

## **Interview with John Ledwaba**

### **Outside the Dance Factory**

**24<sup>th</sup> April 2014**

**Interviewer: Vanessa Cooke**

#### **VC: John, so how did you come to be involved in theatre?**

JL: Um... let me just say er... I was born in Alexandra Township and we were resettled in Soweto in 1960 in Diepkloof. I attended school in Diepkloof up until high school and during the early '70's there was a lot of subtle political movements that related to SASO(South African Student Organisation). That was a student organization for high schools scholars called SASCO (South African Student Congress). Ah, just when I got into high school; 1980-1973 I saw shows of Credo Mutwa. And of course I saw a lot of Gibson Kente during those days. And Sam Mangwane, but er..., I was very stuck, um and I was a member of groups like Mehloti, which was a Black Consciousness group, made up of SASO er... activists, which really tried to reflect on the, the political conditions of the black experience of that time and then er... at some point I joined er... I got interested in theatre. I joined Sam Mangwane's People's Theatre Association which was based in DOCC (Donaldson Orlando Community Centre) er... I attended there for about two years, but whilst I was attending there John Kani and Winston Ntshona brought the production of SIZWE, SIZWE BANZI IS DEAD, that also inspired me a lot. Plus I was, my political theatre activism was already ignited by the Mehloti group. John Kani and Winston Ntshona brought things up. And from then I was now not the same. Then in 1974, 74/75 we started a production with some guy who was quite a hot-headed township theatre maker, who did plays that seemed to be very societal, controversial. His name was Max Melilo. Then we did a play called ON OUR OWN, you know, um... it was on the youth's propagation of the downfall of the urban Bantu Councillors. Um... that play in a way for me it has er... it reflected '76 in a way because immediately after the play was opened in DOCC, the next year '76 it happened. You know and it was ja the students doing the revolting. That was very interesting, and you know, some of the students, opted for exams of course.

#### **VC: Was it a very popular play?**

JL: It was popular, with students yes, it was very popular. Some students, one of the actors in the production was a boy who was a, a superhero, ANC cultural platform called Laz Mphahlela was in the production too, you know. He went to Lusaka. He didn't Lukwazi leave thing ?? He went to England, Lukwazi, but he was in the production, but he went to exile er... he gained cultural popularity as a figure in the ANC. Then '76 happened, and I came together with Matsemela Manaka at Madibane High School. I was a student there. Matsemela had already passed in '74 then he was a student teacher of some sort. Then after '76, out of the need, because life got somehow paralyzed, school, school stopped, literally stopped. So there was a need to get to do activities that would keep students busy. Also to politicize the students, keep their political interest alive so we formed a group called The Creative Youth Association CYA, with Matsemela and the lot, and some student friends at school. Then we had, in the group, people who, who did several kinds of things. Where people would, would do, who were painters, people who were poets. We'd also accommodate guys, stuff like that, so we did a production called THE HORN. THE HORN was an all-inclusive um... play that had

in it an exhibition, dance, music, poetry. But we used THE HORN as a symbol of, of the land um... purportedly the stolen land of Africa.

**VC: Right.**

JL: Even that period also explained – it's the beginning of our political awakening er, er... beginning with the African which was stolen (angry).

**VC: Land.**

JL: You know the, and...

**VC: Land.**

JL: The land. And the anger that goes with that, you know. Stuff like that. Um...

**VC: Were you writing at that point?**

JL: I was acting.

**VC: Acting.**

JL: I was seriously acting, I was not writing. I was improvising. (laughs).

**VC: Of course.**

JL: Ja, I was improvising a lot. Not necessarily acting. Um the play opened at Diepkloof Hall. It was very, very popular. Played at the Soweto Arts Festival SOWAKA took place around about 1987 in Dube Soweto.

**VC: 1977.**

JL: 1977, ja. It was organized by SOWAKA, Soweto Arts Association, something like that. There I was popular and I met people like Fikile Maka, Themba Miya you know, all the outstanding artistic voices of the day in Soweto. And er... from THE HORN we saw, we were now ardently theatre followers and theatre practitioners. We came to the Market and saw THE ISLAND, and John Kani again and Winston Ntshona and that was about '88(sic), '78.

