

INTERVIEW WITH JANICE HONEYMAN

JOHANNESBURG THEATRE

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INTERVIEWER: VANESSA COOKE

VC: Janice I always ask everyone, just eases us in, how did you come to be in theatre?

JH: I um... wanted to be a veterinary surgeon, I wanted to be a vet., and I failed maths in JC, and so I couldn't go on and – you have to have a mathematic and a science kind of qualification in matric. And so instead of doing that, I did um..., did a specialized literature course and that specialized literature course introduced me to a whole lot of drama and wonderful stuff. We had brilliant, brilliant teachers and um, particularly my interest in drama sort of grew but even when I was, before that, when I was like, I read the whole library bare, you know. I finished everything and I started reading plays and I loved them. I absolutely loved them.

VC: Did your parents take you to the theatre?

JH: No, no I went to the theatre occasionally. I remember seeing Pinocchio when I was very small and then we went to the Royal Ballet when it came out here. I loved that, and I couldn't believe that we were seeing a South African dancer, Desmond Doyle, um... I saw Giselle and I was absolutely entranced by theatre, but I didn't think of doing it at all. Also I didn't... my parents were fantastic and my mother was, really allowed my imagination to, to blossom. I could go anywhere I wanted to but they didn't take me to a lot. Then she, she also, she used to give me books and things and let me imagine that. And I just used to make up my own plays a lot, in my head, although I didn't, I didn't, I didn't even know what literature was. And then I was in primary school – um – I moved to a new school and they came and said: "Who wants to do drama?" I didn't know what drama was, didn't know the word either. Then a little lady said, a friend of mine who looked after me when I came to the new school said: "It's fantastic. You just play around. You mess around the whole time." So I did drama. I think I most probably messed around for the rest of my life (laughs) And I loved it. I've never stopped messing around. So you know, I got, and then, because I couldn't do... I didn't know what I wanted to do, and then my Mom by then, because I'd proved myself a bit as a character actress, said, in school plays, said: "You must go to RADA [Royal Academy of Dramatic Art]." And I was going to go but I went to an audition. You had to audition either with Rita Mars or Rosalie van der Gucht, and Rosalie van der Gucht. I auditioned and she said: "She'll get in but she's a bit young." I was only sixteen and she said...

VC: Coz it's a different time of year.

JH: Ja, ja.

VC: When they start.

JH: Ja and I matriculated very young, so she said um: "Why don't you just spend the year at drama school and then you can go to RADA next year." And I, I had such a fantastic time at Drama School I did eleven productions in the twelve months. Never acting just props.

VC: You never acted.

JH: Not in that year. Props, prompting, wardrobe, dressing. I did all of that backstage stuff and it was actually fantastic that I, that was my sort of initial training coz then when I was an actress, one knew what went on behind the scenes. Anyway and by the time I became a director that's what made me understand, I think, the whole, the whole picture of the technicals and what's possible and what's not possible. How you can push, and how you're not allowed to let stage managers lie to you, because you know that it can be done. And that's happened before.

VC: Sip your coffee.

JH: Oh yes.

VC: So you went to UCT [University of Cape Town] and then... What happened to RADA?

JH: I just, I had such fun at UCT that I decided not to go (she laughs). And then I just did hundreds of productions. I wrote my own children's plays. I participated in things, created mad things for um..., Crit Class and then Robert Mohr saw me in a student production and he just took me on, and Mavis Taylor took me on. So I just acted a lot after that.

VC: And whose class were you in, were you in, which year? Were you in 'the' class?

JH: There were several 'the' classes.

VC: There was that one, where everybody came up – Aletta [Bezuidenhout] and Sue [Kiel].

JH: No I was just before them. I'll tell you who was – I was – Pieter Dirk Uys was at varsity while I was there.

VC: Paulie [Slabolepszy].

JH: Paulie was there. Bill Flynn was there – no Bill came the year after me. Bill came the year after I left. Ja, so I left and Bill came. But I was at Winter Drama School with Robin Malan with Billy as well and he always just wore grey shorts, and grey socks and terrible black shoes and terrible white shirts and a tie. From Plumstead and he was just...

VC: And he was a porter in the hospital.

JH: He was a porter at the hospital and he was fantastic. He was just this wonderful actor who looked so odd and weird and completely different. Well I looked a bit of a different generation as well. I used to wear my Mom's slack suits and her skirts and things, never in the colour she sewed for me. Sewed at the Little Theatre wardrobe as well. To make money to get me through varsity.

VC: Oh sweet.

JH: So that was, you know – they were helluva supportive. My Dad, I'll never forget my Dad actually – me going into his office to see him one day, and him talking to one of his clients and going – and opening his jacket and, putting his hand into his inside pocket and pulling out a Cape Times crit of me in a student production and I just said: "Don't you ever, ever do that again." And he said: "Well I won't do

that again, if you wear some decent shoes when you go out.” (laughs) Too much of a hippie. I er, I wasn’t ideal for him.

VC: Not for the corporate...

JH: not for the corporate business, the building society. So that was, that was my Dad. I mean that was, that was my introduction into the theatre and I loved it. It just absolutely enveloped me and preoccupied me, and to hell with boyfriends or girlfriends of anything like that. Nothing mattered except the show. It was fantastic. I loved it.

VC: And then you must have auditioned for PACT like everybody did. Did you?

JH: Well I had an interesting first meeting with Mannie Manim.

VC: Do tell.

JH: I was at University and I wasn’t in the show but I went up to a conference that they had a Grahamstown which was pre the Grahamstown Festival. And um, Rosalie van der Gucht took a Pauline Smith play – um – just with two actors, I think it was, and I remember lots of South Easter wind effects and we went and attended this conference at which Nadine Gordimer spoke about her latest book, and Alan Paton spoke about a book, I think, called Too Late the Fallow? Rope. Kontakion for our Dear Departed – ja that’s what he was talking about, and his wife had just died so it was an English conference and Don McLellan read some poetry and stuff and we were walking along, oh – and Boesman and Lena, I saw the world premier of Boesman and Lena.

VC: The one with Athol and Yvonne.

JH: Athol and Yvonne, and Glyn Day playing Outa, and um... the night before was a, we were walking back from another show, I think from the Pauline Smith play and it was cold and misty and I was with Grethe Fox and Della Morani and, Grethe was also my year and Sharon Lazarus and myself. And they were all glamorous gals and this little pooh coloured car came chugging along – I put my thumb out and showed my leg and this chap with lots of bushy hair stopped and said: “Can I give you girls a lift?” So we all piled into the car and I sat behind the driver and I said: “What’s your name?” and he said: “Well my name is Mannie Madim – Manim.” And I said: “Mr Madam what you say your name was Mr Madam.” And he said: “No Manim.” I said: “Oh Madam.”

