



Retrace

Identity &
Heritage

A resource
pack for
KS3 & KS4



**TRADING
FACES:**
Recollecting Slavery

 | 
LOTTERY FUNDED

Introduction

Welcome to **Retrace**. The pack is about the exchange of culture between the UK and the other countries linked by the Transatlantic Slave Trade and Colonialism and the impact this has had in the performing arts.

The pack is designed for you to dip into, to get some ideas for exploring this legacy, or to use the resources as a springboard to explore something completely different. We hope that the pack can also work as a blueprint to examine heritage elements from other cultures. For example, what linguistic, literary, musical etc. elements in British culture come from South Asia? E.g standard words like bungalow, pajamas and jodhpurs, and slang words like nang.

The material presented here seeks to provide evidence for the strength, resourcefulness and humour of enslaved Africans (and their descendants) contrary to the popular idea of the enslaved as victims.

Across the pack there is a central theme of resistance – each section conveys how people asserted and continue to assert independence in everyday life and through the art they create.

Some of the material in the pack uses language or terms that are not deemed appropriate today because they are derogatory or offensive and these materials should only be used strictly linked to their historical context and seen as a product of their time. This material does not reflect the views of any of the organisations or individuals involved in the production of the pack.

Some of the issues we explore here have the potential to stir up strong feelings and challenging views. The Transatlantic Slave Trade and Colonialism are both important parts of world history and your pupils should feel able to express their opinions and engage in debate without any fear of criticism.

Introduction

Pack sections

1. **Identity/Stereotypes:** an introduction to the work.
2. **Linguistic heritage:** Pidgin Patois and Creole; Black British speech; export of the British education system and language – actors coming to Britain to tour e.g. Ira Aldridge 1833.
3. **Literary heritage:** folkloric elements e.g. Anansi; tales of resistance (Toussaint L'Ouverture 1936); knowledge of other societies through plays such as Soyinka's *The Road*; export of Shakespeare.
4. **Musical heritage:** the Griot's social comment and oral history in Rap and Calypso; forms such as call and response.
5. **Movement:** adoption of the French quadrille produces the Cakewalk; more natural movement forms leading to today's break dance. Also addressing language in this, as the articles use words considered racist today.
6. **Carnival:** cultural celebration.
7. **Society:** includes how different communities react to theatre.

Using the pack

Each section begins with an overview containing:

1. A short description of the section.
2. Identity theme/s – how the resources relate to understanding more about identity.
3. Key curriculum concepts addressed, ideas at a glance and a list of resources.
4. Section at a glance.
6. A guide that provides direction as to how to use specific resources. Please note that for the identity section, the guide is dispersed amongst the resources.

Organisation of resources

The pack contains specific resources within each section as well as general supporting resources which are standalone: biographies of performers, a list of significant productions since 1807, together with a list of useful websites.

There may be additional or complementary information in the General Resources section to accompany the resources in individual sections e.g. In the Literary section for Toussaint L'Ouverture, the programme insert and reviews are in this section resources, while a synopsis of the play and biography for Paul Robeson, who played the main part in 1925 can be found in General Resources.

We hope you will also find some of the other threads we have put in the pack useful to create your own combination of resources for different activities e.g:

- Design Technology exercise: use playbill exercise in the Identity section and Folklore/Anansi in the Literary section or any play synopses in General Resources to look at graphic design.
- Alternatively you may be looking at writers or researching individuals Wole Soyinka or Benjamin Zephaniah. In this case, content on both are in Linguistic and Literary sections and for Zephaniah, also in the Society section, and Soyinka, General Resources.

Introduction

Aims of the pack

- For pupils to examine the individual and collective nature of identity and how heritage influences identity.
- To indicate the role that performing arts plays in celebrating and preserving heritage and change.
- To show how the PA help contextualise our experience and history in the wider society.
- To examine similarities and differences, evolution and change and promote appreciation of the rich cultural mix in the UK

Core key concepts explored throughout

Citizenship KS3 & 4	English KS3	English KS4	History KS3	Music KS3
Exploring community cohesion and the different forces that bring about change in communities over time.	Reading and understanding a range of texts, and responding appropriately.	Reading, understanding the detail and gaining an overview of texts from a wide range of sources, including those found beyond the classroom.	Understanding the diverse experiences and ideas, beliefs and attitudes of men, women and children in past societies and how these have shaped the world.	Exploring ways music can be combined with other art forms and other subject disciplines.
Appreciating that identities are complex, can change over time and are informed by different understandings of what it means to be a citizen in the UK.	Making fresh connections between ideas, experiences, texts and words, drawing on a rich experience of language and literature.	Making fresh connections between ideas, experiences, texts and words, drawing on a rich experience of language and literature.	Identifying and explaining change and continuity within and across periods of history.	Understanding musical traditions and the part music plays in national and global culture and in personal identity.
Exploring the diverse national, regional, ethnic and religious cultures, groups and communities in the UK and the connections between them.	Exploring how ideas, experiences and values are portrayed differently in texts from a range of cultures and traditions.	Exploring how texts from different cultures and traditions influence values, assumptions and sense of identity.	Analysing and explaining the reasons for, and results of, historical events, situations and changes.	Exploring how ideas, experiences and emotions are conveyed in a range of music from different times and cultures.
Considering the interconnections between the UK and the rest of Europe and the wider world.	Assessing the validity and significance of information and ideas from different sources.	Connecting ideas, themes and issues, drawing on a range of texts.	Considering the significance of events, people and developments in their historical context and in the present day.	

Introduction

Retrace

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Shanice Grant-Barnett in *Make Love, Not War?* TYPT:08

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With grateful thanks also to the individuals and organisations who gave permission for the inclusion of their material.

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More productions can also be found on www.tradingfacesonline.com.

Original material, Talawa's archive, and other projects that Talawa has been involved in such as Blackstage can be seen by appointment at Blythe House, home of V&A Theatre Collections: www.vam.ac.uk/tco/index.html

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List

Identity Resources

1. Identity - discussion points
2. Mapping Extract 1.
3. Mapping tasks
4. Mapping symbols
5. Stereotyping – discussion points
6. Portraits
7. Mapping Extract 2
8. Mapping Extract 3
9. Selection of playbills and programme covers.

Linguistic Resources

10. Definitions of Pidgin, Patois, Creole
11. Some creoles and where they are spoken
12. Some words from Jamaican creole and their origins
13. 'Sonny's Lettah' activity
14. Black British English
15. Conversation recorded in 1982
16. Note on Benjamin Zephaniah
17. Cuttings for Moon on a Rainbow Shawl 1958
18. Quotes from Pearl Connor and Cy Grant
19. Ira Aldridge image and cover of The Padlock 1833
20. Article on Ira Aldridge 1858
21. Extract of 2 playbills advertising Oroonoko 1833
22. Cutting from article on The Gods are not to Blame 1989

Literary Resources

23. Introduction to use of folkloric characters
24. Information on the Haitian revolution
25. Programme for Toussaint L'Ouverture 1936
26. 2 Reviews of Toussaint L'Ouverture 1936
27. Cover of programme for The Black Jacobins 1986
28. Article on The Black Jacobins 1986
29. Directing Soyinka's The Road

Music Resources

30. Music Essay in 2 parts
31. Plantation music references
32. Hip Hop.
33. Jazz references
34. Programme cover for Blackbirds 1927

Movement Resources

35. Article on The Cakewalk, In Dahomey 1903
36. Cuttings of performers, In Dahomey 1903
37. Page of couple dancing, In Dahomey 1903
38. Article about composer, In Dahomey 1903
39. Ballets Negres programme 1948
40. Ballet Negres programme notes 1952
41. Leaflet for Jonzi D Aeroplane Man 2001

Carnival Resources

42. ES article on Notting Hill Carnival 1979
43. Observer feature: Carnival as Art 1979
44. Maskarade article and programme cover 1994
45. Voice article: Making Christmas a Black Thing 1994

Society Resources

46. Communities – points for discussion
47. Play Mas programme cover 1974
48. Article reviewing The Emperor Jones 1973
49. Newspaper cutting reviewing The Nine Night 1983
50. Programme cover and review of The Nine Night 1983
51. Reviews of Ragamuffin 1989 and Dirty Reality 2 1996
52. Review of Ragamuffin 1990
53. Programme for Lament for Rastafari 1977
54. Programme pages for Streetwise 1990
55. Programme cover of Black Macbeth 1972
56. TYPT 08 Flyer 2008
57. TYPT 08 production and rehearsal images 2008
58. Review of Adzido 2000

Identity And Stereotypes

Overview

Introductory section that examines pupils' preconceptions of identity, what makes up our identity and the link between identity, history and heritage.

Identity Theme

How much control do you have over your own identity?

Key Concepts

Citizenship

1.1 b weighing up what is fair and unfair
1.1 c considering how toleration, respect and freedom etc. are valued
1.3 a appreciating the nature of identities
1.3 b exploring diversity in the UK
1.3 c considering interconnections between the UK and the rest of the world

History

1.1 b developing sense of period through features
1.2 a understanding diverse experiences shape the world
1.3 a explaining change and continuity.
1.6 b understanding why different interpretations exist

D&T

1.4 a analysing products to inform

Art & Design

1.3 b identifying how values and meanings are conveyed

PSHE

1.1 understanding factors that affect identity
1.5 a appreciating similarities as well as differences

Religion

1.4 a explaining and analysing viewpoints on identity

Section at a glance

Examining existing conceptions of identity. How important is our heritage to identity?

Looking at factors that shape or declare identity, such as music, clothing etc.

Considering stereotypes and assumptions and how these can be negative as well as inform us.

Resources

1. Identity - discussion points
2. M_ss_ng Extract 1.
3. Identity Mapping
4. Mapping symbols
5. Stereotyping – discussion points
6. Portraits
7. M_ss_ng Extract 2
8. M_ss_ng Extract 3
9. Selection of playbills and programme covers.

Guide

Please note that the guide to this section is within the resources.

Identity

1. Put the following statements on the board.

Ask your class to discuss them in small groups and then feedback as a whole class.

My identity is important to me.

A person's identity is fixed it cannot change.

My identity has lots of different parts.

My personality has been shaped by my family.

We have no control over how other people see us.

- > Do you agree with the statements? Why / Why not?
- > How do the statements make you feel?

Feedback as a whole class:

- > Did you discuss any interesting points that you would like to share?
- > Did you reach any group conclusions?
- > Were there any points you could not agree on?

2. There is a current trend on TV of programming that explores people's ancestry and family histories, eg. *Who Do You Think You Are?*, *Empire's Children* and *So You Think You're English*. Discuss these with the class.

- > Do you find them interesting?
- > Why do you think there is this sudden interest in this area?
- > Do you think your history has had an effect on who you are today?
- > Is it important to you to learn about your history/ family roots?

3. Read and explore

M_ss_ng extract 1 (resource 2):

- > The JUDGE calls on the BOY's DNA in an effort to try and find out more about who he is. Do you think you can judge people on their family history?
- > The AFRICAN SOLDIER seems pleased to see that a descendant of his is alive and researching his history. How important do you think it is that we keep telling stories about our heritage? Does the AFRICAN SOLDIER live on in some way through the BOY? What does it mean when a "line dies out"?
- > What significance do you think a family name has? Is the BOY right to think about rejecting the name that his ancestors were given by their slave owners? Or does it belong to him now – should he claim it for himself and his family?
- > What importance do CAROL and DAD place on identity – on knowing who you are and passing it on to future generations?

Extract 1

from *M_SS_NG* by Roger Griffiths.
Written for Talawa Theatre Company
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Page 1

JUDGE

Now D.N.A. we would like to know a bit about this boy's history. This may determine if he has been inherently bad, or he has just picked it up. Or indeed he has not a bad bone in his body.

DINA

You can call me Dina, your honour.

JUDGE

...And you can call me J.J my dear. I mean Dina.

DINA

I will supply you with all I know.

BOY

You're my D.N.A? My history is looking good.

DINA

Remember we are family. I'm ready your honour to give a full account of this boy's historical background, if you're ready for this.

BOY

Wait, wait!

JUDGE

Members of the jury... What you're about to see is a sped up version of this boy's family tree. We will only look at relatives who came to this country.

BOY

Objection your honour! How can you judge me on my past! I don't want to hang my dirty linen in public. All families have secrets hidden away somewhere don't they?

JUDGE

Why, what have you got to hide?

BOY

I don't know. Dina what have I got to hide?

DINA

Some shame, pain, anger and grief!

JUDGE

As I said we will look at a condensed version of this boy's historical connection to this country. Let's see if this place is responsible for the corruption of today. I will call on the first ancestor of this boy to step on English soil.

THE BOY RETURNS TO HIS BED

Extract 1

from *M_S_S_NG* by Roger Griffiths.
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Page 2

DINA

It will only take a few minutes I have to trace back through many ancestors...

SHE TAPS THE BACK WALL, WHICH BECOMES A TOUCH SCREEN T.V. AS SHE TAPS THE SCREEN LISTS OF NAMES FROM THE PAST OF DOCUMENTED BLACK PEOPLE WHO VISITED OR LIVED IN ENGLAND APPEARS. EVERYTIME SHE TAPS A NAME, A PROJECTED IMAGE OF THEM APPEARS AND SPEAKS. MARY SEACOLE, A MILITARY BANDSMAN, IRA ALDRIDGE, JAMES CHUMA,

DINA

Right I've found someone.

JUDGE

Call the first ancestor.

VOICEOVER 1

Calling the first ancestor!

VOICEOVER 2

First ancestor!

ROOTS THEME MUSIC PLAYS. THE BOY, RETURNS TO BED STILL IN PAIN. AS THE TRACK ENDS AN AFRICAN WARRIOR IN A ROMAN CENTURION'S OUTFIT APPEARS SURVEYING ALL HE SEES.

JUDGE

State your business sir!

AFRICAN SOLIDER

State my what? My orders are to walk up and down a wall dividing one bog from another.

JUDGE

Hadrian's Wall I believe.

AFRICAN SOLIDER

Yes that Hadrian, if I ever meet him. I am Kwesi Manusu, from the Shibante tribe. Taken by the Romans and placed here on this bog land to guard against, well everybody.

JUDGE

That's all well and good, but can you tell us who this boy is?

Extract 1

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Page 3

AFRICAN SOLDIER

Although this boy is part of my family, I am from the past. I cannot look into the future. But I can tell him about his story. We have struggled as a people and I am pleased to see the family still exists, so many have faded away, gone for good. Because our version of our history has been passed down mainly by the stories told from elder to the young, when a line dies out, it is gone for good. You my warrior, you are from a branch of a tree with its roots in Africa. You have evolved into a whole new tribe. For good or bad that is for you to decide. Be proud! Judge yourself as you would others.

JUDGE

Thank you sir you're free to go.

AFRICAN SOLDIER

Free?