**VC: '78 ja, ja.**

JL: '78.

**VC: Ja.**

JL: And um... and this sparked in us an inspiration to do something. We started a workshop, me, Matsemela and a guy called Richard Labete. We did a two man workshop. It later on er... Labete pulled out. We went to a school um... we did research, me and Matsemela because we, we come from Diepkloof next to the mine Shaft 17 so I grew up around the mine. We did, we went there. It was the beginning of our learning how to research basically, you know it was a touch and go situation but we got what we could get and be able to use it. So that's how. That's the beginning for the play EGOLI CITY OF GOLD.

**VC: Right.**

JL: Ja and EGOLI had many phases. At one time it was me and Richard and it was me with a guy called Dan Lekalala, and Susan Shabangu, the Minister of Mines now. She was in the group too, herself. She was in the production and it ended up with me and Hamilton Silone.

**VC: Oh.**

JL: Mm

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**VC: I remember.**

JL: It was a two man play, then it became a three man play, played with Susan and then it ended up as a two man play, then went to, we went to, to Cape Town, to re-workshop and rewrite the production with Rob Amato. Really that was a beautiful experience because the Space Theatre put in a lot of money into it. To be honest, and er... the production was developed, re-workshopped and became the hit it was. But there's been problems around the ?? it was being looked at from the side of Matsemela. Really, really, really not wishing to give Rob Amato er... the due, the recognition, relating to ?? I think that was really unfair coz he really helped us. If it wasn't him, EGOLI wouldn't have turned into what it later became.

**VC: Mm.**

JL: Ja, then EGOLI, before then we played EGOLI at the Box.

**VC: At Wits.**

JL: Ja at Wits, to empty houses. Very strenuous, very frustrating. EGOLI actually began happening when we took it to, to Cape Town in 1979.

**VC: Ah.**

JL: We workshopped it, and opened it at the Space Theatre and then it blossomed from then. Space Theatre then brought it to the Market. From the Market, we got international invitations and Robert Amato was side-lined. That's how EGOLI happened.

**VC: Ok, and then tell me – THE SUN WILL RISE you weren't in that?**

JL: No I was not there.

**VC: It's another John.**

JL: It's another John.

**VC: Ledwaba.**

JL: No who did THE SUN WILL RISE?

**VC: With Matsemela.**

JL: No, no it was not me. I did VUKA with him.

**VC: OK.**

JL: I did VUKA.

**VC: Ja. No I heard there were two John Ledwaba's on stage.**

JL: No. Makhulu Ledwaba.

**VC: Ja.**

JL: Who's a trade unionist.

**VC: Right.**

JL: Er... er... he was a former, he's the former president the founder President, the third president of COSATU.(Congress of South African Trade Unions)

**VC: Ja.**

JL: He's a ?? Maponya Johannes Makhulu Ledwaba.

**VC: Right.**

JL: Ja, EGOLI went to Germany. We went to ?? International Festival. We went to Afrika Fair organized by Pan African International Writer's Association. Then somehow, we remained in Berlin and we got in touch with people who organized a tour around Germany. Came back in '81. I was here. Then we went with EGOLI to Swaziland then we took it to Durban. Then '82 EGOLI went to a tour of England. Then we toured around England, then just when we were supposed to go to Edinburgh Festival, Hamilton my co-actor in EGOLI got mentally disturbed.

**VC: Shame.**

JL: He had to come back home. Lucky enough in 1981, during the breaks, I did VUKA the one man play, Matsemela's VUKA at the Market. I did, I did it at the Lab (sic) so I sommer in '82 re-rehearsed VUKA and took it to the Edinburgh Festival, to Denmark, to Oslo, ja a couple of countries. When it came back I had to redo VUKA to finish the schedule of EGOLI. Ja then '83 I was here. I got detained and after some months they took me out. Then I was really frustrated. Then my friend Barney (Simon) called me.

**VC: (laughs) When did you meet Barney, earlier?**

JL: I met Barney when, when I met Barney in, I first met Barney in '75.

**VC: Right.**

JL: But I didn't have much to say to him. I just met him. I met him properly when he was doing WOZA ALBERT and I was doing EGOLI then we created friendship then. And er...ja, then I, I liked him from the onset. I realised that, you know, he's he was not just an ordinary person he was very ??