VC: (laughs)

JH: The very first time I ever spoke to Mannie – I set him up. And I think I’ve called him Mr Madam ever since. (they laugh) And that was when I first met him and then, then they came, on that night, coz, I don’t know maybe he fancied one of the girls, or something. Not me.

VC: Oh probably.

JH: He invited us all to a party. And we went to this party at Don McLellan’s house and there was Athol, and Barney Simon.

VC: Oh God was that where you met Barney?

JH: Yes I met Barney then and Don McLennan himself and – Nadine was there and there were all these, and there was lots of red wine and there were all these people having...

VC: ?

JH: ...really amazing discussions about theatre, and I remember just, it was one of those old Grahamstown houses with the flight of stairs against one wall, going, and I just, I was quite shy in those days.

VC: Mm.

JH: And I just sat and listened. I was completely gobsmacked by all these people. And then Mannie dropped us at home, at the residence. Er... stayed in these little narrow beds at the residences. Um... and then they – a bit later they came on their audition tour.

VC: Ja him and Francois [Swart].

JH: Him and Francois and I think Ian Ferguson came on that one and – coz he was also the partner of Robert Mohr, so maybe it was a nice excuse to come and see Robert.

VC: Right.

JH: And um... and it was in, I did my audition for them and Mannie came to me afterwards and he said: "I just want to say if anybody else offers you work, don't take it". So I said: "OK, Mr Madam."

VC: (laughs)

JH: And then they offered me a contract at PACT for a year, and they offered, and then I, the next year, was the year that the Company started, and I was on a three year contract, at the point, they off – Mannie had then offered me a three year contract and so – was it that year? Yes it must have been that year, and, and what also happened...

VC: Ja.

JH: ...then was I broke my leg. I went ice skating and broke my leg. And Mannie to me: "Listen, you're on a three year contract and you're not going to sit around on your bum for however long this is going to take to get better, coz they'd already said to me it would be three months, turned out to be eight months and so I – um – started directing. He said: "You're not going to sit around. You'd better direct. Here's a library programme and here's a children's play. Do it." So I...

VC: So he kind of...

JH: He made me direct. It was my, my lucky break, breaking my leg, coz that's when I started directing, instead of acting. And I still did more acting you know like with Barney.

VC: Still carried on.

JH: Ja but I got the taste for directing. And it was Mannie who gave it to me. And I must say for me, you know for my whole career Mannie looked after me. He's retired and I'm old enough to retire and it

doesn't work like that anymore, coz he's not in management anymore. I had a really good time with him.

VC: Ja he looked, I think he looked after you as well.

JH: He did, and – and what was amazing, coz I, I still say that Barney taught me to direct, Barney taught me to act, really act, instead of show off and (laughs) and ... um... Mannie looked after me, and Barney also taught me to direct through working for Barney which we all know was hell on wheels and also just absolutely fantastic.

VC: Shall we talk about HELLO AND GOODBYE?

JH: We can. We can.

VC: We can.

JH: So that was, that was, I don't know why Barney ever cast me I was helluva young to play that part. But he just decided that he wanted Marius [Weyers] and I to do it, and that was when the rest of the company was doing STORYTIME. Remember it was in Louis Botha.

VC: Orange...

JH: You guys were all playing at Orange Grove and we were still at the Blue Fox.

VC: It was the Village.

JH: Ja.

VC: It was called the Village. It was a shop.

JH: You were all at the Village And so we worked on, we worked. Barney cast me as Hester, and it was one the most, but that's why I say he taught me to act...

VC: It was one of the most difficult things you've ever, ever had to do. It was just, excruciatingly demanding and – you remember (laughs). I used to come and visit you secretly.

JH: Ja Vaness

VC: Barney...

JH: Barney wouldn't let me see anybody. He said "This character is a lonely character. She's, she's got no friends, she's a prostitute and she doesn't have any deep emotional relationships. She's lonely so you gotta live through that and I had this unbelievably grotty little flat in Yeoville, with no furniture coz I couldn't afford furniture coz we were working for the Market (sic) and getting R32 a week or something, and, and I had to learn –

VC: Were we at the Market?

JH: No we were at the Blue Fox.

VC: And it was a co-op.

JH: Just earned whatever came our way. And I remember I had no stove and no fridge or anything and we were vegetarian and Vanessa (to Carol) used to come and listen to my words for me. But she couldn't come when Barney might be anywhere around...

VC: ...and he lived...

JH: ...and he lived in the area. She used to come creeping at 9o'clock at night and hear my words. And I would cook us supper in the one utensil that I had which was like an electric frying pan. We could – I'll never forget freezing one night, and eating – we each had one big onion cooked (they laugh) in the, with no sauce, no nothing, and it was really sordid, and it was really cold and while we were there, that same night as the onions, we suddenly realized that there was somebody outside the door, outside the front door of the flat.

VC: Yes.

JH: And then there was this guy. We couldn't see him, but I could sort of, we could sort of see a figure through – and he peed under the door.

VC: It's so sordid. (They laugh).

JH: So sordid and then – Hi Barn. I also wondered after all this chaos and worry – oh God and this peeing under the door. I wondered if Barney did it himself on purpose as part of the exercise. (They laugh). There was this murky, murky and at the same time, a little bit later when we were doing some other play, Sarah, my friend Sarah McNair and I were walking back, in Doornfontein and suddenly this car came creeping up behind us and I was getting very uptight coz like, you know. This guy –

VC: What did they think you were?

JH: Who did they think I was? It was Doornfontein right in the area, where the prostitutes used to hang out.

VC: Beit Street.

JH: Beit Street and Sarah and I were getting really pissed off. Eventually I turned around and said "Just go, fuck off!" and it was Barney (she laughs) giving us a hard time.

VC: Playing a joke on you.

JH: Playing a joke on us... Ja so no HELLO AND GOODBYE was really um... I mean I learnt – coz you know Athol doesn't cut his plays and Barney wouldn't cut his, cut Athol's plays either. And Barney was just, he just always looked for the alternative way, the alternative way of doing things. The, the, never the obvious. And so one would get completely confused, and he would say things that you just wouldn't understand.

VC: What did he say when you were in MARAT/SADE?

JH: Oh, he said to me, coz er... all, we had to play a bloody sound and gesture game.

VC: I hated sound and gesture.

JH: So did I, and he got some psychologist in to be our, to interpret our sounds and gestures.

VC: We were playing mental patients.

JH: I was playing – Colette what was her name? Um... Simone.

VC: Simone.

JH: And I had to bandage Winston Dunster, I had to wash and bandage Winston Dunster for the whole play.

VC: He was in the bath.

JH: He was in the bath.

