporters then. Bob Kosani we used to have a lovely time.

PD: Jump a bit to JIM COMES TO JO'BURG. Of course, you remember the nightclub scenes, because everything happens around the nightclub, were there nightclubs like that in Sophiatown, or was that modelled on American nightclubs that you saw in the cinema?

DR: We didn't have that in Sophiatown. We had - it was shebeens. And in most of these shebeens you could start singing and dancing - we used to make it our own nightclub. And that was just - like you say, it was Americanised, that. But we did have something, but that was in the shebeens. Shebeens were our nightclubs then. After shows, we'd go to the shebeen. And they were open all night. We used to enjoy ourselves there. Singing, dance, and drinking.

PD: Yeah. All these entertainers, entertainers in ZONK, that you see, the other entertainers in JIM COMES TO JO'BURG, their style, their act, came from, came principally from the cinema, would you say that was right?

DR: In JIM COMES TO JO'BURG? Yeah, look, like I say, when I sang SALT LAKE CITY, it was from CABIN IN THE SKY. Most things were imitated from these American films. The only thing that was OK then in JIM COMES TO JO'BURG, when they went to Swaziland, and this

Jim was dressed in tradition. But the singing, the acting, the gangsters there, -- it was all -

PD: Did you have any opposition from your parents about being a singer

DR:

then people used to say, "Oh, she's messing around with the whites, that's why - you know, it was a very very low class. But eventually when they found out this, then everybody went for being an actor or an actress and singing, because they realized that it's not, there's nothing bad in that. But I was always labelled black, because of this being an actress. Or taking people's husbands out, dating people's boyfriends. That's how they used to put it, and it wasn't like that.

PD: What do you think about Thomas, Thomas has done very well, because it's not easy for an African to get into cinema in SA, could you talk a little bit about that, how difficult it is being -

always

DR: Yeah. Whites/feel that we, the black - our minds are black, our black - our breath is black, everything is black. Now, they never gave us a chance. People who really gave us chances are people from overseas who come in here and feel that these people have got talent. It's only now our SA whites see what kind of talent we have. Now, that before look like - Don Swanson, he came in with JIM COMES TO JO'BURG. How many whites are here, how many whites have been making films? But they never looked at us. So, Thomas - Oliver Schmitz discovered him. Then Thomas is brilliant, he's an ex-teacher, and he's appeared in some film and TV films and so on, he has always, he has struggled to reach the top. Struggled, he was in show biz, he acted with Gibson Kente, he was with Heynes Films, these Donald Duck things, you know, but he made it now with MAPANTSULA. He was doing the writing too there. Now they've all discovered him, everybody wants Thomas. He's now writing for most of these people. They only discovered him after MAPANTSULA.

PD: Now Miriam Makeba, who came after you, as a singer, appeared in COME BACK, AFRICA. Do you think it's true to say she was discovered by the director of COME BACK, AFRICA, or was she already established at that time - it was made in 1959.

DR: What - what - how Miriam made here name, it was with KING KONG. With KING KONG. And Miriam was - KING KONG made Miriam.

Dan:...shape it might take?

DR: I just - things are not - everybody's fighting for for that goal. And I think many people are going to bump their heads against the wall, because immediately the white people pull back, and say, "OK, let the black man rule", we're in trouble. I'm saying this behind closed doors, because our people want to take over, take over in SA. But they lack one thing: there's no unity among the black people. There's always, there will always be that jealousy, and the minute, OK, they say, "Mandela must be the President". I'm telling you, it won't take long. I look, like, Idi Amin - all these African states today, there's poverty. People are fighting amongst, well, here we are having this trouble of fighting, but it's not as bad as the African states, where people wanted freedom, but what is happening today? I wouldn't like, I wouldn't like SA, I wouldn't like SA to be like that.

The way things are, let them, right, let everybody have his or her freedom. Let's live freely. But let's not, I wouldn't like the white man to be out. I wouldn't like the white man to be out. Let's share, let the white man and the black man run SA. I know they can't, alright, De Klerk has opened the way now. But let's not be greedy, let's not really bump the white man off and the black man must take over - nothing will come right. We'll starve like Mozambique, we'll starve like Uganda, Kenya, all these places there's starvation. There's - no, I wouldn't, I think we're alright.