**VC: Ja.**

JL: Ja then Barney wanted me for the workshop of BLACK DOG.

**VC: Right.**

JL: Initially we were supposed to do a script by some former parabat soldier. South African soldier, some guy. And er..., Barney, yeah.

**VC: Ja.**

JL: Barney didn't agree with the content of the script of that.

**VC: I remember.**

JL: Ja.

**VC: Politically it was a bit...**

JL: Ah, you know.

**VC: Mm.**

JL: And Barney felt, we tried. He tried to get into grips with that script. Just felt it couldn't work. Then his, his other alternative was for us, as that generation of South Africans, semi-young, to tell our stories.

**VC: Ja.**

JL: Then that was BLACK DOG (Inj'emnyama). Was more about my experiences in Soweto. It was? Like that Kurt (Egelhof) was telling his story from a coloured point of view as when '76 happened what how did he experience it. Marie Human as the Afrikaner farmer girl, Neil er... Neil McCarthy as a British, er... English er...

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**VC: Waspie.**

JL: Ja, you know, very, very interesting. But we merged the stories together, basically a tapestry of or a collage of, of what, what South Africa is like.

**VC: Ja.**

JL: Of what South Africa is made of and also for the fact that as much as we come from different environments and experiencing different life tapestries and something like that but South Africa, we all have South African hearts you know.

**VC: It's all about South Africa.**

JL: The common thread is that it's our country.

**VC: Ja.**

JL: You know, er er... the farm girl feels that way, the, the, the white boy feels that way and the coloured boy feels that, this African (fellow) feels that way and, and James Mthoba was ?? Interesting. It was very interesting.

**VC: Tell me about LONA BASADI.**

JL: LONA BASADI I did in '83, I forget ja. It was a workshop production that I I started in Soweto, in 1983 before Barney called me er... It was about women in prison. Talking about their plight of being in prison and having left er... having left their families behind, and not so much, not so much ? It didn't so much have a political narrative but it had a social narrative that tells you how these women ended up in prison and how prison life affected their development and growth of their families and how the struggles of their own families impacted on them.

**VC: Right.**

JL: Er...

**VC: And who was in that because...**

JL: It was Pretty Nokwe.

**VC: Ah ja.**

JL: Ja Pretty Nokwe was there. Ja and another sister called Gertie, she lives in Pimville, she lives in Pimville too but I don't have her number ja. That play happened. But I had a lot of financial problems to, to, to, to twist ? the production. Somewhere, somehow I had to fold it, became quite a burden. As always, productions, when you are beginning, are very, very...

**VC: Especially if you are doing it in the Rehearsal Room.**

JL: Ja ja.

**VC: There is about 20 seats there.**

JL: The actors were happy, but financially it became a burden to me. Actually.

**VC: To carry on.**

JL: To carry on ja and Barney invited me to do BLACK DOG. We did BLACK DOG, opened at the Market Theatre, rave reviews, went to Cape Town, went to the Edinburgh Festival, went to the Tricycle Theatre and the Barney was negotiating some forced landing of BLACK DOG in the West End.

**VC: (laughs)**

JL: It was to be possible but I was wondering inside my head. BLACK DOG was very political, socio-political play that was, was...

**VC: Ja.**

JL: ...very strong. I wonder how it would have done in the West End. But somewhere somehow, Kurt Egelhof was about to give birth.

**VC: Oh yes.**

JL: Wanted to be home and then the whole thing didn't work so we all had to come back home, then I came back , I did DOMPAS together with Nomsa, Nomsa Nene and Peter Sephuma. Then we did a workshop. Peter had an idea about the BLACK DOG. About a dompas.

**VC: OK.**

JL: DOMPAS it's a kind of gogga and er... a psychological thing for a black person. That holds every stamp if a black life you know. So we brought this, this black dog character on stage alive. And really tormenting this young person, 19 years old fighting from when he applied for a pass book and how the passbook follows him through.

**VC: Yeah.**

JL: BLACK DOG was quite something. It was quite beautiful. I enjoyed that show.

**VC: You mean HAMBBA DOMPAS.**

JL: HAMBBA DOMPAS ja.