VC: Furious.

JH: And Barney, after a long time of confusion and making us go out to our worst nightmares in the streets, as well as improvisation. And it was at that time the abattoir was near the Market. And we always worked with the smell of the cows.

VC: Were you there when the ox ran away?

JH: Ja.

VC: Because you need to tell us about that.

JH: I can't remember all of it, because it was, you know we were vegetarian at the time and um so was me, he said, "Go out and find the worst thing you can in the streets." So I went to the offal pool, in the, which is an Olympic sized swimming pool full of derems and gall bladders and blood and cow's excrement and it was the most, and it stank. It was the most sordid, horrible image. I can still see it exactly, was spattered white tiles everywhere.

VC: And they wore white boots remember.

JH: They wore white boots and the boots were always spattered with blood and, that was, and when I got back. We all had to get back and say and tell our experiences and Barney just pissed himself laughing hahahaha vegetarian, he just laughed, and laughed and laughed at what we were putting ourselves through. But he was also, when I say he laughed, it was just Barney's gnomish sense of humor, you know, that, that we, we took him, he expected us to take him seriously and we did. And then he would do things like that to us. So...

VC: Bess Finney found a pair of horns. Do you remember?

JH: Ja.

VC: And she used to hit me with them. And I was playing a catatonic so I couldn't move.

JH: So you couldn't stop being hit.

VC: Every night she hit me with these horns. But were you there when the ox got away?

JH: I don't, I can't remember now whether I heard about it or whether I was there.

VC: I don't think you were.

JH: No it was in MARAT/SADE.

VC: It was in FORTUNE AND MEN'S EYES – where...

JH: Oh.

VC: ...where the laundry is.

JH: No.

VC: The wardrobe.

JH: I was there when, when there was a whole like three coaches of cows that they couldn't get into the ...

VC: They left them on the railway.

JH: They left them on the railway and they died and they smelled – it was too awful. And the train came past in the, in the big theatre (laughs) we used to have to either scream or stop. We used to stop coz the train used to shunt right outside next to the stage door. Whoppp – brrr clattering bloody coaches with lowing cows and blaring sheep and...

VC: ...the sheep and the cows could smell.

JH: ...death.

VC: They definitely knew they were going to die.

JH: It was quite, and always depending on which way the wind was blowing that smell. But Barney left us with sound and gesture and a total – this lady telling us about psychological problems, she was an old lady. And he came to see me and he said, scratching and saying, "You are an out of focus green balloon." "What! How do I be an out of focus green balloon in this part?" And so I thought ok green, so I went to the wardrobe and I got the biggest, hugest pleated, heavy upholstery material kind of tweedy stuff, which was gathered and stood out about this (indicates size) round. It was huge, huge skirt. Okay that was the green! Maybe that was the balloon as well, coz it was so big. And then I thought – out of focus – so I squinted.

VC: Hee.

JH: And I played the whole part...

VC: How did you do that?

JH: I just – I never focused so , I didn't know what was going on. She was catatonic.(pointing at VC)

VC: I had to face wherever they face me. I had to look...

JH: Ja.

VC: That was my exercise.

JH: And I actually do remember focusing once ha!

VC: Never again.

JH: And Bess Finney had her head – sheep’s head on a stick and the bit of focusing that I did, she was there, but she was masturbating with the stick.

VC: (laughs) Bess Finney.

JH: So I just quickly squinted again, and didn’t look ever again in that direction.

VC: Bess Finney (they laugh) was a very straight person really.

JH: With an even more straight husband. Ja.

VC: Ja – very, very straight husband and she just went for it. I don’t know what happened to her. She just went for it.

JH: She identified with something in that play and she was as mad as seventeen rattlesnakes. She and, and –

VC: You couldn’t talk to her.

JH: No.

VC: ...at all.

JH: No shame. When did she fall off the stage? Was it in that play?

VC: Ja I think it was.

JH: Broke her feet or something. Heels.

VC: Can’t remember which.

JH: Oh ja Beverly Melnick with hair – out like – as big as my green balloon. She had hair like – also as mad as anything Sarah McNair being completely lunatic – Leonie [Hofmeyr] was in it.

VC: Leonie fell off the stage in that.

JH: Oh ja.

VC: She spun.

JH: Oh that’s right. Her madness was the spinning.

VC: She spun off the stage.

JH: She fell of the stage and Danny [Keogh] of course, Danny and Sandra Prinsloo...

VC: Marcel [van Heerden]

JH: ...and Ron Smerczak saying the Lord's Prayer backwards or upside down or something and that's when on the opening, opening night of the Market half the audience got up and left, all the Council Afrikaans gentlemen.

VC: Oberholtzer and them.

JH: Ja coz this was not what they had in mind, they hadn't given any concessions to watch, they didn't want...

VC: They wanted a nice opera or something.

JH: Nice opera or ballet to open the Market Theatre. Ballet dancers would have fallen on their gats because it was so um... uneven. You remember how uneven the stage was. I had to push Wilson around in this bath and it just used to go brrrrng and then we'd be stuck against, stuck against a ridge and I couldn't, I couldn't straighten my eyes to see what was going on coz I would be out of character.

VC: Wilson was like this (shows his startled expression).

JH: (laughs) And then I'd have to put bandages on his head and round his arms while he was trying to act. It was wild. It was actually, I don't know if we knew what we were in. You know what I mean, I think that...

VC: We couldn't see the whole of it.

JH: We couldn't see the whole of it and it felt like this – with Dale and Minky, Dale Cutts and Minky Schlesinger sitting up there, with the musicians...

VC: Aubrey Ellis and Beryl Ellis.

JH:... playing, being the band, singers, mad.

VC: It was Graham Clark.

JH: Graham Clark was in it. The chap with the very deep voice.

VC: Jeff Shapiro.

JH: Jeff Shapiro and Malcolm Purkey playing a bearded nun and hitting us with a, with a...

VC: ...with a...

JH: He also used to hit us with a bloody baton. I think it was made of sponge but it was still bloody sore.

VC: Ja. Especially if you couldn't move out of the way. (they laugh).

JH: So it was wild. And I must say it was it was fantastic meeting the people who came to see the show and loved it, you know what I mean. There was a whole section of people that we didn't know who came.

VC: We didn't know them.

JH: And became Market friends and supporters. And we didn't really know what we were doing. We didn't know, we had no idea what the effect of it was.

VC: No idea. So. Coz we'd started with the SEAGULL.

JH: Ja.

VC: And then you did the CRUCIBLE. You directed the CRUCIBLE.

JH: I directed the CRUCIBLE and that was...

VC: Dale Cutts hated Minky Schlesinger.

JH: ...in CRUCIBLE or...

VC: She was the ASM.