JUDGE

Well you know what I mean. I wonder if this young man, is still of the mind to drop the family name and make up, and create a new identity.

THE ROOTS THEME MUSIC CONTINUES. DINA IS BUSY AT THE SCREEN. AS THE WARRIOR LEAVES, THE JUDGE CHANGES HIS HAT AND IS A SLAVE TRADER.

DINA

Found another one..

SLAVE TRADER

Good morning slaves I am today's trader from England. Everyone on this side, go to that ship. You're off to the French quarter of the Caribbean, known as Dominican Republic. You from this day will take the name and brand of the Pierre Louis family, as they are your new owners. Everyone on the other side you go to that ship. You're off to Jamaica. You will belong to the Smith plantation, so you are now all called Smith. Any questions?

SLAVE

-SLIGHTLY POSH ENGLISH -

Excuse me but I am a descendant of Kwesi Manusu, from the Shibante tribe, who many years ago returned from England a free man, married a free woman, my mother and they had three children. That was a joke. Any hoo, as you people say, we were taken as slaves again. My brother and sister, I think you've named them Peter and Jane, are on the other side. I would like to join them to continue sharing our family name. You know, in order to avoid any confusion later on down the line, with our children. Please let us keep our family name for our descendants.

THE SOUND OF A PISTOL EXPLODES.

Extract 1

from M_SS_NG by Roger Griffiths.
Written for Talawa Theatre Company
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Page 4

SLAVE

Ahh!

SLAVE TRADER

Any more questions? Good... Now hurry up we don't want to start a war by keeping the Frenchies waiting.

THE ROOTS THEME TUNE PLAYS HIM OUT, AS THE TRADER CHANGES BACK INTO THE JUDGE.

continued from page 3...

BOY

So our names were taken and replaced with our owners names. Well I was right to want to change my name. It isn't my name after all.

JUDGE

But isn't that part of history. To accept what has passed and use it to develop ourselves as a race for the future?

BOY

It depends what race you're talking about.

JUDGE

The human race!

BOY

But it's not easy, to just ignore something like slavery. Look how my ancestors were treated. Look how I'm being treated now. How are we ever going to achieve in a place like this?

JUDGE

And who in that scenario did you think was your ancestor? Slave or trader?

BOY

What d'you mean by that?

DINA

Shh, I have found another one.

... ..

JUDGE

Order, order.

DINA

No, no no, I've found a closer connection.

DINA CONTINUES TAPPING THE SCREEN. SKA MUSIC CAN BE HEARD. A MAN AND A WOMAN APPEAR SHUFFLING AND DANCING OPPOSITE ONE ANOTHER, DRESSED IN 1950'S CLOTHES.

Extract 1

from *M_SS_NG* by Roger Griffiths.
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Page 5

CAROL

What you gawping at boy? It's me your grandma, Ivy and that handsome man there, that's your Granddad. Yes your granddad. Yes we were young once. Those were hard but good times. We had problems but they made you feel life's force, forcing you to grow. Some say we grew too fast and too far, integrating into the system, but never belonging. Losing our identity. Losing each other. Fearing each other. I hope times change. continued from page 4...

BOY

They have changed. The fear has grown into hysteria and we are at war with ourselves. Society is full of hate and we have bought into it big time. I don't want to be me because I hate what I am.

CAROL

It's because you don't know son who you are. And not knowing is a problem.

BOY

Why don't I know?

CAROL

Because your generation have not carried out the basic deed which is needed if you're to survive. All you youngsters talk about is living fast and dying young. If those are the stories you tell then that will become your history. And what hope is there for your children if that is all you have to pass on?

Your father use to say 'Mum, you don't understand me, we're different' but I understood alright. This is a letter he wrote to you before he passed.

BOY

Dad died?

CAROL

Come on. You read it. Please.

CAROL & DINA

You are your father son. And he is you.

THE TRACK LIFE IS ONE BIG ROAD PLAYS AS CAROL CHANGES
THE BOY INTO HIS FATHER'S CLOTHES AND LEAVES.

DAD

Son, Life goes so fast, so fast. Before you know it, you come full circle. You said I didn't understand you. I know what it's like to be young. The key is to remember. And if you don't remember find out, search out the truth. Find your family tree and climb it. Stick to the old values. Just remember son, remember me, your mother and our ancestors but most of all remember who you are. And keep remembering. Remember who you are and keep remembering

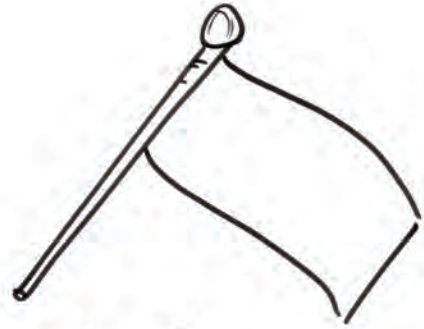
Identity Mapping

1. Hand out the Mapping symbols (resource 4) and a sheet of paper to each pupil. Discuss the items on the sheet with your class and any effect they may have on shaping a person's identity.
 - > Can they suggest any other influencing factors?

Ask everyone to write their name or draw a quick representation of themselves in the middle of the piece of paper (stick men will do) and explain that they are going to use the symbols to create an Identity Map showing the effect they think each factor has on creating their identity. They are to do this by cutting out the symbols and sticking them on to the other sheet of paper around their name/stick man. The further away a symbol is from their name the less impact it has on who they are and vice versa. Please note that they do not have to use all the symbols provided, just the ones they think affect them – they should also feel free to add their own.

2. Once they have completed this task, allow time for the group to discuss their Identity Maps with each other.
 - > How did your approaches to the task differ?
 - > What do you think your Identity Map says about you?
 - > Are there any factors that most people agree had a large (or no) effect on their identity?
3. A follow-up activity could involve creating another, more individual Identity Map. Replacing the symbols with the things they are representing ie: instead of the headphone symbol, a pupil could use a picture of their favourite band/group and instead of the cross they could use symbols that denote their faith. If you ask your pupils not to put their names on to the sheets, you could see if the class could guess which Identity Map belonged to whom, leading to further discussion on identity and other people's perceptions.

Mapping Symbols



Stereotyping

1. Before your class collect a range of images of 'stock' characters or use the ones we have provided you with (resource 6). It doesn't really matter who the pictures are of, what style they are (photos, cartoons) or where you found them, as long as none of the people featured are known to your class and there is a variety of races and genders represented. Each pupil should have 4 or 5 pictures to work from. You can photocopy the pictures for the class so that everyone works from the same stimuli or give each table of pupils a different selection of images to work from.
2. Hand the images out to the class and ask them to work individually to think of 3 words they would use to describe each of the people featured. Their adjectives cannot relate to the person's appearance ie: tall Chinese man; but must make a reference to that person's character, eg. trustworthy, intelligent, cool. They do not need much time to do this; a few minutes will do, as the task is about making snap judgements.
3. Once they have done this ask them to share their descriptions with another person (or other people) sitting near to them.
 - > Were any of your choices of adjective similar?
 - > Did you find it easy/difficult to make assumptions based on someone's appearance alone?
4. Once they have had time to share with each other, ask them to feedback any interesting moments to the rest of the class and use their comments to begin a whole class discussion about stereotyping. Reminding your pupils that they only had a few minutes to consider which words to attribute to the picture ask them what they think their ideas are based on and why some people's decisions were similar (which some of them inevitably will be.)
 - > What clues are present in each picture that led to your decision?
 - > Where do these ideas come from?
 - > Do you agree or disagree with them?
5. Split the class into smaller groups and give each one a large sheet of paper and some pens. Ask them to imagine that the same task they completed earlier is going to be done by a class of young people in another school, but using pictures of them and tell them to discuss together what assumptions might be drawn about them as individuals – making notes on their sheet of paper.
 - > How accurate do you think the assumptions 'the other young people' made were?
 - > How does it feel to be reduced to three words based on your appearance alone?
 - > How much control do you think you have over the way you are viewed by others?

Stereotyping

6. Once they have done this, ask them to turn their sheet of paper over and do the same thing, but this time imagining that those drawing the conclusions will be elderly people.
 - > How do 'their' responses differ from the responses of your peers?
 - > How do you feel about the way you believe older people think of you? Were they accurate?
 - > Have you been guilty of using stereotypes to form these ideas?
 - > Is it possible to get away from stereotypes altogether? Are they sometimes useful / accurate in any way?
 - > What role has the media played in creating the stereotypes at play in today's Britain?

7. Read and explore M_s_s_ng Extract 2 (resource 7):
 - > What examples of stereotyping can you see in the above extract?
 - > What evidence can you see that might show that the BOY does or doesn't conform to these stereotypes?
 - > How much control do you think you have over how others perceive you?

8. Read and explore M_s_s_ng Extract 3 (resource 8):
 - > If you were a member of the jury, how would you answer the JUDGE's last question? Who is guilty and of what?
 - > When MS. WYMAN is explaining her version of events, she talks about the newspapers reporting that most crime is committed by young people. Do you think this is correct?
 - > The BOY thinks that MS. WYMAN is going to talk about the stereotype of Black men as criminals. Is this stereotype more or less acceptable than that of young people as criminals?

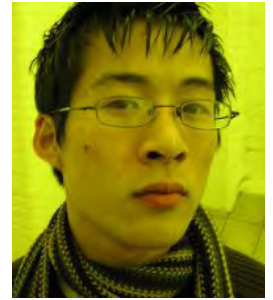
9. Stereotype or clue?

Ask pupils to put programmes and playbills (resource 9) in the order that they were produced. Direct them to look at elements in the design such as colours, images and language etc.

 - > What audience do you think each was aimed at?
 - > What informed your choices?
 - > Is the act of extracting clues from the artwork different to the process of stereotyping explored in the previous exercise?

Discuss how compartmentalising can sometimes be useful.

Portraits



Extract 2

from *M_SS_NG* by Roger Griffiths.

Written for Talawa Theatre Company
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MS. WYMAN

It was dark. I was on my way home. Couldn't see a thing... And then an outline appeared in the road. You know what they say about those types of people. Hoodie wearing gang members, preying on the vulnerable and the elderly! You can't pick up a newspaper, without reading about some shooting, stabbing or stealing of someone or something.

YOUNG BLOOD

Yeah, yeah I'm Vertigo Hytz, from the Big Bloods. And we control the patch between the Micky Dees and KFC, you know. He use to hang with us after school, but as soon as we became an official gang he disappeared. I peeped the bruv now and then. He was a bit ying and yang, you didn't know what he was dealing with. I peg him as a bit of a mummy's dummy you get me!

JILL

Yeah he's my man but he's always telling me to fix up and do better, like I'm not good enough for him the way I am. He told me I could own, my own beauty saloon if I tried, even though he hated this. (SHE REMOVES THE WIG. SHE IS STUNNING WITHOUT IT.)

MS. WYMAN

He jumped out in the middle of the road, waving his arms like a madman. Must have been on them drugs they use. I sounded my horn and put my foot down.

JILL

I had missed my period. So I told him, of course he thought I was pregnant. He ran around the house screaming and shouting. Said he wished his dad was here. I felt so bad. I tried to tell him. It could be that I was a little late, no big ting. At first he wouldn't have it. It was like he wanted a baby. It frightened me so I insisted that it was because I was late, which upset him. He walked out said he needed to clear his head.

YOUNG BLOOD

We tried to warn the bro, the streets is a lonely place, take him under our wing, but he wasn't down wid the B. Beez. He would be here right now if he did. But we didn't touch him, my blood I swear on my one good eye.

MS. WYMAN

That was the face I saw bounce off my poor windscreen. It was horrible. I'm lucky to be alive.

YOUNG BLOOD

Tried to take him under our wing, but he wasn't down wid the B .Beez. Man wouldn't be in a coma right now if he was rollin' wid us. But we didn't touch him, I swear on my one good eye.

JILL

That's the last time I saw him. It was me that did this to him. Now he's gone and we're left here on our own. I should have kept my mouth shut. He was right you know. He was right.

Extract 3

from *M_S_S_NG* by Roger Griffiths.
Written for Talawa Theatre Company
copyright March 2007.

MS. WYMAN ENTERS AND POINTS AT THE BOY.

MS. WYMAN

That's him Your Honour... Well he jumped out in front of my car. You know what they say about those types of people, they try to car jack you at any opportunity! He tried to steal my car. I was lucky to escape with my life.

BOY

Your life, what about mine?

MS. WYMAN

He jumped out in the middle of the road waving his arms, so I just continued driving.

BOY

I was trying to warn you. You were driving without lights.

MS. WYMAN

He was trying to steal my car.

BOY

You had no lights on lady!

MS. WYMAN

But you know what they say about... Well, you pick up a newspaper and you see crime happening everywhere. Especially around here! And it's mainly carried out by...well by...

BOY

Black men, right? So I'm guilty by colour and creed.

MS. WYMAN

I was going to say young people actually. It's all over the news everyday. So when I saw you waving, I panicked and I put my foot down and closed my eyes and when I opened them you had gone.

BOY

So, is that how we deal with problems nowadays, just close our eyes and put your foot down?

JUDGE

Order! Order! But isn't that what you were saying earlier, about being misunderstood in the eyes of the media? Is she not as much, a victim as you? I put it to you the jury for possibly the last time. What say you? Who do you think is guilty and of what crime? It's not always black and white.