**VC: I remember hat show ja, ja.**

JL: And also HOT ROCK 87.

**VC: That's a new one.**

JL: Basically was a send up of the homeland system. It was portraying different political homeland leaders you know, including Mangope, his wife. The Sunday Times made a lot of people it was quite fun to do too.

**VC: Maybe I was away with BORN IN THE RSA.**

JL: Maybe ja.

**VC: I didn't see that one.**

JL: HOT ROCK it was quite – but it was with thorough research. There is material about in the newspapers, in the archives, ja.

**VC: Ja.**

JL: Then came TOWNSHIP BOY. After the DOMPAS it was bad. The time I had – I got introduced to the Crown Mine Village. People were living in Crown Mines ja.

**VC: Oh yes.**

JL: By some people were ANC comrades of mine and some ??? After the failure of LONA BASADI so I was friends with Kurt, then through Kurt I also went to the Crown Mine Village.

**VC: OK.**

JL: Then um... I'd written some few poems, narratives and stuff like, combining together with music, with Anthony [Stevens] and Kurt and them. Then there was an idea of doing a play. They can come up ?? out of this ?? those were just narratives.

**VC: At that stage you didn't know Christo.(Leach)**

JL: I didn't know Christo then. Christo was introduced to me by Barney, in a way.

**VC: OK.**

JL: Ja I was introduced to Christo by Barney. Ja and we had our, a lot of er, send up sketches, music, we had a showcase at the Rehearsal Room. I think Christo was there.

**VC: Ja it was, I remember that ja.**

JL: Barney introduced me to Christo Leach but he became very open with me, and he said to me –if you have the stamina go on and work but there's something, something will spring up.

**VC: ??**

JL: out of it. As I was struggling with that, massive bits of plots and stuff like that. I've had to, there was a huge funeral in Soweto – people were killed because of the riots and some young man got shot, who lives around my area. His name was Howard. Howard died, he was shot and died. And that

affected me. Then when I came back I related this story to the guys, and we realized that there can be a story there.

**VC: Oh.**

JL: And that's how we started on the story of TOWNSHIP BOY. Of that it is not only er... another... that the so called police were shooting, or, or political instigators but they were killing human beings with potential. Human beings with certain obligations, no matter how small you know.

**VC: Great potential for something.**

JL: For something for other things you know. Ja that's how, that's what it - TOWNSHIP BOY.

**VC: Ah.**

JL: We worked on TOWNSHIP BOY and TOWNSHIP BOY became open at Restaurant and then it became a big success. Did about three...

**VC: It really worked.**

JL: ...about three international tours.

**VC: And that was a lot of your writing.**

JL: Ja, that's my writing. That I did, I wrote the musical STREET SISTERS.

**VC: Ja in that place round the corner.**

JL: Ja, ja about the prostitutes.

**VC: I remember.**

JL: Ja.

**VC: Long before RELATIVITY and all that.**

JL: Ja, ja.

**VC: Ja.**

JL: It became a big show. The problem with it , especially when it came to, because, there wasn't enough information about AIDS at that time.

**VC: Mm.**

JL: It sort of brushed over the AIDS things you know.

**VC: You never put it on at the Market – STREET SISTERS.**

JL: No no.

**VC: No.**

JL: It sort of brushed over the AIDS thing.

**VC: Ja we didn't know much at all then.**



JL: Ja brushed over the AIDS thing and internationally they called is a sensational musical, and I didn't like that. As years went on I realized that, we just brushed over the AIDS thing there was more to it.

**VC: It could have been...**

JL: It should have been deeper.

**VC: Oh ja, ja.**

JL: It could have been deeper and ja I did ja, but you must understand all this work that I'm creating they were anyway related to the Market Theatre.

**VC: Yes.**

JL: At the time the Market Theatre was like a mount of plentitude you know where true South African stories were being told. So the presence of the Market, whether you put up the show here, you succeed to put up the show in the Market or not.

**VC: Didn't matter.**

JL: It was somehow influencing the development of, of, of, those plays that had a specific narrative relation to the situations that are South African.

**VC: That's a very good way of putting...**

JL: ?? So ja STREET SISTERS. I met some crooked Dutch producer called Pieter Orte.