JH: Ja. Why did he hate her?

VC: He wouldn't allow her into his dressing room.

JH: Ja no he got completely – hated her. But that was also with the CRUCIBLE Ron was playing John Proctor and Lyn Hooker – is one allowed to swear on this thing?

VC: Yes.

JH: Lyn Hooker was playing Elizabeth and Leonie was playing Abigail and Beverley Melnick was playing Mary Warren, and screaming about the yellow bird up in the rafters, but piercing, piercing. Waah. All those mad, mad gals and one day um... Lyn Hooker got irritated by the children.

VC: As only she could.

JH: As only Lyn Hooker could get irritated. And she, you could see her just starting to boil and the kids were being naughty and there was a single door in the thrust of the Market, of the Upstairs Theatre, there were two doors, and a single door. She had to do an exit through the single door and one for the kids stuck their foot out as she was doing her exit in a blackout and tripped her.

VC: One of the school kids.

JH: So when she did her next exit there, coz that was like the way to the kitchen or something, also in the blackout, she went up to him and she kicked his shins and said, "You fucking cunt" (laughs) loudly in the blackout – "fucking cunt." (they laugh).

VC: Goodie Proctor!

JH: Ja, Goodie Proctor. Yes when the lights came up after that it was a school show, and these guys had made a whole wall of suitcases.

VC: (laughs).

JH: So she didn't kick them again.

VC: They also put drawing pins on the benches. Do you remember that?

JH: Oh ja yes.

VC: They were very naughty.

JH: Some very naughty schools.

VC: When the actors sat down on the benches...

JH: And it was in, it was in um the 16th June. It was around there.

VC: Exactly.

JH: And we used to act this piece and have, you could hear the helicopters going over so that it got so loud so that you could hardly hear. Bernadette Mosala was playing Tituba and she was very much involved in the uprisings and, and, but she still made the effort and got there. She came and she performed.

VC: She was a teacher wasn't she?

JH: A teacher and she might even have been a teacher at Morris Isaacson. I don't remember exactly but I think she was.

VC: She was very involved.

JH: Very involved and she actually politicized is. You know that was when I really kind on can not understand also what we were working for, and it wasn't just, you know, we want mixed audiences, so we going to part of the Market.

VC: That was, it was up to then.

JH: Ja, ja. And then it became really hectic, was hell it was a journey. Boy, and that was also when Danny was a stage manager and Ron Smerczak lost his voice. And you know I was very principled about school children and giving them the best because I'd had a guy, when I was working for PACT who, who, I tried to get a piano tuned for a week and the opening day with the kids in it and the piano was still out of tune and I went to him and said, "What on earth who do you think you are. How dare you not have done this for a week. Everything sounds wrong." He said, "Ag, don't worry. It's only children's audience." Well he was gone, for the rest of time. He's not allowed anymore. I just disrespected him forever after but these kids were coming into a show and Ron lost his voice, and it was like eleven o'clock in the morning or something when we discovered that he wasn't gonna be able to go on. And Mannie had this policy of the show must go on, and Danny was terrible at that point. He didn't know the words. He had to go on with a script. He wasn't an actor yet, not really.

VC: He hadn't done much speaking.

JH: No, no.

VC: He did a bit like in PEOPLE.

JH: Ja but only that, like a monologue.

VC: Ja.

JH: And he wasn't cracking it and Mannie came up and I said: "Mannie it would be so much more advantageous, as Ron will be sick again tomorrow, for us to rehearse all afternoon and get Danny into the part so he's acceptable" and he said: "No, they've got to play, you never cancel a show." And I remember I had my script in my hand and we were in the Upstairs dressing room against the road not the...

VC: ...the one's we built ja.

JH: ...ja and he was saying "You will play" and I just said: (screams) "Will you please" – and I started screaming. I went absolutely hysterical and I started to cry, and I took my script and I just beat the mirrors: "Haai you fuck you fucken play and fuck off" and Mannie said: "No no chill. Don't worry, don't worry, no don't worry. OK we're not playing". (laughs) It was hectic. I mean that was Mannie and my first big...

VC: ...he had such a temper.

JH: and he saw my temper and Mannie and I had explosive, explosive letters. I've written Mannie letters that he's come to my house at Ordene Court and cried and saying: "I'm sorry I didn't know that you thought this of me." I'd say: "Well don't do that sort of thing again." (laughs) You know it was, it was quite hectic. Ooh you think we can keep talking (referring to school kids leaving the theatre for interval).

VC: Do you think we can keep talking.

JH: When we did MAYDAY ADVENTURE play um, Jude and Debbie Cornell were there, Jude played ? Debbie was the little sister, I think she was still at school or something.

VC: She was young, young.

JH: And, and we had to do the costumes. And I want you to guess what Mannie gave us as the costume budget –

CP: R2.50.

JH: No R10 R10 to costume a whole children's play and you know what we did. We found, she had had an Aztec, Vanessa had an Aztec hat like this, with those tassels and funny little red boots, or blue boots, or green boots.

VC: Red.

JH: And Aztec leg warmers had just come in. I had a pair and we put, and we went to Pageview and we bought from the shops there.

VC: Fourteenth Street.

JH: Fourteenth Street and we bought bias binding and just put, made stripes out of – everything had binding on it. It looked very bright.

VC: And we did that for TWELTH NIGHT as well.

JH: Ja.

VC: John [Oakley Smith] made me a whole waistcoat...

JH: Ja.

VC: ...with binding.

JH: Ja ja.

VC: That was before they kicked the people out of the Fietas.

JH: Ja that was...

VC: The Plaza [Oriental] didn't exist then.

JH: And we costumed the whole play.

VC: Ja.

JH: Apart for a dress for Queen Elizabeth that Patti Slavin or somebody sneaked out for us.

VC: From PACT.

JH: From PACT um and it was very beautiful – Wilma Snyman or somebody had worn in and for the rest, we made the costumes for R10.

VC: LYSISTRATA we used, Johan [Engels] did the design.

JH: Ja.

VC: And we used kitchen utensil. Mostly plastic. And we...

JH: Ja.

VC: We were the Spartans, Janice and I were the Spartans.

JH: I was the big butch Spartan, and she was the small, not so butch, Spartan. No you were quite butch actually.

VC: I was.

JH: You were. and we wore Stellenbosch rugby, the rugby club socks. Big rugby socks maroon and yellow.

VC: On our heads we had jugs with, I had a tomato sauce, you know those tomato sauce things and you had...

JH: I had a salt and pepper thing sticking up. And I had a lift that I had to do on Vanessa when the Greeks were attacking us, or somebody was attacking us and we had to get out fast. So I had to, because I was the butch one.

VC: Pick me up.