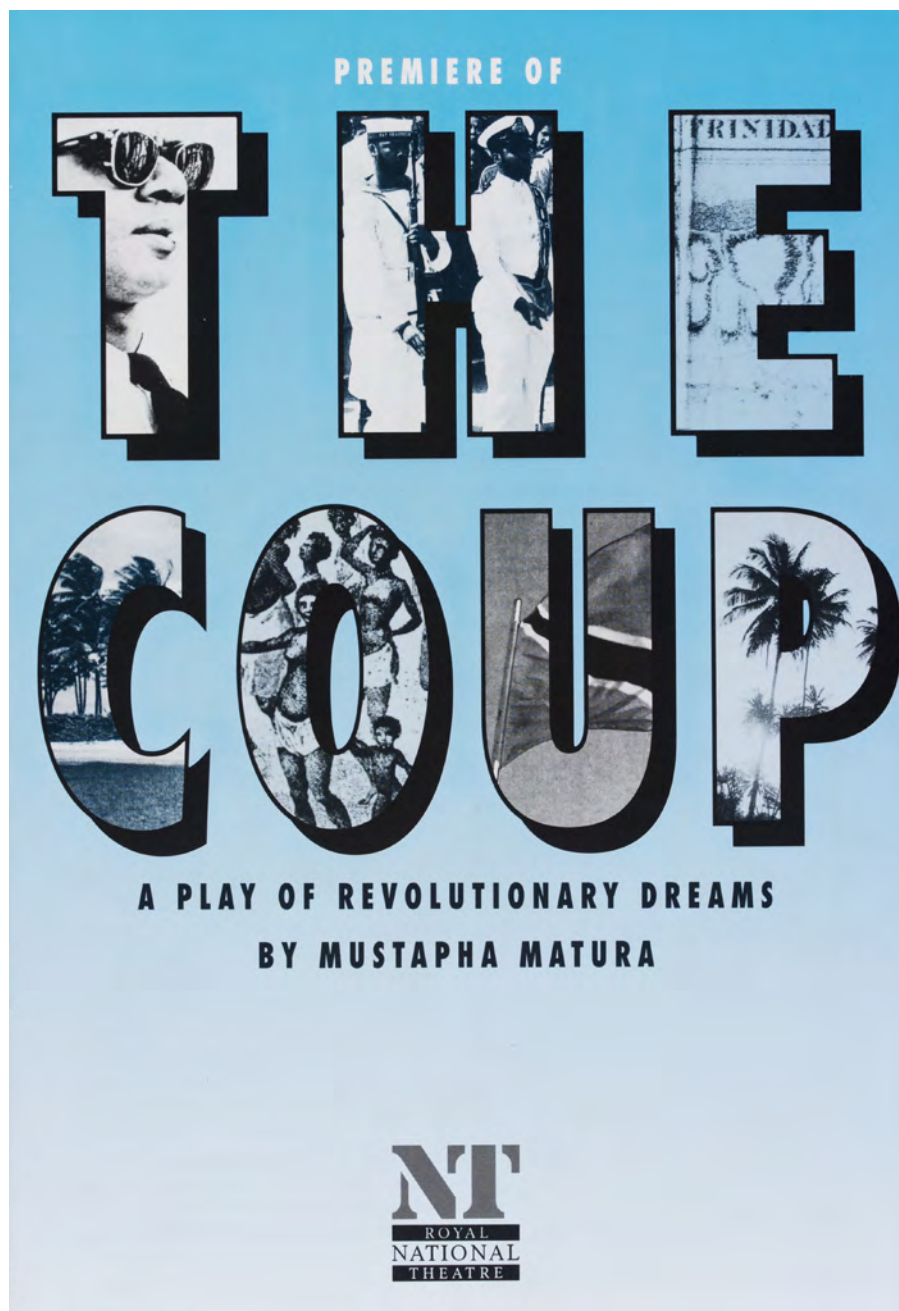
MS. WYMAN

It was never my intention for this to happen. I felt threatened and panicked, I'm sorry.

BOY CROSSES TO MS. WYMAN AND SHAKES HER HAND

BOY

I'm not going to steal your ring.



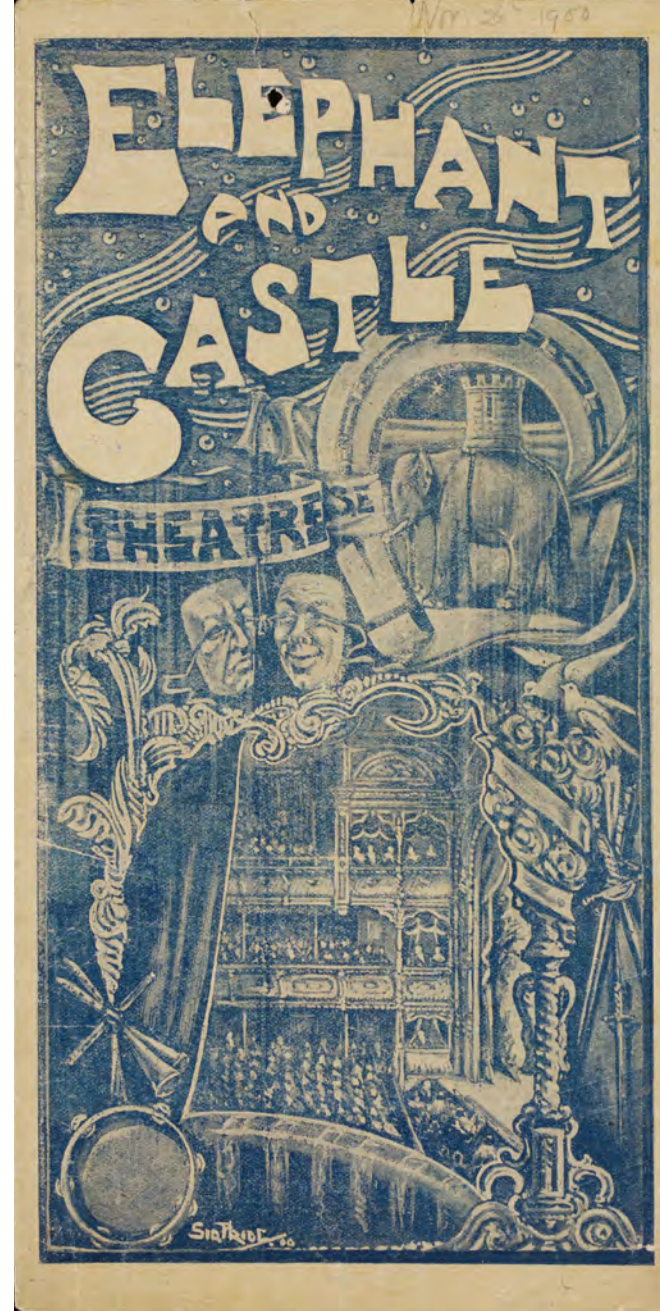
Programme for The Coup 1991 Credit: National Theatre



Playbill for Junction Village and A Caribbean Review 1955



Credit: Photo: Richard H Smith



Programme Uncle Toms Cabin 1900, Elephant & Castle Theatre

10.10.1955

the thing

One Play's

The GOLDERS GREEN Hippodrome

6

THE JAZZ TRAIN

Programme

Programme of The Jazz Train 1955

ROYAL SURREY THEATRE.

NOTICE.

In consequence of the overflow from every part of the Theatre on Monday, Tuesday and Wednesday, the Public is respectfully informed that no change will take place in the Performance during the present week.

TO THE PUBLIC!

The Theatre has been newly decorated and improved, which make it one of the most Commodious Warm and Comfortable Place of Amusement in London!

Re-Engagement of Mr. T. P. COOKE.

58th, 59th & 60th Nights of MY POLL AND MY PARTNER JOE!

MY POLL AND MY PARTNER JOE!

NO LESS THAN **HIGES PERSONS** VISITED THIS THEATRE in witness its representation; a greater number than was ever known to have been within the walls in so short a period. The *Leaves* have been

AGAIN TO DECLINE ALL OVERTURES

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HE HAVING PURCHASED THE EXCLUSIVE RIGHT OF PLAYING IT.

Notice is therefore given, that the Selection by the Author Society has received instructions to commence Legal Proceedings against all persons attempting to pirate or represent it!

THURSDAY, November 5th, FRIDAY, 6th, and SATURDAY, 7th, 1835.

MY POLL AND MY PARTNER JOE.

By Mr. T. P. COOKE and Miss MACARTHY.

INTERIOR OF HARRY'S HOUSE, with Garden & View of the opposite Shore. Long as the Queen—Query—Judge!—Preparation for the Wedding, an unexpected interruption, the King was obliged to attend.

A DOUBLE ROWING HORNSPIPE; By Mr. T. P. COOKE and Miss MACARTHY.

ACT II. QUARTER-DECK OF THE POLYPHEMUS—OPEN SEA—BETWEEN DECKS OF A SLAVE SHIP—STRONG HOLD OF THE SLAVERS—THE SEA FAR BELOW.

ACT III. INTERIOR OF THE SEAMAN'S FRIEND INN, PORTSMOUTH—INTERIOR OF JOE'S HOUSE.

THE BARS OF THE PRISON—THE DEATH OF HARRY'S HOUSE—THE RECOGNITION.

THE DEATH.—I.

PLOTS; OR, THE PAINTER'S PORTRAIT

RED ROVER

THE TOWN OF NEWPORT, with the Rover's Vessel in the Offing—RUINS OF A MILL—MAIN DECK OF THE ROVER'S VESSEL.

BETWEEN DECKS OF THE CAROLINE. CABIN IN DITTO. WRECK OF THE CAROLINA!

Approach of the Rover's Vessel.—Gallant and Desperate Contest of Dick Fidd—Rover's Cabin. In Act 3.—A TRIPLE HORNSPIPE by Messrs. ANSLEY, TUBBIN & CULLEN. QUARTER DECK OF THE ROVER'S VESSEL. ATTACK AND DESTRUCTION OF THE RED ROVER.

FIELD OF THE CLOTH OF GOLD!

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BOXES 2s. — Half-price 1s. — FIT IN. GALLERY 6d. — No Half-price in Pit or Gallery.

Printed and Published by Mr. T. P. COOKE, at the Theatre, Royal Surrey, Strand, London.

Playbill of My Poll and my Partner Joe 1835

Linguistic

Overview

The merging of cultures meaning the evolution of Creoles, modification and words in common use today in the UK. Looking at Standard English and dialect, the export of the British language and education system, and language as a social or political statement.

Identity Theme

How individuals use language as a resource for marking and crossing boundaries. How things may be familiar yet different and naming as an expression of identity.

Key Concepts	Section at a glance	Resources
English 1.1 b using range of texts 1.1 c understanding conventions 1.1 e judging how to communicate effectively 1.2 a making fresh connections 1.2 b playing with language 1.3 c understanding how language evolves 1.4 d analysing how meaning is shaped	The creation of Creole. Official versus non-official language. Looking at writers who use non Standard English. How dialect can be territorial and changes over time. Dialect and Standard English. Language and dialect in theatre. The export of the British Language/ Education system and debate about the use of English. Naming and reclaiming things.	10. Definitions of Pidgin, Patois, Creole 11. Some creoles and where they are spoken 12. Some words from Jamaican creole and their origins 13. 'Sonny's Lettah' activity 14. Black British English by Mark Sebba 15. Conversation recorded in 1982 16. Note on Benjamin Zephaniah 17. Cuttings for Moon on a Rainbow Shawl 18. Quotes from Pearl Connor and Cy Grant 19. Ira Aldridge image and cover of The Padlock 1833 20. Article on Ira Aldridge 1858 21. Extract of 2 playbills advertising Oroonoko 1833 22. Cutting from article on The Gods are not to Blame 1989
Citizenship 1.3 a appreciating the nature of identities 1.3 b exploring diversity in the UK		
PSHE 1.1 understanding factors that affect identity		
Geography 1.2 a understanding interactions created by flows 1.4 a exploring connections between places 1.7 appreciating differences and similarities in societies and economies		
Modern Languages 1.2 b recognizing common language features		

1. Explore Pidgin, Creole, Patois and the origins of specific words.
Official versus non-official language; understanding that there are both.

Pupils can:

- Discuss definitions (resource 10) with the class and the movement to make Jamaican creole an official language.
- Map the countries and lexifiers for various creoles (resource 11).
- Research the origins for some Jamaican creole words and guess the meaning of some phrases such as Wash-belly (resource 12). Can they think of a famous Kwame, Kwesi or Kofi?

2. Introduce the idea of **writers who use non Standard English** in their work.

- Pupils can review Linton Kwesi Johnson 'Sonny's Lettah' (resource 13). The poem was written in response to the 1980's SUS laws, which can also be a point for discussion and further research.

3. Bring the class to discussion of their own use of language using 3 resources.
The focus here is **how dialect can be territorial and changes over time:**

Black British Speech (resource 14)

- Pupils can create a chart of other languages spoken in the class.
- Ask the class why 1965 is a significant date. (the children of the Windrush generation, an opportunity to research the Windrush if this is something they are not aware of)
- Discuss code switching:
 - > Do pupils use it? Do they hear it when they are on the bus?
 - > Can the class think of points it's used – to joke, make a point, be inclusive or exclusive?

Conversation from 1982 (resource 15)

- Talk about the language used in this sample conversation.
In groups they can discuss the following:
 - > Do they find the language familiar?
 - > Do they agree with the spelling choices used in this written record?

Benjamin Zephaniah (resource 16)

- Questions to put to the class:
 - > Are pupils surprised at the analysis by our linguist of the language used?
 - > How do they find the use of language here in comparison to that in the conversation exercise?

This can lead to discussion on how period and the ethnic make up of an area affects language.

Discussion points to conclude

- > How do pupils speak around their parents, with peers etc?
- > Do they recognise the various dialects in their own area?
- > What perceptions do they have based on dialect? Are they wary of others or do they exclude based on it?

4. Continue the subject of Standard English introduced in the Zephaniah notes by comparing and exploring differences between **dialect and Standard English**:

- Students can rewrite BS English prose in slang or do the reverse with pieces they research themselves in music, drama, poetry etc.

5. Develop the above to get pupils giving their own thoughts about **language and dialect in theatre**:

- Discuss the following blog that we came across:
Blogger A complained that it took him 2 years to understand Wole Soyinka's *The Road* because of the use of pidgin.
Blogger B replied that that they had the same trouble with Shakespeare.
- Have the class look at Errol John's 'Moon on A Rainbow Shawl' 1958, one of the first plays to use Patois (resource 17 and General resources). The *Evening Standard* cutting talks about the effect of good and bad accents, which led to either a 'quivering reality that transplanted us' or 'swamped the author's verbal magic'. Similarly, it has been said that the rhythm of the Creole Language has a unique ability to move audiences.
 - > What examples of good and bad accents have pupils heard in theatre, film & TV? What effects did this have on them?
 - > How has their social experience contributed to their feelings or judgment?
- Play the group a spoken word performance or song by someone with Creole-influenced speech (Examples of Linton Kwesi Johnson and Benjamin Zephaniah's work are on youtube – with and without accompaniment).
 - > What effect do these performances have on the class as an audience?
 - > Do these effects arise largely from the rhythm of the language or from other factors. What could these factors be?

You could also play the class spoken word performances featuring other linguistic styles and ask them to compare the uses and effects of the rhythms present.

6. Follow this by handing out *City Limits* cutting about Ragamuffin in the *Society* section (resource 52) in which the author says 'I missed the sense of a lot of the patois dialogue for a start – and consequently much of the humour' for comparison with the *Evening Standard* quote above and promote discussion about accessibility in theatre.

7. Performers, and other talents, coming to Britain, and writers using English, as a consequence of **the export of the British Language and Education system**.

Pupils can:

- Look for countries where the education is/was British based. See resource 18 and general resources for biographies for Pearl Connor and Cy Grant which could be used as an introduction to the subject.
 - Learn about Ira Aldridge using image from the Padlock (resource 19) and article (resource 20).
 - Consider audience responses to actors by reviewing text from 2 playbills that advertise performances by Ira Aldridge (resource 21) and reviews of Paul Robeson (Literary section, resource 26). Possibly surprising to the pupils that Ira was so lauded nationally in 1833, Robeson in 1920's.
8. The **use of English is debated at length** by writers particularly in Africa, e.g. Ngugi wa Thiong'o who decided not to use English. Wole Soyinka has been criticised for it.
- Use review where Olu Rotimi (Nigerian writer) talks about choosing to use English for the play *The Gods Are Not to Blame* (resource 21) to discuss whether the fact that English is widely spoken makes it 'neutral' as he says.
 - > What impact might it have on your sense of identity if theatre in your country/city was in a language other than your own?