**VC: Pieter ?**

JL: Orte he ran a company called Theatre Workshop in Holland.

**VC: Mm.**

JL: He was into risking something in order to have it all himself.

**VC: Nice.**

JL: You know, I didn't have a, like even later on – he had serious problems with me. They came to South Africa and took the STREET SISTERS cast and got them to do dances here and there and they gave them a name and another European tour, stole a little bit of IPITOMBI.

**VC: Oh no.**

JL: Ja, you know, er um... he was...

**VC: Oooh.**

JL: He was more than, he was more that a cultural theatre missionary, he was literally stealing. He was, literally, he was a thief. Actually that guy he was an international thief, you know.

**VC: Taking people away.**

JL: Ja you know, he was literally doing – look there was nothing wrong with someone importing productions.

**VC: No.**

JL: But see to it that the people involved benefit.

**VC: Otherwise what's the point?**

JL: Ja but he ripped off everybody.

**VC: It's not so nice touring.**

JL: Stop a little bit I want to have a cigarette.

**VC: OK.**

JL: Ja he was literally, and at that time I was pretty, I was, I understood international tours and stuff like that.

(pause in the recording)

**VC: Same old story, guys are looking for work.**

JL: Ja.

**VC: OK so after STREET SISTERS, TOWNSHIP BOY?**

JL: After STREET SISTERS we came back to South Africa and there was misunderstanding between me and Christo and I decided let's fold, let's fold the company, you know. And we folded the company.

**VC: What was the company called again?**

JL: The Mamu Players.

**VC: That's right.**

JL: Ja, then I folded the company. Then I – in, what I was in then '93 I eh what we doing in Windybrow Festival we were still under PACT (Performing Arts Council of the Transvaal) then somehow imposed myself. Then I got appointed in house director of some sort. That's when I started work shopping the idea JOZI JOZI.

**VC: At Windybrow?**

JL: At Windybrow ja as a in-house associate director. Then er... JOZI JOZI happened er... at that time it had 75% of that whole show looked like, was there.

**VC: Ja.**

JL: But it had a lot of er unnecessarily, unnecessary material. I took JOZI JOZI to, to, to – it opened at the Windybrow – then later on I took it to, to Baxter, ja to the Baxter Theatre.

**VC: Okay, Okay.**

JL: Then I came back er... We came back from the Baxter Theatre and somehow Barney remembered seeing the show. He contacted me, something about – are you work shopping the production again? For the Market? And I knew that Barney would actually refine it so...

**VC: Ja.**

JL: Then we did it here, we re-doctored the show.

**VC: It was beautiful.**

JL: Difficult, difficult process but very satisfying at the end. But um ja but also a very good process of acquiring more skills for me and really arguing a lot with Barney (laughs). I'm human, I'm human.

**VC: I spoke to Paul Slabolepszy the other day. And he said the other thing he had to learn was to kill his darlings.**

JL: Ja ja.

**VC: And I'm sure Barney was saying that's got to go. No.**

(they laugh)

JL: Ja and you have to destroy ?? but in the end it paid off and JOZI JOZI became an international success. We got in touch with the Swedish. They set up a tour we went on a tour of England, and they also went to, to we did um... a London Lift.

**VC: Oh yes the London Lift.**

JLK: 1995. The Lift. Then they also did Ireland. I don't know Northern Ireland or which Ireland. But I came back from the tour. I left the tour to continue.

**VC: You didn't have to stay with them.**

JL: Ja because in '95 I got the Standard Bank Young Artist of the Year.

**VC: Ja.**

JL: Then you see, and Barney spoke to me – he said I should not rush into doing another show. I could go back to, go on with the JOZI JOZI and bring JOZI JOZI for the following year for...

**VC: For Grahamstown.**

JL: For Grahamstown. I don't know what I had this brilliant idea for a play set up in a pub like Mike's you know this?

**VC: Ja.**

JL: One great play – who was a self-centred character; who would chew people and then throw them out like they were a chewing gum, you know. Ja the play fell on its face but actually not so much because of the writing, the writing. There was this one older actress Mam, she used to work with Gibson Kente, but you see in Gibson Kente they were not script given for people to memorise.