JH: I had to lift her up. But the way I lifted her up I would put my head between her legs and lift her up then her legs were up here behind my shoulders and her head was down by my bottom and I, and was holding her like this and I had to run.

VC: Salt and pepper set.

JH: But I missed once I didn't get my head right the way through and I went Yooh and steeked her right there with the salt and pepper pot. (they laugh) And she screamed. She used to go Ooh, ooh but that day – Waaah! High pitched (they laugh) But that was also that was fab. I loved doing that.

VC: The guys, their erections were balloons.

JH: Two round balloons and a big sausage long balloons as well and that was the first time that I revealed my bare – but my then very ample breasts to the audience at the interval. We wore tank tops.

VC: Vests.

JH: Ja we wore vests. And Barney said: "Why don't you just show us your breasts." So the last moment at interval was me going Waah and lifting. And then there'd be a blackout. And people who saw it all they saw were these two white head lights when the lights went down. (VC laughs) coz I'm very, very white.

VC: You didn't go into the sun, ever, hey.

JH: Oooh no, it was not, not...

VC: OK I wanted to know. I heard something the other day. It was from Mannie I think about how – we did ARABIAN NIGHT shared experience, the royalties were so huge that they built themselves a Little Theatre. Is that true?

JH: Well it could have been ja.

VC: I think Mannie told me.

JH: It was very expensive, a chap called Mike Alfreds who, I must say, just, just two months ago I bought a book of his, coz he was amazing at story theatre and, but ja, the royalties, we there was the play that Vanessa and I were in called DON JUAN buy Lord Byron. David Eppel was playing Lord Byron and we, we were playing, so sorry, Jonathan Rands, the beloved Jonathan Rands, who used to flirt with us outrageously, was playing, no he was playing Don Juan and David was playing Byron, and this play was in the middle of winter in the now Barney and Vanessa and Terry Norton and were in um... Harem trousers and tops, freezing to death, freezing to death, and there were lots of little stories one can tell about that but the one thing that happened was that it was an absolute failure. We used to have about five people a night, and sometimes seven people a night and it was story theatre and the next thing that was happening was ARABIAN NIGHT and we were working at it and it was physical theatre and we worked on it and worked. And made our own costumes and I remember sewing. You know there were hooks and eyes. We didn't have eyes we had to do our own material little pieces of cotton that you hook your hook into and I remember I was doing. Wore, wore dark blue, dark dark blue?

VC: Dark, dark blue was Davie, no.

JH: Paulie.

VC: Ja Paulie.

JH: Paulie. Ja I was doing Paul's hooks and eyes until the beginner's call of the first preview and I, I, they got dressed.

VC: (laughs)

JH: What were you thinking of. They got dressed and I went around the auditorium past the bank, you know, past the pay boxes and walked in that the theatre was completely full. There wasn't a seat for me and there were people sitting on the stairs. I thought what on earth is going on? Why? You know. It might have been because the byline was - exotic, erotic, naughty and nice - I don't know. Anyway it was full and from that preview onwards we ran for six months all in all and you could not get a ticket for love or money for this rude play. And it was story theatre. But anyway Mannie got married and went away.

VC: And then Alan, Alan was the one who kept it going.

JH: Alan kept it going and moved it into the Main Theatre and Mannie didn't know.

VC: Alan.

JH: He was brave, Al,. we had these big artistic debates. We used to do it altogether you know, about, would the show lose anything moving into a big space. And we all had our penny's worth and in the end we decided. Alan said: "We just going to move it into the big theatre." So we moved it in and it , the day that Mannie came back from his honeymoon, I think ja.

VC: But Lesley [Nott] was in the show.

JH: But not in the Main Theatre, she was... Roberta Durrant was in that run. And Garalt Macliam did a double spread in the middle if the Star Tonight! With colour pictures and the headline was - Why's is Arabian Night such a hit - and Mannie had closed DON JUAN just before he left. So he got off the plane. We met him there and Robyn [Hornibrook] had bought the paper, and he said "How's ARABIAN NIGHT gone?" Coz it should have been finished.

VC: Closed ja.

JH: Closed ja. He said: "How did it go?" and Alan and I went into "Oh Mannie people just don't want to see physical theatre. What a shame." And he went "Oh well" He got that crinkly mouth that he used to sort of get when he was despondent and then Robyn came up. Said "Oh I've just bought the paper," and he said "Oh good." And of course the first thing Mannie does is look at the Tonight! And he says "Oh" and he's looking depressed when he opens it and he somehow, by coincidence, opens it to the centre spread first and he just let out a bellow, like a - Woohahaha and he threw the newspaper up into the air. And read out "Why was Arabian Night such a hit" and he said: "What what. Is it still on?" and he was helluva chuffed by that.

VC: Phew, we went all over with that. We went to Durban.

JH: We went on and on and on and on with that. We went to – and David...

VC: We were crazy by then.

JH: David got bitten by a red ant (they laugh). And there was nobody to play the role, so I had to play David's roles. I was a large lady and there wasn't a costume to fit me and I had to pour myself into Adreinne Pierce's pink costume.

VC: Her spare.

JH: Her spare costume. Coz they sweated so much in the show that they had to have two costumes. And by that time Alan had moved for the Market and started the Upstairs Theatre with Saira Essa and I had to take over and David had very proudly learned to cartwheel and twirl, coz he was playing a Whirling Dervish and I had to do it. And at the back of the ARABIAN NIGHT there were some boxes, four boxes, cushions on them, the actors were never off stage. They weren't allowed to go off stage. They had to sit and cue the audience into what they should be watching. It was a kind of communal experience. I, right, here comes the worst of it, I've now got to do cartwheels, diagonally down the stage. Ching, ching, ching and I did my cartwheels and got up again and the audience went Whaaaah! And they laughed and laughed. I thought hell I was quite good. So, got (VC laughs) a bit smug and went back to my box and everybody's going... and then the action goes on and none of the people sitting next to me are looking at the action. They all – and I said – “look look” and I was prompting them to look at the action coz I was the director. I know what it should be. And eventually, I think it was you, leaned forward and you went (points). This whole breast, which is the larger of my two, was hanging out of the costume, and the audience was canning themselves.

VC: We were so shocked.

JH: They couldn't speak. (laughs) and then because you couldn't get off stage and the double doors were closed I had to get my boob back in... (they laugh)

VC: ...without anyone noticing.

JH: I was poured into, and it wouldn't go. So I had to like fold it in, smerchel it down and when I eventually got it back in and was, hah, the audience applauded (they laugh).

VC: They were only watching you.