9. **Naming and reclaiming things:**

In Extract 1 of *Missing* (Resource 2, Identity section) The Boy discusses rejecting his name.

- Use this to discuss with the class the importance of a name. You could commence this activity by the question 'What's in a name?' Questions for pupils:
 - > Is your name important to you?
 - > Would you ever change it?
 - > What about in the event of marriage or children?
 - > How would you feel if you had been made to change name by force?
 - > Pupils can look at figures who have changed their given names for political or religious reasons (Malcolm X, Kwame Kwei-Armah, Muhammad Ali)
 - > Discuss the pupils' opinions on the different rationales behind this.

Definitions of Pidgin, Patois, Creole

Pidgin: a language which meets both of these requirements:

- 1) It came into being when speakers of two or more languages who do not know each other's languages had to communicate with each other – for example, slaves brought together from different places in Africa or plantation labourers in the South Pacific.
- 2) It is not the native language of any of its speakers.

Once it has been formed, a pidgin may continue to exist for generations, but it remains a pidgin as long as it is only used as a second language by the people who use it. Pidgins usually involve words from a mixture of languages, but for each pidgin one particular language usually provides far more of the words than any other. For this reason pidgins are often taken to be a form of that language, for example, 'Pidgin English, Pidgin French' but this is not really correct because they are completely separately languages from English or French.

Creole: in linguistics, is a language which:

- 1) Develops from a pidgin
- 2) Has native speakers of its own.

A creole is similar to a pidgin in its form, but is the first or main language of some group of people. Like pidgins, creoles are often regarded as a form of some other language, e.g. Creole English, Creole French. Again this is misleading because these creoles are similar only in some respects to English or French, and it is better to regard them as separate languages.

Patois: is a name for a particular creole, the creole spoken in Jamaica.

Linguists usually call this Jamaican Creole, Caribbeans often call it Patois, and it might also be called (not very accurately) Jamaican English or 'Black English'.

Some creoles and where they are spoken

Creole	Lexifier (main source language)	Where spoken
In the Caribbean region		
Jamaican Creole	English	Jamaica, England, USA, Canada...
Trinidadian Creole	English	Trinidad, England, ...
Guyanese Creole	English	Guyana, England, ...
Other Caribbean creoles	English	e.g. Grenada, Barbados, Belize, Nicaragua, Costa Rica, San Andres (Colombia)
Sranan Tongo (Surinamese)	English	Surinam
Dominican Creole	French	Dominica
St Lucian Creole	French	St Lucia
Guadeloupe/ Martinique Creole	French	Guadeloupe and Martinique
Louisiana Creole	French	Louisiana (US)
Haitian Creole	French	Haiti
Papiamentu	Spanish / Portuguese	Aruba, Bonaire, Curaçao (former Netherlands Antilles)
Negerhollands ('Negro Dutch')	Dutch	Virgin Islands (extinct)
In Africa		
Krio	English	Sierra Leone
West African Pidgin English	English	Ghana, Nigeria... (Note: in spite of the name this is a creole)
Guiné Creole	Portuguese	Guinea Bissau
Mauritian Creole	French	Mauritius
Seychelles Creole	French	Seychelles
In Asia		
Creole Portuguese	Portuguese	Sri Lanka (extinct)
Creole Portuguese	Portuguese	Malacca (Malaysia)
Creole Spanish	Spanish	Philippines
In the Pacific region		
Pitcairnese	English	Pitcairn, Norfolk Is.

Some words from Jamaican Creole and their origins

(Source of information: Cassidy, F. and Le Page, R.B. (1980): Dictionary of Jamaican English. Oxford University Press.

From Portuguese or Spanish:

Maaga 'thin' from Portuguese or Spanish magro 'lean', but note that there is a similar word in Dutch and a similar one is also used in Shetland (Scotland)

Pickney 'child' from Portuguese pequenino 'little one'

From French:

Junjo 'mushroom' possibly from French champignon

From African languages:

Nyam 'eat' (has the meaning 'eat' in Wolof, Fula and others; in Hausa, Efik, Twi and many other African languages it means 'meat')

Degedege 'alone' apparently from Ewe deká; 'small' from Twi ateké 'short'

Ackee (a kind of wild cashew) from Kru akee, Twi ankye.

Anansi 'spider' – the mischievous character in folktales – Twi anàanse 'spider'.

Day names: these are names from the Akan languages of Ghana, still used today. Each name is for a girl or boy born on a particular day of the week.

Kofi, Kwasi (also spelt Kwesi, Kwashi, Quashee etc.); Kwame for men,

Abeni, Akosua, Yaa for women.

Note: these names seem to have been quite widely used in slavery times, but there was a lot of variation in their spelling.

See <http://www.njas.helsinki.fi/pdf-files/voll5num2/agyekum.pdf> for an academic article; also http://en.wikipedia.org/wiki/Akan_name (with the usual proviso that this is Wikipedia, so it may or may not be accurate)

Calques: 'calque' is a linguistic term for a word or phrase which is a literal translation from another language, i.e. it follows a pattern from a different language even though the words themselves are not from that language. Most creoles have a number of calques which have English words in an African pattern, e.g.

In Jamaican Creole:

Wash-belly = the last or youngest child

Eye-water = tears

In Sranan Tongo (from Suriname):

Ati-bron 'heart-burn' = 'anger'

Bigi-ay 'big-eye' = 'greed'

'Sonny's Lettah'

Linton Kwesi Johnson

A sound recording of the author reading the poem can be found on the album *Dread Beat and Blood*.

Read through "Sonny's Lettah" while listening to Linton Kwesi Johnson perform it, and mark (e.g. by underlining or circling) every difference you can find between Standard English and the English used in the poem. Assume that where odd or unusual spelling has been used, this reflects a difference in pronunciation.

Now, make three separate lists to show different levels at which the language of the poem differs from Standard.

List 1: sound differences - where the sound of the Creole (as shown by the spelling) is different from the sound you would expect in British English.

List 2: grammar differences - where the grammar seems to be different from standard.

List 3: vocabulary differences - words which are unfamiliar or which you think are Caribbean in origin.

In each list, put the British English equivalent next to the Creole item.

Example:

List 1 (sounds)	deze bes' helf'	these best health
List 2 (grammar)	dem waak him belly mi kick	they walked his belly I kicked
List 3 (vocabulary)	fi pan t'ief	to for (to) steal

Note: if you don't have a recording of Linton Kwesi Johnson performing this poem, you can still carry out the second and third parts of the activity.

Black British English

by Mark Sebba

Strictly speaking there is no single 'Black British English' because there are black people in Britain from many different backgrounds: many were born here, some were born in the Caribbean, and some were born in Africa. The first language you learn, or where you learnt it in the case of English, will influence the way you speak for the rest of your life. What is usually meant by 'Black British English' is a type of speech which is similar to, or strongly influenced by, Jamaican Creole (also known as Patois). This way of speaking came about because most of the people who immigrated to Britain from the Caribbean had a creole as their mother tongue. Jamaicans outnumbered all other Caribbeans and also were associated with Reggae music and the Rastafarian religious movement, both of which were popular among the first generation of Caribbeans who were born in Britain (from around 1965).

These British-born Caribbeans learnt to speak English in Britain and could speak it exactly like their non-Caribbean neighbours, but they also heard their parents and older brothers and sisters (who were often born in the Caribbean) speaking creole. They could understand it very well but were not always able to speak it completely fluently, so when they spoke it it sounded more 'British' than the creole of their parents. They would also often 'code-switch' – this is a linguistic term for moving rapidly from one language to another in conversation.

Jamaican Creole, in the new British version, became a popular way of showing a black identity among young people (especially teenagers) of Caribbean descent, even among those who did not have any connections with Jamaica. Caribbean music and culture were also popular outside the Caribbean community in the late 1970s and 1980s and it was considered cool to speak in a Caribbean way, so even non-Caribbeans began to pick up Jamaican Creole words from this time onwards.

To summarise: Black British English usually means a form of Jamaican Creole which has developed in Britain among people of Caribbean descent born in Britain, it was and is popular among the youth in particular, and it is often used alongside local British English in a code-switching mode.

Conversation

(Recorded in 1982 in South-East London. The speakers are girls aged 15/16. Adapted)

- A. So wha' a gwaan?
B. Nuttin' star. You a check down Jackie party Saturday?
A. Yeah man. You know how you say you afi (1) bring a bockle (2) or a present?
B. Yeah bot me no 'ave no money.
A. Well you know de Idrin (3) will lend you lickle money if you need it y' know. Wha' happen to that bwoy name Peter who you used to go out wid?
B. Peter soft to backsaid!
A. So wha' happen?
B. Nuttin' did happen.
A. You 'ave to show your love an' ting.
B. What love?
A. 'Im still like you y' know.
B. Like what?
A. Yesterday when we went youf club I saw 'im staring' at you.
B. Summat wrong wid 'im eyesight?
A. Nah, 'im alright y'know, 'im cute bwoy
B. Susan say dat she don't like de boy
A. That time she a chase him like dog a chase cat!
B. Saturday night when we go pictures Susan want all of us fi check down West Road
A. Were you at a Blues
B. Yeah
A. How much was it to get in?
A. One poun'. Susan love Trevor you see so she want stay there at 'im yard but she no 'ave no front door key an' she go knock down de house six o' clock in the mornin' and she want me fi do de same for my, fi me mother me mother go chop off me 'ead!
B. Susan want go home six o' clock!
A. So what time did unu (4) get home?
B. No we never go nowhere.
A. Yeah but what time did you reach home?
B. Twelve
A. Twelve, that's alright and she she expect to say that she come from pictures six o' clock inna de mornin'!
B. Seen.

Notes: throughout the conversation, the girls use Jamaican pronunciation most of the time but the grammar of their utterances is sometimes Jamaican Creole grammar, sometimes Standard English, sometimes a mixture. For example:

Actual sentence: me no 'ave no money (Jamaican Creole)

Standard English: I didn't have any money

London English: I didn't have no money

Actual sentence: Were you at a Blues? (Standard English)

Jamaican Creole: You (or unu, for you-plural) did de pon a blues?

1: Have to

2: bottle

3: Rastafarian term for 'brethren' – here just seems to mean 'your friends'

4: You-plural

Note on Benjamin Zephaniah

A lot of Benjamin Zephaniah's poems, even if they are spoken with Creole-like pronunciation, are written in Standard English. He tends to use spelling to indicate creole pronunciation and give the poem the appearance in writing of being 'not English' but actually the grammar is not significantly different from Standard English. However, some of his poems are in a version of creole or at least use some creole grammar. This poem is on his website: <http://www.benjaminzephaniah.com/content/rhyming.php>

Dis Poetry (from "City Psalms")

Dis poetry is like a riddim dat drops
 De tongue fires a riddim dat shoots like shots
 Dis poetry is designed fe rantin
 Dance hall style, big mouth chanting,
 Dis poetry nar put yu to sleep
 Preaching follow me
 Like yu is blind sheep,
 Dis poetry is not Party Political
 Not designed fe dose who are critical.
 Dis poetry is wid me when I gu to me bed
 It gets into me dreadlocks
 It lingers around me head
 Dis poetry goes wid me as I pedal me bike...

In the first two lines the d instead of th points to creole pronunciation but the lines are otherwise standard (e.g. Jamaican Creole would be 'De tongue fire a riddim dat shoot like shot') but in line 5 he uses the Creole word nar (Standard English would be 'will not put you to sleep', line 7 'yu is' (SE 'you are' or 'you were'), 'me' for 'my' (lines 11 and 12).

Our education was, of course, in the same pattern as most of the Colonials, it was a British education, an English education. So we were doing Shakespeare and all that kind of thing and all them modern poets, and Dickens. We were quite familiar in our secondary education with those writers so that we had an idea of what drama was about but it was the folk theatre that imbued me with the interest I had in theatre.

Pearl Connor
Agent

We were educated in the Junior and Senior Cambridge examinations...my education was an English education in every way and so one looked, one was taught to think of Britain as ones kind of Mother country...

Cy Grant
Actor



Moon on a Rainbow Shawl 1958

Credit: Cutting: Observer; Photo: David Sim

MILTON SHULMAN AT THE THEATRE

A brawling couple bring this squalor to life

MOON ON A RAINBOW SHAWL, by Errol John, at the Royal Court, has much in common with other plays—Cry the Beloved Country and Porgy—that have tried to hew out of drama the unquenchable spirit of the depressed and underprivileged Negro.

What gives these plays their special quality is their irrepressible buoyancy in the face of overpowering adversity. They deal with characters who have to be hopeful because despair is their natural lot.

Their impact is compounded out of an amalgam of noises and movement and language that evoke an environment rather than a literary anecdote. Usually the plots are naive, and atmosphere is all.

Moon on a Rainbow Shawl goes after atmosphere like a conscientious tourist sopping up the delights of Venice. It is buzzing with the exotic noises of twanging guitars, squalling babies, fish-vendor calls and high-pitched laughter.

Unique

And, since Moon on a Rainbow Shawl is set in Trinidad, there are, too, the rhythmic vowel sounds of the West Indian dialect to add their unique contribution.

Indeed, how much a play of this kind depends upon the authentic rhythms of its language can be measured by the extent by which Moon on a Rainbow Shawl failed to move us.

Only two of its characters, a tart (Barbara Assoon) and her boy friend (Leo Carera), possessed it. When they were brawling and screaming at each other, this play suddenly burst into a quivering reality that transplanted us firmly into a squalid slum in Port-of-Spain.

But the rest of the cast, bandying American, Asiatic and Kensington accents back and forth like some social event at a linguists' club, swamped the author's verbal magic.

Tolerant

Deprived of this verbal, operatic quality, we were left only with a simple tale of a middle-aged Negro (John Boule) who steals a few dollars from a villainous landlord in order to send his clever daughter to school. We know that the thief is really a virtuous man because he loves cricket and Britain.

Seeing what happens to so good a man, a young trolley-bus conductor (Earle Hyman) leaves his pregnant girl friend (Soraya Rafat) for the more tolerant vistas of Bristol and Birmingham. The pregnant girl, disillusioned with men, goes to bed with the landlord.

Conscientious and moving at times, Errol John's play is yet so predictable that one wonders why the Observer saw fit to award it first prize in its recent competition.