**VC: No.**

JL: Gibson used to dictate lines from his mouth to you, you know and Lakithi was not a person who could handle a big text, you see.

**VC: That's hard.**

JL: And that inability that inability made the show to be – fall flat on its face, because she was like...

**VC:.. the centre.**

JL: The centre of the play.

**VC: Oh.**

JL: The play fell flat. And I was thinking of revisiting it but I can't find the script. (laughs) I don't know where the script is. I was thinking of redoing it.

**VC: What's wrong with us?**

JL: I don't have the script of STREET SISTERS. I don't have the script for MOJA MOJA. I don't have the script of LONA BASADI, but and pieces of it. Ja and something like that and to sit down, knuckle down to write it afresh is very difficult.

**VC: It's impossible.**

JL: It would be impossible. It won't be the same you know.

**VC: Ja.**

JL: JOZI JOZI - now I've written JOZI JOZI to celebrate 20 Years of freedom. Instead of wasting time for me I want to put up the show. It tells the history of the City of Johannesburg.

**VC: Yes.**

JL: From the discovery of gold in 1862 with the SA political economical dynamics. Juxtaposing it with, with the challenges, the present government. It's a very beautiful play. I want to raise funds. I want to challenge the City Council. I've met one guy called Ali Hlongwane.

**VC: Oh yes.**

JL: I've written. He says to me he would organize for them to book me the Civic because I want to challenge the Civic and er... they will pay for the venue. But he hasn't, he hasn't come back to me.

**VC: (Sighs)**

JL: So I have to start that process.

**VC: Ja.**

JL: What I'm looking at – I want the elections to go past and go to the City Council myself, try to...

**VC: Just go on your own.**

JL: Yes just go on my own and see what happens. But the concept arises from the original JOZI JOZI.

**VC: Right.**

JL: So it was easy to write to...

**VC: ...to add.**

JL: To give a new narrative you know.

**VC: Ja.**

JL: Ja it was easy. It reads quite well. I want to do it for next year. I have to start doing it. Ja, that's my ?? but from where I'm sitting now. I've written about, including JOZI JOZI, I've written about three

musicals, which is why I want to set up a company. Because you can't set up a company and ?? you have 4 productions.

**VC: No, no.**

JL: Three musicals JOZI JOZI – the new JOZI JOZI the fourth and I've written a 2 hander called um... MY HOME, it's about...

**VC: MY HOME?**

JL: Ja MY HOME MY HOLE. Some years back there were some two guys who were living in a, in holes in Linden Park in a park in Linden. It was in the papers.

**VC: Oh.**

JL: That story...

**VC: Stayed with you?**

JL: Ja and it gave me one – it reminded me of plays like – WAITING FOR GODOT, and THE ISLAND and stuff. I've written that, so my story er... the two guys, the one guy is struggling to, is a religious convert, a so-called born again Christian. He's struggling to convert into becoming a born again Christian.

**VC: Ja.**

JL: Cos there's these born again er,er charismatic religious outlook in South Africa doesn't make sense. So I used this continual challenge between them you know. This one fancies himself as an atheist and to hell with your warra warra. How can – it's very, it has a lot of comedy potential in it.

**VC: Ja.**

JL: I want to do that for the Market.

**VC: Ah that would be nice.**

JL: Ja I'd sent in some proposal earlier on but er... but it was before (James) Ngcobo was appointed and nothing could be attended to but now I want to send Ngcobo a proposal now...

**VC: Don't let him of the hook.**

JL: Ja I want to no, no but Vanessa in order to continue the legacy of the Market Theatre you have to reopen space for people like us.

**VC: Ja.**

JL: I don't want to run the Market Theatre.

**VC: No.**

JL: But I want to be able to be an example to the young boys now we are to do these things (laughs).

**VC: Exactly.**

JL: You know.

**VC: But I think James, if anyone, he can be that one.**

JL: You know.

**VC: That can open it up. He's already let Paul come back.**

JL: Ja ja.