JH: It was unbelievably embarrassing. So that was me playing the Whirling Dervish in ... but ARABIAN NIGHTS was amazing. It just, people who had never been to the Market came to see it. And I will never forget a young woman and a young man walking in, and they were talking Afrikaans, and they stopped at the top of the stairs in the aisle of the Market, we were in the big theatre then, and they looked up and there was this big carpet hanging against the, between the pillars, Persian carpet and the girl looked at the man, she was holding his hand and she said, “My skattie, waar is die skerm?” and they thought they were coming to a movie – “where is the screen?” it was the first time they had ever been.

VC: And the Muslim society as well.

JH: We weren't allowed to say...

VC: Allah.

JH: Allah, so we had to say, we had some other...

VC: Allamdollilah

JH: we weren't allowed to say it, so we had to change the words and then the Muslims were fine, once we changed .

VC: No they were fine. A lot of Indian people came to see it.

JH: Ja, and there were hundreds of other stories about ARABIAN NIGHT stories.

VC: Now tell me what other highlights.

JH: Things that I loved doing there were, oh hell I loved doing everything I did. I loved doing AS IS because it was a new play about this strange kind of disease that had broken out in 1982. You were in that, hey.

VC: Ja.

JH: And Sean [Taylor] and Frantz Dobrowsky and it was, it's a gay play about AIDS it was fascinating, and apart from the fact that it was the first time we ever did a big scene change where we went from a New York apartment to a hospital bed by flying a whole huge...

VC: And you can't fly at the Market.

JH: so Johan designed it incredibly cleverly where he had, in the, on the other side of the pillars, he had two bits of a truck that had a hospital bed that joined up the hospital bed and then, as this lifted, the hospital bed got pushed through and there was this enormous scene change, used to...

VC: We'd never done that.

JH: ...never done that. There was that and, and also I'll never forget the opening night was, there was a little, we'd done Dr Sifris and the other doctor who – Sher, and on the opening night they had phoned us and asked us if we would please light candles for the people who'd died from this disease and they said it's 99 people. We had to light 99 candles. So we had 99 candles burning on the first night and at half past four on the opening night we got a phone call saying please make it 100. It was terribly sad.

VC: Very sad.

JH: And, and two of my friends who came over and over again to see that show within six months they'd both died. They, you know, they had it, and they'd been dancers in America. They'd come back and they died from AIDS. So it was, it was before its time in a way.

VC: Ja.

JH: It was before...

VC: It was before the big African AIDS.

JH: Ja, it was still very definitely a gay disease. You know, that was what they were calling it, saying it was a gay disease. So it was before African AIDS, it was from patient zero, that chap who was an air steward.

VC: Steward. A coffee moffie.

JH: Ja and he'd been Haiti, I don't know how you say it, and picked it up and then went absolutely mad in Canada, and slept with everybody. I mean he was obviously not the only one. But it was interesting doing that play. So that was a highlight for me. I enjoyed doing that. I enjoyed doing I'M NOT RAPPAPORT, um, I enjoyed doing DRIVING MISS DAISY. What I was sort of part of, was that Mannie and Barney used to go overseas, but particularly Mannie, used to go to New York or England, the UK, and come back with plays that we hadn't seen in South Africa and they would be Broadway hits. So while, while WOZA ALBERT was growing, and various other...

VC: South African...

JH: Barney's South African work was growing, I used to be kind of the one responsible for giving South Africans the Broadway hits that they couldn't go and see. The cultural boycott was on so we were lucky to get plays.

VC: The Market was considered political.

JH: Political and ok and then those, the plays that I used to do were the um..., they were sort of across... there was the colour bar, so they were across, DRIVING MISS DAISY was – John Kani and Anabel [Linder] I'M NOT RAPPAPORT was Anthony Fridjohn and Peter Sephuma and then of course, the politics of a play like AS IS so we didn't do...

VC: And THIS IS FOR KEEPS.

JH: And THIS IS FOR KEEPS which was, I still think we must do that again sometime, Vanes, just do it in a different setting.

VC: Ja, coz quite a number of black women have done it.

JH: Ja, ja.

VC: It's interesting.

JH: SO that was um..., what else was I, I mean I loves doing THE CRUCIBLE, I loved doing TWELFTH NIGHT – no but TWELFTH NIGHT was at the Blue Fox and then...

VC: Ja.

JH: ...and then we did the MERCHANT OF VENICE. Vanes played Nerissa in MERCHANT OF VENICE and I made them do a tennis match.

VC: And Aletta [Bezuidenhout] never looked at me once.

JH: No. and mostly you couldn't hear what she was saying.

VC: No.

JH: AIN'T WE GOT FUN was fantastic. When we started the Kabaret where Harridan's – was Harridan's first, what was it first? I think, I can't remember which restaurant took it over. And Harridan's, no it was that Simon chap, that Simon chap. Our Kabaret was painted flesh coloured pink and lots of floral table cloths, and I did MET PERMISSIE GESE there as well. Where Hermien Dommissie came to me afterwards – it was like a revolutionary for Afrikaans. It was Hennie Aucamp, who was a fantastic cabaret artist. And I did the production, which was quite kind of revolutionary for its time.

VC: It was like Berlin, kind of.

JH: Cabaret in Afrikaans, and Hermien Dommissie came to me and said, "Dit was fantasties. Jy het baie goed gedoen, en dit nogal vir a rooinek meisie." (they laugh) .

VC: She was amazing. Gosh. Scary.

JH: And then, I loved doing MARICO, MOONSHINE AND MAMPOER and I loved doing the Shakespeare's that we did. I loved doing ROMEO AND JULIET, we made completely from off cuts, from carpet factories and off cuts from upholstery factories, all the costumes were patchwork.

VC: Remnants.

JH: Remnants, ja, and swatches.

VC: Swatches.

JH: Ja and we did the whole of ROMEO AND JULIET in patchwork. Everybody in different colours of patchwork. And it's funny because it was the only Shakespeare that I did at the Market in period and we thought it looked absolutely beautiful, but you know what, the kids weren't that – the kids like the modern stuff. MERCHANT OF VENICE and TWELFTH NIGHT were more successful with the young. ROMEO AND JULIET...

VC: I think it was the...

JH: ...period thing – they weren't as involved...

VC: Ja, they would have been much more involved if there were like ducktails or something.

JH: Ja and Robbie Whitehead played Romeo and Vanessa played Juliet and Robbie played Romeo.

VC: And Beverley Melnick played the nurse.

JH: And Frantz Dobrowsky played Friar Laurence.

VC: Sweet.

JH: Ralph Lawson played Benvolio, Danny Keogh played Mercutio.

VC: No no.

JH: Tybalt. Tybalt.

VC: Paulie.

JH: Paulie played Mercutio and he did the Queen Mab speech absolutely beautiful. I remember...

VC: Stunning.