E.S. Dec. 5th 1958

Moon on a Rainbow Shawl 1958

Credit: Cutting: Evening Standard; Author: Milton Shulman

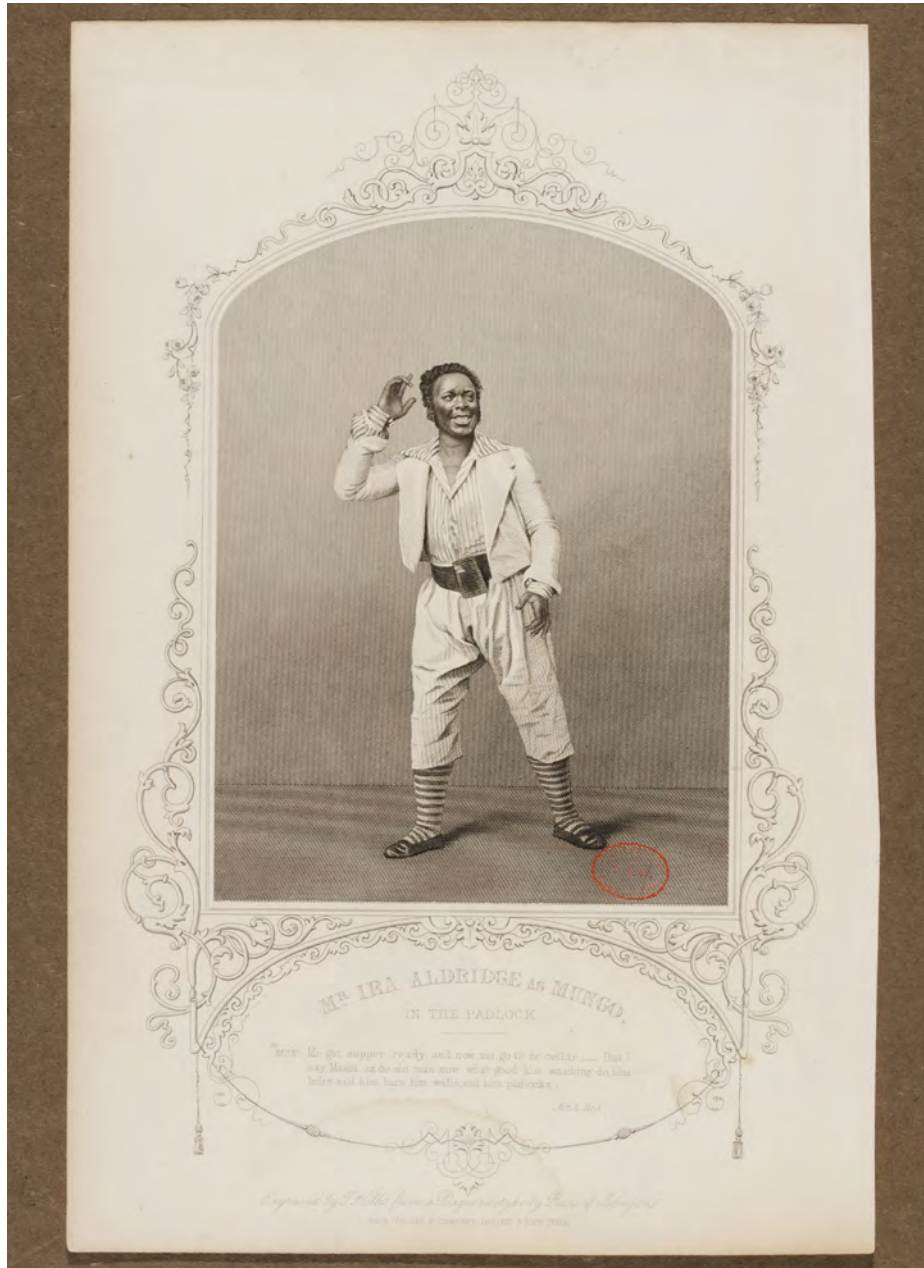
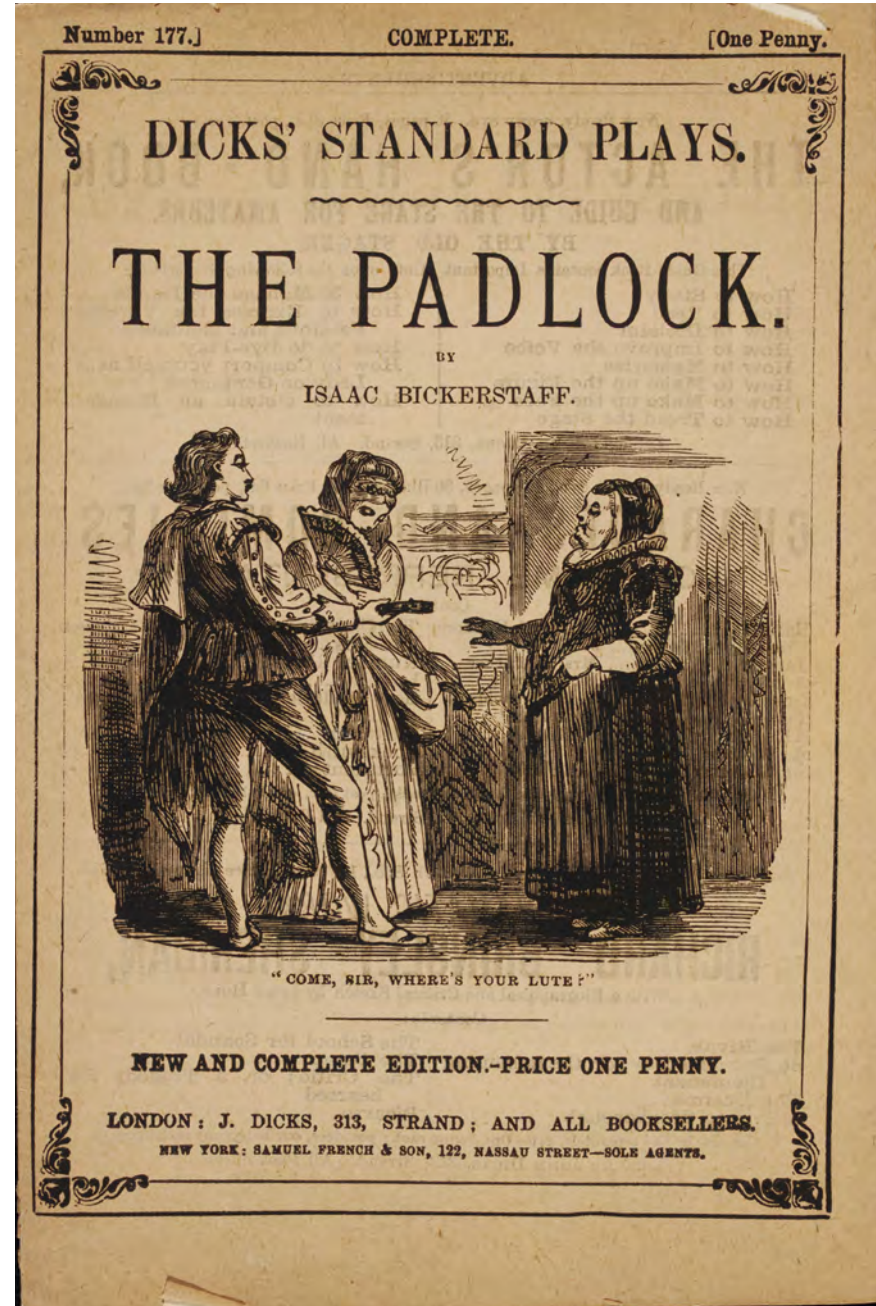


Illustration of Ira Aldridge as Mungo in The Padlock 1833
Credit: Engraved by J Hollis from a Daguerreotype by Paine



Pamphlet play book of The Padlock 1800

been presented with those costly medals and the authentic ordens
 tials by which they are accompanied. Mr. Aldridge's career in life
 has been very remarkable. He was originally intended for the



IRA ALDRIDGE, THE AFRICAN TRAGEDIAN, AS "OTHELLO."

MR. ALDRIDGE, THE AFRICAN TRAGEDIAN.

WE this week engrave a portrait of Mr. Aldridge, better known as the "African tragedian." His impersonations of the characters to which his colour peculiarly suits him are those of *Zanga*, *Shylock*, and *Othello*. Mr. Aldridge has just returned from the Continent after a long and successful tour of professional engagements. At Sax-Meiningen he was presented by the reigning Sovereign (the brother of the late Queen Adelaide) with the Nassau gold medal of the order of the Royal House of Saxony, and he has also been made member of several scientific and literary Continental institutions. In 1853, on the occasion of Mr. Aldridge's first appearance in his professional capacity at Berlin, his performances were honoured by the presence of their Majesties the King and Queen, the Prince and Princess of Prussia, and the whole of the illustrious Court, and was presented by his Majesty Frederick William IV. (the founder, president, and patron) with the society's massive gold medal. It bears on one side the medallion in relieve of the King, surrounded by figures emblematic of the Arts and Sciences, Poetry, Painting, Sculpture, &c. On the obverse is depicted the embellishment representing the Royal Museum of Berlin.

At Saxe-Meiningen, last January, after his performance of *Shylock*, Baron von Tillich, the General Intendant, by command of the reigning Sovereign, presented Mr. Aldridge with the Royal Saxon House Order, with the medal in gold; and the month following he was introduced, kissed hands, and received his diploma from his Royal Highness. What enhances this great distinction is, that Mr. Aldridge is the only actor, native or foreign, so decorated. It is, moreover, expressly stated in his diploma that he is permitted to wear the medal next in order to the members of the Royal house of Saxony, and it is accompanied by a beautiful decoration in the shape of a Maltese Cross in gold. The best proof, therefore, that can be given of the appreciation of his merits as an actor and a gentleman by those foreign Potentates is to be found in the fact that he has



Jan 3 1858 July 3 1858

Mr. Alrdige, The African Tragedian: a newspaper article reviewing Ira Aldridge 1858

Church; but, having no vocation for that profession, he turned his attention to the stage, and made his début in New York, in the character of *Rolla*, and was loudly applauded. He then came to this country, and had the good fortune to achieve honours at the Glasgow University; after which he came to London (having still the old leaven of theatrical propensity), and was immediately engaged at several of our metropolitan theatres, at which his impersonations of the characters of *Othello*, *Gambia*, *Zanga*, and other characters suited to his complexion, were so successful that he rose rapidly in histrionic fame; and now in every town of note on the Continent his merits are really and substantially appreciated.

Mr. Aldridge was engaged at Sadler's Wells Theatre, where he performed several leading characters, and then left that establishment for the Olympic. At the conclusion of this latter engagement he withdrew from the stage and went through that course of study and practice which he deemed essential to the acquirement of a sound metropolitan reputation. He then entered on a provincial tour, and acted in succession at Brighton, Chichester, Leicester, Liverpool, Manchester, Glasgow, Edinburgh, Exeter, &c. In each of those towns his reception was enthusiastic in the extreme; and, his reputation as a tragedian having reached the capital, he received an engagement from Mr. Calcraft to perform in Dublin, and during his engagement the newspapers spoke in the highest terms of his great and remarkable talents as an actor. He subsequently ran through his list of favourite characters—viz., *Zanga*, *Rolla*, *Gambia*, *Othello*, *Alhambra*, *Mungo*, *Shy'ock*, *Hassan*, *Fresco*—in all of which he added to his rapidly-increasing reputation. During this period Edmund Kean came to Dublin, and (having seen Mr. Aldridge play), with that good nature which was so conspicuous a part of his character, gave him a letter of introduction to the manager of the Bath theatre, couched in very complimentary terms. At Belfast Mr. Charles Kean played *Iago* to Mr. Aldridge's *Othello*, and he played *Aboan* to that gentleman's *Oronoko*. Among the testimonials which he received from distinguished members of the profession was one from Mr. Sheridan Knowles. After the fulfilment of several provincial engagements, Mr. Aldridge received an offer from Mr. Laporte, at that time the lessee of the Italian Opera and of the Covent-garden Theatre, and made his appearance at the latter house, April, 1833, in his usual popular characters, and at the fall of the curtain he was called for and enthusiastically applauded; indeed, nothing could have been more complete than his success on those occasions. While performing at Manchester, in 1834, he received a highly complimentary note from Madame Malibran, who stated that never in the course of her professional career had she witnessed a more interesting and powerful performance. In 1848 he accepted another engagement at the Surrey, and made his appearance there in the character of *Zanga*. Upon this occasion the press was unanimous in its expression of unqualified approbation of his acting. As both a tragic and a comic actor Mr. Aldridge's talents are undeniably great. In tragedy he has a solemn intensity of style, bursting occasionally into a blaze of fierce invective or passionate declamation; while the dark shades of his face become doubly sombre in their thoughtful aspect: a nightlike gloom is spread over them, and an expression more terrible than paler lineaments can readily assume. In farce he is exceedingly amusing: the ebony becomes polished; the coal emits sparks. His face is the faithful index of his mind; and, as there is not a darker frown than his, there is not a broader grin. The ecstasy of his long shrill note in "Opossum up a gum-tree" can only be equalled by the agony of his cry of despair over the body of *Desdemona*. In 1852 he went to Germany, where he remained three years; his success during that period was all that the most ardent aspirer after histrionic fame could desire. At the special request of the Court of Sweden he visited Stockholm in the early part of last year, and gave representations at the Court Theatre; and, notwithstanding the prices in all parts being doubled, and in some instances trebled, such was the anxiety to see this gentleman that every seat was disposed of several days previous to the representations.

ILN

S U B R E Y T H E A T R E.
BOXES 2s. Half Price 1s. PIT 1s. No Half Price. GALLERY 6d. No Half Price.

Mr. ALDRIDGE,
 A NATIVE OF SENEGAL, AND KNOWN BY THE APPELLATION OF
THE AFRICAN ROSCIUS!
 TO THE PUBLIC.

The Proprietor has the honor to announce, that in obedience to the wishes of many Patrons of this Theatre, who have hitherto been disappointed in obtaining seats on the nights of Mr. ALDRIDGE's Performances, and seconded by an earnest desire to produce as much variety as his means will enable him, he has again entered into a short Engagement with

THE AFRICAN ROSCIUS,
 who will make his Eighth Appearance THIS EVENING, as OROONOKO; and on MONDAY NEXT, for the First Time, he will perform a WHITE PART: after which, will be produced an entirely new Melo-Drama, founded on the well-known serious pantomime of the same name, and entitled

OBI; or, THREE-FINGER'D JACK!
 Karfa, (the Slave) otherwise called Three-Finger'd Jack, by the AFRICAN ROSCIUS.

This Evening, SATURDAY, May 11th, 1833,

The Performances will commence with *(third time at this Theatre)* the affecting Tragedy of

OR O O N O K O

Mr. ALDRIDGE,
 A NATIVE OF SENEGAL, AND KNOWN BY THE APPELLATION OF
THE AFRICAN ROSCIUS!

is engaged at this Theatre FOR TWO MORE NIGHTS; and will have the honor of making his Third and Fourth Appearances THIS EVENING and TO-MORROW, in the Tragedy of OROONOKO!