**VC: Because Paul after Barney went. Paul also left the Market.**

JL: Ja we need – so again coming back to this situation. There is high need to redefine the new people relevance to theatre in a post-apartheid era. And in all fairness I don't expect these young people to have any ideas of how to going about doing it that those, those of us who have been there, been there before could have gone through the trial and error of production creation. We can somehow, somehow, somewhere ?? to come up with plays that would er, er... that would re – that will give theatre a new, a new, a new purpose in the post-apartheid South Africa.

**VC: Ja.**

JL: You know.

**VC: Otherwise...**

JL: It is not yet there, but the more we come up with works to – that will define the role for theatre...

**VC: It will inspire people.**

JL: It will inspire people – you know. I'm actually this is the one play that I didn't workshop. I wrote from beginning to end.

**VC: Oh nice.**

JL: So this is my, my full on writing effort with improvising with a group of guys ?? so I really hold it very close to my heart. And ...

**VC: It must happen.**

JL:... and I utilised all the elements of theatre creation knowledge that I have in me and I really believe it wouldn't be, it's not going to be a failure.

**VC: No.**

JL: You know, it's a very interesting play. And you the relation had got such beautiful quotes that just oppose them with the person who's er... for lack of anything whose a, whose an atheist or anything they would make you laugh.

**VC: Yes.**

JL: (laughs)They will make you laugh.

**VC: He walked on water for instance.**

JL: Ja they will make you laugh.

**VC: What are you mad?**

JL: Ja it will make you laugh.

**VCL Ja.**

JL: Stuff like that.

**VC: But that's good. I'm very happy to hear that you...**

JL: Ja it's got...

**VC: Carry on.**

JLK: All that - and that is why I want to open a company because I've got coupla products up - I've got a musical about I called it GOLFING AND FIGHTING - musical about the history of golf in South Africa because there's a lot of...

**VC: Well the caddies.**

JL: That story ja, ja. I've just, I've written a musical about the history of Bapedi people. How they came into being and there's this legacy of Sekhukune which no one has ever talked about. It's included in the story.

**VC: OK.**

JL: But it's a, it's a, the plays based on the feud for, for, for kingship for a certain tribe.

**VC: Ja.**

JL: Very interesting, but it also touches on, on how the citizen how they went about forcing African chieftains into accepting the homeland policy now how to force them to coerce them into accepting it also.

**VC: Also important to talk about that.**

JL: Ja it's important - more than. It ?? in that. It's GOLFING AND FIGHTING, then I've got EXODUS er er... this is a big one. The history of South Africa - narrated through the life and times of Nelson Mandela juxtaposed with the, bible kind of narrative of Moses.

**VC: ??**

JL: And in the end touches on the current Israel, Palestine story, because everybody supported us in the world, then we keeping quiet you know. We're not doing anything.

**VC: Keep quiet.**

JL: So it's very important because in the end it projects for the liberation of, of Palestine but it asks serious questions, that, you see my issue is, my issue with, this the conflict there is if according to religious scriptures it will say that Christianity originated in that area and so is Islam. Now, now, now it's start from the beginning. These guys have been fighting for a long time. Can't it stop now?

**VC: Hundreds and hundreds of years.**

JL: Can't it stop now?

**VC: It must stop.**

JL: ... stop this thing. Lots of lives there and if you look at it, deeper , who's to benefit, only the big shots, politicians and the ordinary people are not going to benefit anything s it's controversial when it comes to that.

**VC: But we have to talk. It has to be told.**

JL: Ja it has to be told.

**VC: ??**

JL: Ja, I've, I've done this. I'm working on, on, on a production now. I don't know if I should workshop it of 4 guys going out, boy's holiday, going out on holiday. A serious Afrikaner – he worked for the same company – just ? had to go on a holiday.

**VC: OK.**

JL: Ja Afrikaner, serious Afrikaner. Freedom Front outlook, you know, an Indian guy, Afrikaner and a coloured guy. They with their issues now. Now...

**VC: On a long weekend.**

JL: Ja long weekend now, deal about South Africa now.

**VC: Nice.**

**(they laugh)**

JL: I'm ?? about but, but I'm writing it in such a way that I want to give it room to workshop.

**VC: Ja. With the actors.**

JL: Ah the nuances from the actors.

**VC: Ja.**

JL: Ja Maolady.

**VC: Thank you.**

JL: That's me.

**VC: Wow. Thank you so much.**



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