JH ...being completely captivated by him as he was doing Mab and that's where, it's the only time I ever saw a member of the audience coz I used to insist when we were doing it, it was the set work for schools in Soweto and Alexandra and places like that.

VC: Afrikaans.

JH: It was also for Afrikaans Tweede Taal English second language students insisted that we have audiences that they had to book a black school and a white school together... and – which they did and one interval there was this huge guy he had a maroon blazer on with some yellow on it.

VC: Huge.

JH: Huge and there was this young black guy who wanted to buy a cool drink or an ice cream or whatever they were buying at interval and this guy said, "Staan daar kaffer."

VC: OK.

JH: ...and I, I was waiting for my own ice cream or whatever I was buying at interval and I just took this guy, I don't know how I did it, I got strength like...

VC: You just lost it.

JH: like Samson. I lost it. I screamed at him and I grabbed him by his lapels and I said don't you ever say that you are not welcome here. And I pulled him from the coffee bar that we used to have through the pillars and I shoved him out of the door and I said, "And you're not coming back. "Jammer Mevrou." I said, "Don't you Mevrou me don't talk to me and get out of here." And I threw him out. That was the end of him. There was also an empty seat for the second half.

VC: He stayed out.

JH: Ja he stayed out but it was... there were little things like that that we were working at you know and in a way I wasn't the hectic political person at the Market. I was the person who just quietly tried to work, work into, you know, getting it right in my way was different to Barney and different to Lucille Gilwald.

VC: Ja. And Maishe and all of them.

JH: Maishe ja. I always think that I was the commercial director of the Market you know, you know what I mean. I did the commercial theatre. I did the hits (she laughs).

VC: So Janice if – what did the Market mean to you now that you're looking back?

JH: Ja well that's interesting because I have often been led by my heart you know and um... my partner was, lived in Pretoria and then I sort of moved away from the Market at a certain point because I was involved with her and I went to PACT play work so I was with the Market for a good long time and then moved back to PACT play work so that I could be with her and that was always a kind of regret of mine.

No it wasn't a regret that I worked for PACT play work I enjoyed doing that theatre in education. It was also a relationship not with Sarah but with Robin Malan who I'd had a relationship with since I was at school so he is also one of those guys who was a very...

VC: ... he was also working away.

JH: ...and also working at changing things.

VC: ...yeah that's what I mean.

JH: Changing the status quo in PACT so he worked, so that was it was a regret for me that, I did come back to the Market and did a lot of work and Sarah and we all left PACT again and came back and then um... it was all, it meant to me, it just meant a place where we were unbelievably creative and unbelievably hard working, and unbelievably committed and there was something about how we worked that was so close and so committed, so you know the number of times we were banned, plays were banned and we fought back and Lauren Jacobson or Raymond Tucker or those lawyers would come and defend us and we'd have the bloody court cases, in the, in the theatre and there was an amazing feeling of unity. And I must say there was a point when I had directed more and more, where somehow Barney and my relationship changed and it was, it was things like I always wanted to do. GLASS MENAGERIE. And he said, "That's nice." Every time I wanted to do a play TORCH SONG TRILOGY was another one which was also political in its own way – gay political at the time, sure gay liberation in this country. So often those plays were ahead of their time but Barney he always wanted to do them, and he would come in and tell me how I should be doing them, but completely from his perspective and he used to be really kind of heavy with me, like you're doing it wrong.

VC: Didn't like other people's work al lot. I don't think.

JH: No I think what he didn't understand was that however we worked on those plays we were working in his way anyway.

VC: Anyway like the – like the 4 PACES BY 2. You know what I did for the Detainees' parents Support Group.

JH: Ja.

VC: Their parents.

JH: Ja. That was it. No you see.

VC: And I had, had to do it coz they'd let him down by going to America.

JH: Ja.

VC: I had to do this play for them.

JH: No, you see...

VC: But that was him he didn't really like what other people...

JH: He didn't like it. I still, when I was doing NOTHING BUT THE TRUTH and MISSING at the Market now in the last few years if that's the stages, he used to sit in the back chair in the back row up there.

VC: You always saw his glasses.

JH: The sound box is there now.

VC: Ja. That's right.

JHL When I was directing he used to sit there and just watch and when I was doing NOTHING BUT THE TRUTH and MISSING I can't tell you how many times...

VC: You felt him there.

JH: I turned round and felt him sitting there, it was weird. Absolute, and you know because I admired Barney so much, and admired what he had taught me in everything in everything except management, Mannie taught me everything I know about management and I don't know about management but with Barney, when I moved to here [the Civic] the first that I put up was a picture of Barney staring at me. Barney, he had those eyes that didn't matter where you stood in the room. His eyes used to follow you and in photographs that's what also what happened so it didn't matter where I was so when I was frustrated and people were driving me crazy I used to hear Barney, "Ja, ja, not at the Market anymore. Serves you right." But I always kept a picture of him in my office.

VC: But he loved you. He loved you.

JH: No absolutely, he did, and our senses of humour were very similar, funny and we used to laugh. He used to make me smoke because he wanted to smoke and I was trying to give up and I, when I was doing NIGHT MOTHER I said to him, Barney this character smokes. Barney can I please change it to eating chocolate, coz I managed to give up smoking – AIN'T WE GOT FUN I was smoking 60 cigarettes a day. So I've given up and he said, " No no..."

VC: It's got to be a cigarette.

JH: got to be a cigarette, but Mr Magnanimous - every time you have to smoke I'll have a cigarette too, just to show support. (they laugh)

VC: Then he started smoking.

JH: No he was smoking and then he used to enjoy the cigarette – we would do the scene 9 times so he could have 9 cigarettes. He was impossible.

VC: He used to smoke like this (indicated the way Barney smoked).

JH: Ja and he didn't, didn't and he did not.

VC: He would bring the cigarette to his mouth...

JH: ...and held it like this and then he used to (short intakes) coz he tried to inhale. He was a terrible smoker.

VC: But I mean he was already old when he started smoking.

JH: Ja, no, no I know. So I don't know the friendship at the Market, the relationships. How we connected with each other whether it was you know when Vanessa and Frank were still together already in those days there was just a real close family - Dinah (Eppel) David and Dinah, Mannie and Michelle.(Maxwell)

VC: And and and...

JH: Mannie and this one, and that one.

VC: Dinah.

JH: Eppel. And then there was Danny and that one and that one and that one. Yes.

VC: Yes.

JH: I always felt a bit responsible because of THIS IS FOR KEEPS but I don't know the details of the history.

VC: Ja (Janice laughs) weird.

JH: But it was wonderful. They were wonderful days and I do. I do miss the Market, the way the Market was, and I'm being honest, you know. There isn't the same um... commit – is it commitment. There isn't the same care.

VC: Care or what's the word?