Oroonoko, the Royal Slave, by the AFRICAN ROSCIUS!

N.B.--The circumstance of a MAN of COLOUR performing on the British Stage, is indeed an epoch in the history of Theatricals; and the honor conferred upon him, in being called for AT COVENT GARDEN THEATRE, after the Performance, by the unanimous voice of the Audience, to receive their tribute of applause, is as highly creditable to the native talent of the sunny climes of Africa, as to the universal liberality of a British Public.

This Evening, MONDAY, April 29th, & To-morrow, TUESDAY, 30th, 1833,

The Performances will commence with *(first time at this Theatre)* the admired Play of

He stays in touch with his roots. And like any intelligent, well-travelled man he sees the destructiveness of small minds and bigotry. His play *The Gods Are Not To Blame*, at the Riverside Studios until 25 November, is about just that. Specifically it warns fellow Africans about ethnic prejudice.

Some Africans have a distinct lack of urgency about them. When they start to tell a story you have to cancel your next appointment. By the same token, something taking a long time presents no problem. The fact, for example, that this is a British premiere of a play he wrote 21 years ago brings only pleasant expectation to Ola's peaceful face.

"I've written seven plays now since I read drama at Boston University in 1959. *The Gods* is my first tragedy. It's based on the theme of Sophocles' *Oedipus Rex*. I don't know how long his work took to get here, but I'm sure mine has arrived more quickly."

Skilfully transplanted to 15th century Yorubaland, the play follows King Odewale's progress towards knowledge of the murder and incest that must be expiated before his kingdom can be restored to health. Dramatic intensity is heightened by the richness of the play's Nigerian

setting. Here though, the story has a purpose, the meaning a deliberate slant.

"Yes, Sophocles' hero suffers from hubris, whereas in my play the hero's tragic flaw is ethnic bigotry, combined with a certain temperamental disposition. I did this because in Africa tribal frictions is the bane of political progress. It's a real stumbling block. And this way the play still illustrates the central irony because the hero finds that the community he feels has been so alien to him is in fact, his own birth place."

Much of the original Greek play survives and any tampering is with the cause rather than effect. Oedipus kills his father arguing over who has right of way. Odewale's dispute is over farmland.

"In Africa bloodshed could only happen as easily in three instances — controversy over a wife, suspicion of witchcraft or a quarrel over farmland. Only these things would precipitate impulsive violence."

Infusing his play with a political

message was part of Ola's problem, but just as difficult was making it accessible to a public not wholly literate.

"The play has to be in English of course. Nigeria is polyglotal, with a multiplicity of languages and ethnic groups. Using one tribal language would have excluded the others. But neutral English itself has to be domesticated and simplified, but not so much so that literate people find it condescending. So I went to the villages to find a poeticism in the traditional modes of speech that I could use. I needed to couch simple words in a form that would heighten the simplicity. I was searching, if you like, for bucolic cadences. Something like the way the Old Testament is written where the phrasing is as expressive as the words themselves. So I borrowed heavily on traditional orality in proverbs, idioms and allusions."

African theatre anyway never relies entirely upon text and Ola uses the traditional concept of total

theatre which incorporates song, dance, incantation and procession as well as enactment of storyline. Yet this Riverside production by Yvonne Brewster and Talawa Theatre Company has been mounted in Ola's absence. He is only over here for a beer and to see how his child has grown-under other hands. Yet once again he speculates generously on how these intangibles might be staged without him.

"From what I hear the show is quite different, but I give credit to the director for realizing the spirit of the play with a negligible cast. At home they call me the Wagnerian producer because I always have so many actors under my control. Fifty-five for the last production of this play. Here she has only twelve yet still apparently communicates a spirit of communal participation and even uses more songs. I give her 90% credit. Ten per cent I'm keeping for myself because I'm jealous that Yvonne is accomplishing so much." (See Fringe: Riverside Studios).

'Whats On' 8th Nov - 15th Nov 1989

Literary

Overview

Literary heritage: folkloric elements, stories of resistance, knowledge of other societies, the export of Shakespeare.

Identity Theme

How societies have similar ways of imparting morality or wisdom. Security in things we are familiar with. How life is full of challenges. People think and act in different ways according to the rules of the society they know.

Key Concepts

English

- 1.1 b using range of texts
- 1.2 a making fresh connections
- 1.3 a significant and influential English literary heritage
- 1.3 b exploring how texts influence
- 1.4 a engaging with ideas and texts

Citizenship

- 1.1 c considering how toleration, respect and freedom etc. are valued
- 1.3 b exploring diversity in the UK
- 1.3 c considering interconnections between the UK and the rest of the world

History

- 1.2 a understanding diverse experiences shape the world
- 1.4 a analysing events, situations and changes
- 1.5 a considering the significance of events, people and developments
- 1.6 a understanding how interpretations are formed
- 1.6 b understanding why different interpretations exist
- 1.6 c evaluating interpretations to assess validity

Geography

- 1.5 a Understanding how activities lead to change

PSHE

- 1.1 a understanding factors that affect identity

Religion

- 1.1 a analysing teachings, sources, authorities and ways of life
- 1.3 a interpreting many forms of expression

Section at a glance

Folkloric elements and the export of Pantomime.

Stories of Resistance and the role of theatre in preserving history including artist politics influencing their writing.

Gaining knowledge of other societies.

The export and influence of Shakespeare and other texts from the English literary heritage.

Resources

23. Introduction use of folkloric characters

24. Information on the Haitian revolution

25. Programme for Toussaint L'Ouverture 1936

26. 2 Reviews of Toussaint L'Ouverture 1936

27. Cover of programme for The Black Jacobins 1986

28. Article on The Black Jacobins 1986

29. Directing Soyinka's The Road

Guide

1. Look at **Pantomime as a tradition exported from the UK** to introduce the legacy of **Folkloric elements** such as **characters** Anansi and Brer Rabbit.

- Pupils can research Jamaica's little Theatre Movement found at www.ltmpantomime.com. From their site: 'a phenomenon of the region. There is no recorded equivalent of a similar sustained theatre tradition in the English-speaking Caribbean.' They can look on timeline for one of LTM's first Anancy productions – 'Bluebeard and Brer Anancy' a merge of Bluebeard and the spider trickster. (Note the spelling variation)
- Ask the class to give other examples of how morality is imparted through folktales worldwide.
- Hand out the folklore page (resource 23) and use with this quote from LTM's site, 'aspects of Jamaican culture, folklore and historical references. The Pantomime prides itself on its universal appeal to children and adults alike'. You could also refer to Pearl Connor's quote (resource 18) where she says it was folk theatre that got her interested in theatre as a whole.
- Ask the class their opinions on whether they think this form of theatre is treated differently in the UK and whether it has always been treated as such. Talawa's Anansi is aimed at KS2, does that mean adults won't enjoy it? (This links both with movement section and the society section where we talk about theatre/dance being more part of everyday life rather than a special occasion in African and other cultures).

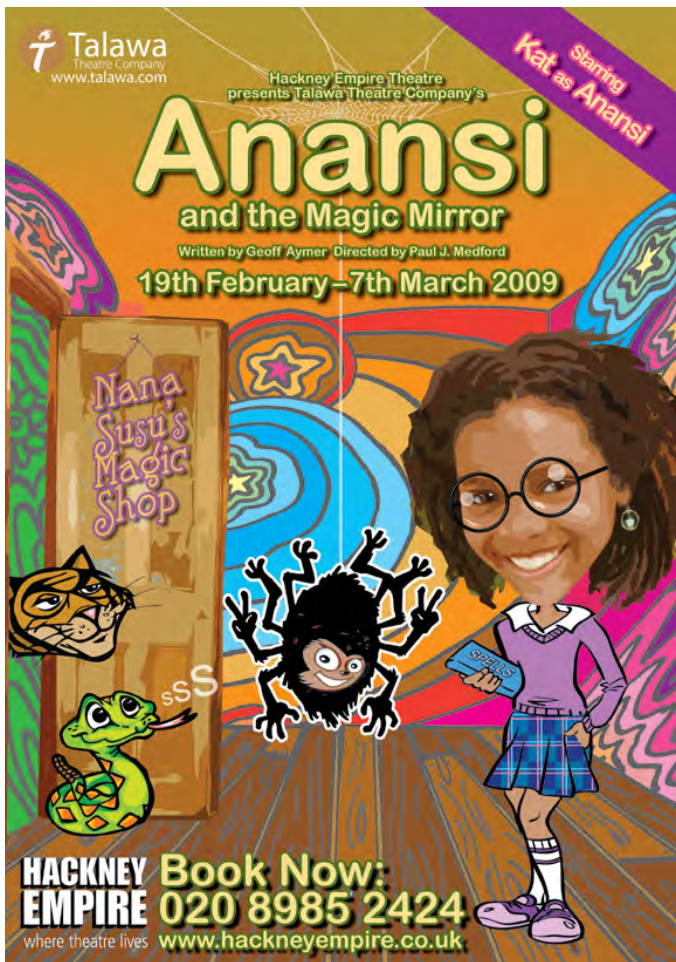
Pupils can then:

- Compare the 2 Talawa Anansi posters on resource 23:
 - > Are they aimed at the same audience?
 - > How has the designer used elements in the story and elements of their modern setting to update the centuries-old tale?
 - Think about how they may stage Anansi and bring together their ideas on target audience and moral content to design a poster and marketing campaign.
2. Talawa's artistic director also mentions **ritual** and **supernatural characters** that can be impetus for research by pupils. Wole Soyinka's The Road (see resource 29) features the god Ogun.
3. To look at **Stories of Resistance**:
- The Haitian Revolution pages (resource 24) can be used as a handout. Pupils can answer discussion points as well as use reading list and websites for further research. You may want to also use a cut out of the author's notes on the Toussaint L'Ouverture programme (Resource 25) to add to these.
 - Using the 2 theatre productions of Toussaint L'Ouverture 1936 & 1986 and reviews (Called the Black Jacobins in Talawa's later production) (resources 25 to 28): Ask pupils to consider the **role of theatre in preserving history**.
 - > How far can artistic license be taken?
 - > What do they think of films etc. which are based on real life events?

- Discuss theatre versus history books. Relate this to oral tradition (talked about in music section); how this binds both theatre and history books. Questions for the class to consider:
 - > Can the latter be guaranteed to be more accurate?
 - > Is the idea that theatre is fiction, and a history book fact, a Western notion?
 - Talawa Theatre Company chose to restage *The Black Jacobins* for their first ever play 50 years after its first showing and shortly after the overthrowing of another of Haiti's dictators.
 - > Can they think of examples they have seen of a link between artistic and current affairs?
 - The plays feature black characters as leaders and proactive agents of their fate.
 - > Do pupils think that audiences may have been empowered by seeing these qualities played out before them – being shown the possibility for action?
 - > Do they think that this could be one of the vital features present in art that stands as cultural resistance?
 - > What other important features may there be?
4. Pupils can look at CLR James' responses in the West Indian News article (resource 28) to think about **Artists' politics influencing their writing**
5. **Knowledge of other societies** through theatre: Examples of this are Wole Soyinka's *The Road* (West Africa), Derek Walcott's *Beef Chicken* (Caribbean).
- Pupils can:
- Read Yvonne Brewster (resource 29), director of Talawa's production of *The Road* in 1992, who talks about approaching the play from a different cultural perspective; Ms Brewster is from the Caribbean while the play is set in Nigeria. Points for the class to consider:
 - > Do representations have to be 'true' or is interpretation exactly what multiculturalism is about?
 - > What culture-baggage do we bring with us as an audience?
 - Use the text to learn more about the director's role: considering a playwright's intent, set design, using rehearsals to experiment and not just a time to go over lines etc.
6. Finally, discuss the **export of Shakespeare**: not just about the use English, as discussed in the linguistic section, it is also about the canon of English literature being known across the globe e.g. Shakespeare was translated into Krio (Creole of Sierra Leone), Pearl Conner talking about Dickens (resource 18).

Folklore

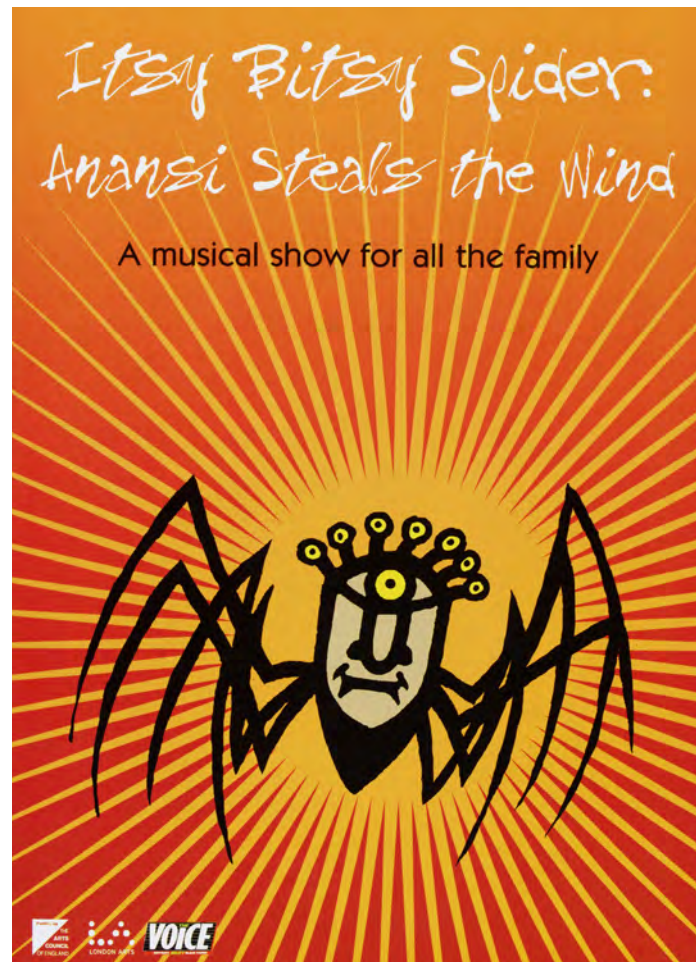
Every culture has a number of stories it tells and re tells to help make sense of the world. When the slave ships brought Africans to the West Indies, they brought with them stories of a trickster, half man, half spider, who had nothing but his wits to live by. In the Caribbean these stories were told and retold to generations of children, teaching them right from wrong and how to survive against the odds. Talawa Theatre Company is among many that use the form of the Anansi story to explore modern day experiences, retelling those old stories in fresh new ways for a brand new audience. Other aspects of folk culture also enrich Black theatre. Rituals like the Nine Night celebration that marks the crossing of the soul of the dead from this world to the next and supernatural characters like La Diabliesse or Rolling Calf are often included in the work. Traditional forms of dancing and singing, activities that were forbidden on many slave plantations, have been treasured, retained and constantly reinvented. It is no coincidence that traditional dance Kumina is the antecedent of many of the dances like the butterfly and the bogle we see performed in the modern dance hall.