JH: Or need, need to do theatre. Need to speak to people in a way that , it wasn't about showing ourselves off as actors or directors it was a need to speak to the community of Johannesburg and I don't think that that's quite the same anymore. But I don't know what's replaced it so I'm not really qualified to say.

VC: I don't know. I'm not sure.

JH: I think things like the Lab were just so fantastic that, that you took those steps on that the training and internship. I mean when I was here we had quite a successful internship with community theatre.

VC: With Tale [Motsepe] and that.

JH: Ja, ja Tale and Jerry Mofokeng was here for a bit, um. Maishe Maponya, not Maishe Maponya – Mothobi.

VC: Motloatse.

JH: Yes, Motloatse. He was also... So, but somehow the Lab was doing real internships. It was really training actors, and actors were doing it. You know that I think, we had, as I told you the other day, those people were fantastic and a lot of them, when they qualified here, went to the Market.

VC: Ja, ja.

JH: And that was a good time. When the Lab students were there and there was an exchange. But I don't know if it's still like that. I hope that James (Ngcobo)does that again. Because the one thing that, that

I've learnt about theatre is that the more there is, the more there is, so that you do as much as you can and you feed people stuff and they will keep coming back. That was why we never – tried never, ever to cancel shows at the Market. We had to keep the doors open.

VC: I had to perform during a protest – that was happening out there, out the window. The BELLE OF AMHERST about Emily Dickinson.

JH: Ja, that quiet, quiet play.

VC: Outside the window and Mannie refused to cancel the show.

JH: To cancel.

VC: I screamed so much I pulled a muscle in my neck.

JH: To get up, over the ... one of the terrible moments in theatre when I was doing a show called LUV with Wilson Dunster and um Jimmy White.

VC: Oh yes Jimmy White.

JH: James White and ... um... that was the first time I met Alan. He was the stage manager.

VC: Stage manager.

JH: He'd come up from Durban and Barney directed it and Tuesday night used to be Dallas on television so Tuesday night you shouldn't...

VC: ...might as well not perform.

JH: ...we shouldn't have performed because nobody came. The first Tuesday we opened, you know, you used to open very quickly then. Strike and Monday night you've opened. We opened on the Monday night and on the Tuesday night it was Dallas and there was an audience, it was a comedy hey – audience of three people. There was one little person who wanted to see it, in fact.

VC: Did the others say no then? The other two.

JH: No we said to Barney what must we do? And Mannie said you got to perform. So there was this little chap who came over and over again, during the rest of the run and Barney and Janet Suzman.

VC: Whew!

JH: And we had to play this screaming comedy with me sticking my head in a dustbin and showing my broeks with my legs in the air. And we had to play it for this audience of three people. So the show must go on is fine but God it was hard.

VC: We had to do STORYTIME for Evelyn Levison and her husband.

JH: You see.

VC: There was no audience. And she'd come to crit it.

JH: Impossible. When we did MARICO, MOONSHINE AND MAMPOER, the best. We loved doing that.

VC: Paulie really wants to do it again.

JH: Good, we must. GERTRUDE STEIN AND A COMPANION.

VC: That was fun.

JH: Was Vanes and I together. A fairy with hair on his chest. (they laugh) What did you hey? Vanessa had to say a line there's a line describing Ernest Hemingway and she had to say – oh he's just a fairy with hair on his chest – she said...

VC: Oh he's just a fairy with hair on his pants (they laugh). We couldn't go on.

JH: We couldn't talk. That's terrible.

VC: And the next scene was the death – you were behind that portrait remember. Bubble wrap.

JH: Ja I was behind bubble wrap and it was the death and I was going goh, goh, goh laughing, laughing and laughing. And I also used to have a monologue. I don't know, I mean, and there was one monologue that I absolutely could not get into my head. I think Vanessa used to see the panic in my eyes. And she sat on a very beautiful, kind of Picasso-esque chair downstage.

VC: That's right.

JH: And she could see the panic happening, she just used to turn her shoulders and she used to mouth the words for me. I was going ooh (they laugh). It was too awful. And I loved doing that as well. That was fantastic. That was with Wesley [France] and Robbie. Wesley did the lighting and Robbie did the direction and they just had a really good...

VC: Nobody was edgy and nasty.

JH: We all just worked towards the same kind of line.

VC: We were on the same wavelength.

JH: And so we just used to have really, really good times. While we worked. You know, we would direct each other and there was a good feeling. It was good. They were good days. And they were meaningful days for the audiences as well. Audiences used to come and say – you don't get theatre like this anywhere else. I sometimes think that it was a bit unfair coz the Space was also doing it.

VC: But they closed.

JH: Ja.

VC: They started the movement really.

JH: Ja, ja. But for the rest it was – and you know, there was so much. I'll never forget Francois [Swart] coming to the Market and getting a bit on his ear and screaming again – call me that c word. Francois several times called me fucking cunt. Why? Because you're, we gave you every opportunity. Look at you now. Here.

VC: The Market gave you lots of opportunities.

JH: Mannie gave me my opportunities as well and I decided to work with Mannie. And the incident with the shower, the shower incident absolutely confirmed for me – one time – that I didn't want to work for that company, where a company of actors would – BOESMAN AND LENA came to the Breytie and they, just after the play, they were making new showers for, for...

VC: For the Breytenbach.

JH: ...and we'd been on tour and guys had come from the tour, not with HELLO AND GOODBYE. It was HOTEL PARADISO and they came, and they'd come straight from Warmbad or somewhere and put up the set, and we came in on the Monday night, or the Sunday night and as we walked in Winnie Isiah, the late wonderful Winnie Isiah and Johannes walked out of the showers, having showered so that they would be clean and fresh for the cast when they arrived. And this bunch of actors saw them walking out of the shower and said, "They are not allowed to use our showers, those are our showers. We will not have swartes in." I mean hectic stuff, and Mannie called a meeting and ...

VC: But I think that's when Mannie...

JH: ...and there were three of us, Mannie and Danny, Sandra Prinsloo who said this is absolutely unacceptable, and myself, the four of us. And nobody supported us and they said, "No I'm sorry" and very well respected actors in this town. And they're still well respected – and every time I see them I think you bastards. And that was when...

VC: And they busy rewriting history now. We did such amazing things at PACT Janice.

JH: And, and you know it was. That was a real switch for me. I just thought I don't want – and then Mannie left and I said, "I'm not staying here." I broke my two year contract. But I mean I had a lot of sadness when I wasn't at the Market and there was still conflict and then we're all too old and ugly to hold – to keep that stuff anymore. Got to just work for theatre. Do you want wine? Do you want gin? Do you want a drink?

VC: A bit of wine. I think we may be almost finished.

JH: Jolly good.

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