Anansi and the Magic Mirror 2009

Anansi is trying to take over Story World and seeks the help of a mysterious spirit trapped within the Magic Mirror.

Design: Ewewright Studio



Anansi Steals The Wind 2003

Anansi's son is knocked out of his web and dies. He believes it is the wind that is responsible and is determined to make it pay.

Design: Scarlet

The Haitian Revolution

Research by
Teleica Kirkland

In August 1791, a massive slave uprising erupted in the French colony Saint-Domingue, now known as Haiti.

The uprising was started by an enslaved African called Boukman Dutty from the island of Jamaica who was sold to a French man in Haiti. He was a traditional African spiritual priest and it is said that he roused the other enslaved Africans by holding a spiritual service.

The colony of Saint-Domingue was very important to France because it produced the most amount of money from coffee and sugar using the labour of the enslaved Africans. The coffee and sugar plantations required masses of people to work on them and so the African population outnumbered the French by huge amounts. Because there were so many enslaved Africans they managed to retain a lot of their culture. But the French were blissfully unaware of the upset and anger that was building up underneath them.

At the time of the uprising, Lots of confusion and commotion was happening in the colony with several revolutionary movements brewing simultaneously. The French Revolution with its call for liberty and equality was causing plantation owners to seek independence from France, whilst the enslaved Africans wanted freedom.

One of the most notable leaders of the Haitian Revolution was Toussaint L'Ouverture. He too had been enslaved and he organized armies of former enslaved men and women to defeated the various European armies that came to recapture the island for themselves. The Spanish army came...and they were defeated, the British army came ... and they were defeated, by 1801 Toussaint had conquered Santo Domingo, present-day Dominican Republic, eradicated slavery, and proclaimed himself as governor-general for life over the whole island.

Napoleon Bonaparte was not happy about that and sent General Leclerc with over twenty thousand soldiers to get rid of Toussaint, reinstate slavery and restore French power. Toussaint then got into a bitter war with the French. Eventually the French made a deal with Toussaint promising him his freedom, if he agreed to integrate his remaining troops into the French Army. He agreed but it was a trick and he was captured and shipped off to France where he died in prison called Fort-de-Joux in 1803.

With the death of Toussaint, the revolution was carried on by Jean-Jacques Dessalines one of Toussaint's generals who had learnt of the plan to reinstate slavery. Dessalines was angry over his treatment as a slave and was determined not to let slavery happen again. He led the final battle that defeated Napoleon's forces in November 1803. He took the French tri-coloured flag and removed the white from the flag to produce the bi-coloured flag of Haiti. On January 1, 1804, Dessalines declared the nation independent; renaming it "Haiti" after the indigenous Arawak name meaning high mountains or higher place, making it the first republic in the world established by formerly enslaved Africans and the first successful slave rebellion in world history.

The Haitian Revolution

Research by
Teleica Kirkland

Further Reading:

The Making of Haiti: The Saint Domingue Revolution

Carolyn E. Fick 1990 Knoxville University of Tennessee Press

The Impact of the Haitian Revolution in the Atlantic World

(Carolina Lowcountry and the Atlantic World)

David P. Geggus Columbia: University of South Carolina Press 2001 ISBN 978-1-57003-416-9

Avengers of the New World: The Story of the Haitian Revolution

Laurent Dubois 2004 Cambridge, Mass . Harvard University Press

The Haitian Revolution and Its Effects: Theme Book

Patrick E. Bryan 1984 Heinemann Educational Publishers ISBN

-13 (ISBN-10) 978-0-435-98301-7 (0-435-98301-6)

Inhuman Bondage: The Rise and Fall of Slavery in the New World

David Brion Davis 2006 Oxford University Press ISBN-13 97800195140736

Websites:

http://en.wikipedia.org/wiki/Haitian_Revolution

<http://www.albany.edu/~js3980/haitian-revolution.html>

<http://www.wsu.edu/~dee/DIASPORA/HAITI.HTM>

<http://www.webster.edu/~corbetre/haiti/history/revolution/revolution1.htm>

http://thelouvertureproject.org/index.php?title=Bookman_Rebellion

Discussion points:

- > What effects did the French Revolution have on Haiti's and vice-versa?
- > Responses to the idea that the rights/responsibilities in place in the head of an empire should apply across it (all men are free in French revolution)
- > Why did Dessalines remove the white from the Tricolore to form the Haitian flag? What was he symbolically removing from this new nation?
- > How did the western world react to the revolution and its success?
Looking at the American (and at times European) trade embargo on the island and the effect that it continues to have on Haiti today.

**PAUL ROBESON AS
TOUSSAINT**

DRAMA OF A LIBERATOR

Looked at as an easy lesson in a part of the world's history not generally known here, yesterday's Stage Society production, "Toussaint Louverture," has considerable interest. Looked at simply as a play, it has to be called artless and therefore dull.

Its author, C. L. R. James, is a West Indian, and this stage account of the chief liberator of Haiti is written from the heart. But Mr. James is a journalist (he writes about cricket for a great provincial newspaper) and not a dramatist. He knows his facts, but not how to marshal them for stage effect.

Thus he gives us a scene in which Napoleon instructs Gen. Leclerc how the negroes of San Domingo are to be treacherously induced to submit and then reduced once more to slavery. Then, instead of following up this excellent piece of theatrical preparation by showing us how Leclerc carried out his orders, he plunges us into a quite unexplained battle in which Toussaint is beating some enemy impossible to identify owing to the drowning of dialogue in the noise of conflict.

The result of this and similar mistakes of theatrical technique is that much well-meant work and careful writing go for little. However, the character of Toussaint himself emerges as a man of greater capacity and a higher honour than the white men who contrived his downfall.

Paul Robeson brings his great sincerity and capacity for earnestness to the name-part, which is indeed the only important individual part in the play. W. A. D.

Daily Tel. March 17, 1936.

Westminster Monday afternoon, March 16

"TOUSSAINT LOUVERTURE"

A Play. By C. L. R. James

It was Mr. Paul Robeson who held the interest at this Stage Society production. The play proved to be a somewhat tedious recital of the historical facts of the famous negro revolt against slavery in San Domingo at the end of the eighteenth century. Mr. James would appear to lack experience of the theatre. He has sincerity and industry, but he does not know how to make his story live on the stage. The incidents are dully marshalled, and one or two of the eight scenes are as clumsy as the grotesque army of negro warriors which answered the whistle in the first act.

Thanks to Mr. Robeson's vital and tremendously sincere acting, the leading character came to life and held one's attention. He seemed to infuse the story with some of his own passion, and he was particularly moving in the grand moment when, in the presence of God, Toussaint realises his great mission. Mr. Peter Godfrey's production was imaginative, although some of the lighting was too tricky. G. W. B.

Sunday Times. March 22, 1936.



Programme for the Black Jacobins 1986

Credit: Creation for Liberation



● A SCENE from the Talawa Theatre Company's production of "The Black Jacobins," at the Riverside Studios, Hammersmith, until March 15. **Picture: Robert Aberman.**

Jacobin genius...

THE Brixton and Tottenham uprisings, the South African turmoil and the recent revolution in Haiti – the struggle for freedom is a topical and pressing reality.

This CLR James believes is the reason for the interest generated by his only play, "The Black Jacobins," about the slave revolt in Haiti which was led by Touissant l'Ouverture and triggered off by the French Revolution. It won the country independence from the colonial oppressors.

CLR James, eminent thinker and political activist whose contribution and involvement in the intellectual and political life of the 20th century stretches over three continents – his native Trinidad, Britain and America (1938-53), is nonetheless surprised at being courted by the media and his sudden popularity.

Even in the somnolent Italy his book, "The Black Jacobins," only recently translated, has received a wide and positive response.

CLR James, a frail, white haired and kindly gentleman, now lives in a small room, full of books at the top of "Race Today" magazine's offices in Railton Road – Brixton's frontline. At 85 he still writes and studies and still preserves a zest for life.

Speaking in a soft voice he explained to me that "The Black Jacobins" was now making headway because people are

more aware and more receptive to the idea of the struggle for freedom than they were in 1936 when the play was presented at the Westminster Theatre in London.

"At that time the idea of independence was history, today it's commonsense," he remarks.

CLR James's main aim in writing the play was to give black actors the opportunity to play a dominant role that till then did not exist.

"The actor and friend Paul Robeson was in London and was constantly playing Othello as the only major role for a black actor," he says.

In the foreword of his book on the Jacobins he writes: "I made up my mind I would write a book in which Africans or people of African descent, instead of being constantly the object of other people's exploitation and ferocity, would themselves be taking action on a grand scale and shaping other people to their own needs."

"At that time I was studying the history of Touissant l'Ouverture and even if I was supposed to write history and not plays I wrote that play because the occasion was calling for it. I felt, as other people did, that there was a need for it," he remembers with a hint of humbleness.

The play put on stage a concept of history that revolutionised orthodox historical writing. The individual characters, with their private lives and their passions were shaping and directing the course of history as much as economic and social forces.

"The events that concern people and their feelings have a characterisation of their own. Economic forces express themselves through human events."



● C. L. R. JAMES...educated by the masses.

he explains.

In 1936 when "The Black Jacobins" was first presented, CLR was in London, participating in the intense political debate of pre-war Britain as a member of the Independent Labour Party and its Trotskyist group and as an active opponent of imperialism. He was urging the liberation of African countries, linking up with George Padmore and Jomo Kenyatta.

But he remembers that the idea of independence was regarded with scepticism by the same black intellectuals who advocated...

"Independence was linked with freedom: the British imperialists said that people who could not read could not have independence. But when I went to Africa, I learnt that in reality independence has nothing to do with literacy.

"The masses took up the idea of freedom even if they could not read. They educated me in

this, even if I am supposed to have educated African people. And when the imperialists are faced by the masses, they are powerless and they are compelled to go because their time is up. But in the 30s black intellectuals were still doubtful about it," he says.

In "The Black Jacobins", Dessalines, who succeeds Touissant and becomes emperor of Haiti, is in fact a savage; he cannot read. But he is an undefeatable warrior and the powerful leader of the revolution which overthrows the imperialists.

Despite the defeat of colonial oppression the people of Haiti have since then experienced hardship and oppression, even if under a different label, as the recent mass revolt against the dictator "Baby Doc" Duvalier illustrates.

CLR James explained placidly: "If you look at Africa, many political leaders who led mass movements proved to be unable to govern.

"Those men who overthrew the imperialists merely substituted themselves for them, without having any theory of government. The regime, the nature of domination, remained the same. This, which demoralised many supporters of African liberation, was due not to the congenital inability of black people to govern but to the nature itself of the transitional regime.

"That regime, after having seized power by militarising itself, surrounded itself with the material and social paraphernalia of the state without replacing it with a new political regime.

"They did not understand that there is more to the revolution than merely overthrowing those rascals.

"And in the revolutionary process the extremes, the one that fully believes in the revolution and speaks the words of the people (General Moise in the play), has to be got rid of.

"Touissant had to shoot Moise but he has never been more upset than in having to do it. He was shooting the basis of his own regime. It is the problem faced by all revolutions since Cromwell: the masses cannot rule.

"The leaders have to embrace a doctrine of freedom and democracy to mobilise the masses. The revolutionary slogans are used to appeal the masses, to win power, but afterwards the regime does not want to hear them."

CLR then shifts his conversation from an acute analysis of the revolutionary process to art and then food.

He can talk about anything with the same curiosity and authority. While sipping his West Indian Soup he complains that England is not conducive to food.

His comments possess an original quality which comes from a blend of academic knowledge – acquired through the study of classics and of any other book he could come across during his Caribbean youth – and the personal experience of active participation in the life of our century.

In him the engaging and raging voice of the political activist is tempered by the reflective and sensitive mind of the thinker.

This charming gentleman, who has laid the basis for black history, is himself part of that history, not only of black people but for everybody who cares about the truth.

Music

Overview

Origins of more natural techniques in both music and dance, and the evolution of musical styles that we hear today.
Oral tradition and social commentary: from the West African Griot to Rap and Calypso.

Identity Theme

Different generations express their identity in different ways and how we find out about our past.

Key Concepts

Music

- 1.2 a understanding the part music plays in culture
- 1.2 b exploring how ideas, experiences and emotions are conveyed
- 1.3 a analysing music, developing views and justifying opinions
- 1.3 b drawing on experience of a wide range of musical contexts and styles
- 1.5 a exploring expression in music

Citizenship

- 1.1 d exploring the roles of citizens and parliament
- 1.3 b exploring diversity in the UK
- 1.3 c considering interconnections between the UK and the rest of the world

English

- 1.1 b using range of texts
- 1.4 b connecting ideas, themes and issues
- 1.4 d analysing language to explore impact on audience

History

- 1.3 a explaining change and continuity.
- 1.6 b understanding why different interpretations exist

Section at a glance

Plantation music and dance such as The Ring Shout.

Features of secular and spiritual music – call and response and improvisation in particular.

Instruments: The fiddle from European folk; the fashioning of instruments; the banjo; the steel pan.

The Griot and oral tradition: how this continues in Rap and Calypso in particular.

The development of various musical genres that have the above features explored.

Music as rebellion.

Resources

- 30. Music Essay in 2 parts
- 31. Plantation music references
- 32. Hip Hop.
- 33. Jazz references
- 34. Programme cover for Blackbirds 1927

1. Music Essay Part 1 (resource 30) puts this aspect of heritage in context and could be used as an introduction.
2. Pupils can use the references on resource 31 (Plantation Music) to research the **Ring Shout**. This gives the opportunity to look at/discuss:
 - Features of the movement in the Ring Shout: movement was in a counter-clockwise direction and the crossing of legs was not allowed as considered unholy.
 - How music and dance were very much part of everyday life in the cultures from which the enslaved came, and how there was no such thing initially as secular music.
 - How Christianity was promoted to the enslaved and traditional worship and Islam were discouraged.
3. Looking at Ring Shout and other plantation music also introduces the different features that we now consider a common part of music today: use of **call and response; improvisation; vocal and instrumental slurs, cries, bends, the blues scale, falsetto, poly-rhythms and syncopation.**

Pupils can get more of a flavour of the time and the sounds (resource 31) and an understanding of how these features existed by:

- Reading about Congo Square, where the enslaved met to sing and dance on a Sunday. Pupils can read Cable's colourful account of the variety and description of the various instruments highlighting two points for exploration:
 - The fashioning of home made instruments;
 - The interchange of cultures: the popularity of the violin/fiddle with roots in European folk music.
- Discussing how fear of messages being passed through drums led to them being banned (as Cable mentions) and how the enslaved then just used their bodies, claps etc: Pattin Juba (<http://www.streetswing.com> provides description of this and related dances). This practice and the drums are considered to have been how syncopation and polyrhythms became more prevalent before crossing into European culture.

Development:

- How field hollers became work songs and, in later years, prison songs. Same thing also used in army songs: using call and response to **promote unity; rhythm to help work**. To listen to a work song go to: <http://historymatters.gmu.edu/d/5758>
- Pupils can then consider how the tradition of worship continued in the spirituals, also considered as deriving from field hollers, using call and response. How spirituals:
 - Were passed down orally, as slaves were not allowed to read or write. They were also not allowed to gather.
 - Were sung less at the end of slavery because they were associated with it.
 - Were considered to have **coded messages** about escape or meetings. (Some researchers dispute the idea that some songs contained escape messages because they believe the severe restrictions on the enslaved would have made this impossible.

4. Oral Tradition.

Pupils can:

- Research Griot/Griottes also known as Jali, Jeli, Gewel, Geserun (some West Africans do not like the name Griot because it does not appear in their language).
 - Their role as historians, advisors, genealogists, spokespeople-spreading the rulers' word, counsellors and mediators.
 - <http://www.timsheppard.co.uk/story/dir/traditions/africa.html>
 - Their profession usually passes through the family and particular surnames are associated with the profession.
 - Their instruments: Balafon, Kora and Ngoni. The Ngoni is considered to be the forerunner of the banjo. <http://www.coraconnection.com>
- Look at how the Griot's role is covered in British society today.
 - How do we find out about our history or preserve history through family trees, photographs?
 - Who acts as spokespeople for our rulers?
 - Who advises, counsels and mediates? Pupils can consider the roles of Relate, CAB, Think Tanks etc.
- Consider the meaning and skill in oral tradition; how rhythm can help us retain information.

5. Move on from the above to talk about lyrics with the class. Cable talks about the Calinda, how it mocked and commented. Styles that today particularly provide social and satirical comment:

Kaiso to Calypso: Pupils can research the origins of calypso, www.calypsoworld.org is a good introductory website. <http://cnx.org/content/m11688/latest> has a module that goes through various elements.

- Instruments: the use of bamboo sticks, which were then also banned. The fashioning of everyday items into instruments, and the introduction of the steel pan in particular.
- Characters who brought Calypso to the attention of a wider audience in the UK such as Edric Connor (see General Resources for biog), Lance Percival, a Scottish comedian who sang the news in Calypso for 'That Was The Week That Was' and Cy Grant (see General resources) who used to open the Today programme, a news affairs programme in the 70's, with a Calypso song. www.cygrant.com.

Rap: Using resources 30 (Essay Part 2) & 32 (Rap), pupils can look at how rap has developed, looking at lyric subject matter and styles and also consider:

- Use of call and response with the audience.
- Territorial differences in styles.
- **Other musical forms** that have developed such as Grime etc.

6. **Other musical routes** for pupils to explore features, social comment, resistance/ rebellion, folkloric elements in music and relate them to their own tastes:

Mento to Ska to Reggae – www.mento.com

The Blues/Ragtime/Jazz see resource 33 as starter for research. The ragtime article talks about how the syncopated beat was considered exciting by the youth and threatening for polite society because it 'evoked a strong connotation to the 'low class' Negro music found in brothels and saloons' From: Library of Congress 'History of Ragtime'

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200035811/default.html>

Pupils can also look at Florence Mills (General Resources biog) who came to the UK and became a star with the production Blackbirds (see resource 34).

Gospel: Pupils can explore the evolution of gospel and compare with Spirituals:

- Gospel more subjective than spirituals, which were more group orientated and had more biblical content.
- The Spiritual is acapella.
- Gospel is more related to blues, although the spiritual does use bent tones occasionally.

Rock 'n' Roll: How more affluence, the spread of Jukeboxes and radio (in cars also), and the desire of young people to distance themselves from previous generations taste made Rock 'n' Roll a hit.

One of the most significant aspects of this slave trade was its lasting impact on the music forms of the United States (and by extension, the whole Western musical canon) in the twentieth century.

The roots of much of what is designated 'Popular music' in the Western world – Pop, Rock, R 'n' B (Rhythm and Blues), Hip Hop, Soul, Reggae in its myriad forms – can be traced back through the twentieth century to the songs and rhythms of the slaves and further back to the musical forms of the West coast of Africa.

The Blues are probably the most significant link between the field songs of the slaves working the plantations and the modern musical styles already mentioned (including Jazz). The musical DNA of the 'call and response' style songs slaves would sing, whilst working the fields, is to be found in African 'work songs': fused with the harmonics of European music and sang over instruments such as the Diddley-bow (a one-stringed instrument) and the banjo (both instruments with an African heritage) they gave birth to the Blues. ('Blues' refers both to a sadness or melancholy and also the singing or playing of a note slightly lower in pitch than that of the major scale for expressive purposes – a style common in both African and English folk music). Another influence on the Blues' development were 'spirituals' – a choral style born of traditional church Hymns sung by slaves at religious meetings and whilst working.

The history of the Blues as a fully-fledged musical style can be traced at least to the beginning of the twentieth century (in 1912 Hart Wand's 'Dallas Blues' became the first copyrighted Blues composition). Along with Ragtime (originally a dance style from the Red-light districts of cities like St.Louis with its roots in 'jigs', Marching music and the polyrhythms of African music) the Blues went on to help inform the creation of Jazz. Artists like the legendary Jelly Roll Morton (a native of New Orleans and one of the originators of Jazz) played both Ragtime and Jazz and helped promote both styles by moving from the South to Chicago and then to New York.

The Blues went on to influence most modern genres of music, notably R 'n' B and Rock and Roll and in turn these led to the creation of modern genres such as Hip Hop (many of the 'breaks' – the instrumental passages in records that were jammed together through 'cutting and scratching' - used by DJ's like DJ Kool Herc and Grandmaster Flash in their sets were from 'Rock' records).

Whilst the roots of Rap can also be found in the 'call and response' of slaves in the plantation fields it also has an antecedent in the oral tradition of African griots. The griots were (and still are) the original wandering poets of West Africa, entrusted with knowing the songs and stories of their people. Although popularly known as 'praise singers' they are also capable of extemporizing on any number of subjects, from gossip to current events and their wit can be devastating. From the Sugarhill Gang's 'Rapper's Delight' to Jay Z's '99 Problems' there are traces of the griots' art. 'Rapper's Delight' may have been the first Rap record to make the charts (though that distinctive style is also to be found on the earlier 'King Tim III (Personality Jock)' by the funk band The Fatback Band) but a proto form of Rap had been heard on the streets of Harlem, Brooklyn and the Bronx since the late 1960's: the Last Poets were a groundbreaking group of singers and musicians – formed in 1968 -who recorded their self titled debut album in 1970. As critic Jason Ankeny has noted: "With their politically charged raps, taut rhythms and dedication to raising African-American consciousness, the Last Poets almost single-handedly laid the ground work for the emergence of hip-hop." Latterly the remaining Poets and their distinctive vocal stylings have cropped up on records from Common and (the Wu-Tang Clan affiliated group) Black Market Militia - and more recently on Nas' controversial 'Untitled' album. (It's interesting to note that whilst the Last Poets debut album in 1970 contained songs such as 'Run, Nigger', 'Niggers Are Scared of Revolution' and 'Wake Up, Niggers', Nas was forced to concede to Record Company pressure and change the name of his album from 'Nigger' to 'Untitled': 143 years after the Abolition of Slavery in the United States and the scars left by the slave trade are still an un-resolved issue in America.)

The links that bind slavery and the development of music in the post-African diaspora communities of the Americas have clearly defined the soundscape of the modern world in the twentieth century and continue to into the twenty-first. The roll call of genres, Blues, Jazz, R 'n' B, Hip-Hop, Reggae, Soul, Rock and the names of each genres finest exponents, Jelly Roll Morton, Duke Ellington, Louis Armstrong, Charlie Parker, Miles Davis, Wynton Marsalis, Billie Holiday, Sarah Vaughan, Ella Fitzgerald, Dinah Washington, Nina Simone, Aretha Franklin, Diana Ross, Whitney Houston, Mary J. Blige, Beyonce, Robert Johnson, Howlin' Wolf, Muddy Waters, Bo Diddley (who took his name from the Diddley-Bow), B.B. King, John Lee Hooker, Jimi Hendrix, Marvin Gaye, Otis Redding, Gil Scott Heron, Last Poets, DJ Kool Herc (who introduced the Jamaican DJ style of talking over records to the New York area), Afrika Bambaataa, Run DMC, Grandmaster Flash, KRS 1, Nas, Missy Elliot, Jay Z, Lee Scratch Perry, Coxsono Dodd, Bob Marley, John Holt, Burning Spear, Sizzla – the list is as endless as it is great – influenced and inspired generations of budding musicians – both black and white. Without Robert Johnson – no Led Zeppelin; without Last Poets – no Eminem. Without Ike Turner and a thousand others – no Elvis Presley, no Beatles, Rolling Stones, Kings of Leon or White Stripes. At the end of this chain of connections one is left with an overriding question: what would the World sound like if there had been no Slave trade?

Plantation Music

THE RING SHOUT

Former slave Silvia King recalling how she and other slaves on a Texas plantation used to sneak to attend church in the woods describing the ring shout:

Born in Slavery: Slave Narratives from the Federal Writers' Project, 1936-1938

<http://lcweb2.loc.gov/ammem/snhtml/snhome.html>

Search for Silvia King (Ex slave stories, Texas)

Northern teacher, missionary, and planter writing about the Ringshout:

The black man of the South, and the Rebels: or, The characteristics of the former, and the recent outrages of the latter. By Charles Stearns, an eye-witness of many of the scenes described.

Author: Stearns, Charles W. (Charles Woodward), 1818-1887.

Collection: **Making of America Books**

<http://quod.lib.umich.edu/m/moa>

Search for black man of the South and go to pages indicated: Page 370B has image of dancers, Pages 371 & 372 he writes about 'shouting'.

Listen to a ringshout

<http://historymatters.gmu.edu/d/5759>

A modern site which has description of how to do the Ringshout:

www.ringshout.org

CONGO SQUARE

This article describes eloquently the different instruments e.g. jaws of animals etc., the atmosphere, as well of some of the dances: Pattin' Juba, Bamboula and the Calinda.

Extract:

'THE booming of African drums and blast of huge wooden horns called to the gathering. It was these notes of invitation, reaching beyond those of other outlandish instruments, that caught the Ethiopian ear, put alacrity into the dark foot, and brought their owners, male and female, trooping from all quarters.'

Creole Slave Dances: The Dance in Place Congo, by George W. Cable: pp. 517-532. The Century; a popular quarterly. Volume 31, Issue 4 The Century Company Feb 1886

Cornell University Library website in Making of America collection.

(MOA) <http://cdl.library.cornell.edu>

THE BANJO

'If the fiddle was the primary contribution to American music from northern Europe, the banjo was the primary contribution from Africa.' From: [http://](http://www.pbs.org/americanrootsmusic/pbs_arm_ii_banjo.html)

www.pbs.org/americanrootsmusic/pbs_arm_ii_banjo.html

TEN SONGS THAT CHART THE DEVELOPMENT OF RAP FROM STREET CORNER POLITICS TO BLOCK PARTY JAMS TO WORLD WIDE SUCCESS:

'When The Revolution Comes' The Last Poets

Taken from their eponymous 1970 debut album this track – along with the rest of the album – sees The Last Poets take their street poetry, taut syncopated rhythms and radical political stance into the US Top Ten. Almost unequivocally the birth place of modern Hip Hop.

'The Revolution Will Not Be Televised' Gil Scott Heron

Originally a B-side (to Gil's first single 'Home Is where The Hatred Is', 1971), this indictment of both Black and White America highlights a growing dis-enchantment with the American Dream following the Vietnam war, the end of the Hippie era, the assassination of Martin Luther King and the subsequent riots in the USA. Much like The Last Poets this is a stepping stone in the evolution of a proto-Rap style. Radical and brilliant with it.

'Rappers Delight' The Sugarhill Gang

The first true Rap hit (though 'King Tim 111 (Personality Jock)' by the Fatback Band features the first rap on Record and does pre-date 'Rapper's Delight' by some months). A Top 40 hit in the US, the first accredited Rap record to go Gold, 8 Million copies sold world-wide... 'Rapper's Delight' took Rap from the street corners and Block parties of the Bronx and Harlem and exported it to the World. A genre is born...

The New Rap Language Spoonie Gee and The Treacherous Three

Released in 1980 on the influential Enjoy label this record has it all and is really one of the best examples of the 'old school' featuring many rappers who would go onto make a name for themselves, Spoonie Gee, Kool Moe Dee, Special K and Pumpkin. Just simply a joyous example of the art of rap in its early days.

The Message Grandmaster Flash and The Furious Five

Released in 1982 on the legendary Sugar Hill Records label (who also released 'Rappers Delight' by The Sugarhill Gang in 1979 – the record that put rap on the map). Perhaps the record that changed the face of Hip Hop with it's slow beat and it's incisive Rap – courtesy of Melle Mel – that highlights the reality of life in the ghetto.

Sound of Da Police KRS One

KRS One is one of the most respected rappers of his generation being both political and powerful on the mic. This song draws a line from the 'overseers' of Slaves in the plantations and the 'Officers' of the modern day Police force in the 'ghetto'.

Hard Times Run DMC

Run DMC are undoubtedly legends in the Hip Hop world and this 1983 release catches them at their Old School finest. Their look alone – shell-toe Adidas, tracksuits, Cazal sunglasses and leather jackets – helped Rap style go Global.

Fight The Power Public Enemy

Public Enemy were the first Hip Hop group to have a political and cultural stance that was central to their act. Innovative production techniques, brilliant delivery and an incisive, no-hold barred delivery make Public Enemy immortals of Hip Hop. Just listen to the lyrics on this song...

Say No Go De La Soul

De La Soul added a touch of wit and surrealism to what, in 1988, was becoming a stagnant Hip Hop scene. Intelligent and weird - this paved the way for the emergence of more left-field Rap sub-genres and Jazz-rap. A great cut from the an album universally lauded as a masterpiece, '3 Feet High and Rising'.

Microphone Fiend Eric B & Rakim

Rakim is the Rappers Rapper and along with DJ Eric B produced some of Hip Hop's classic cuts - including 'I Know You've Got Soul'. Rakim probably represents a turning point in the development of the 'flow' (the delivery of a rap) within Hip Hop - something that would become extremely important as the genre evolved from basic 'Party' lyrics to a far more conscious approach (in some of it's strands).

TEN CLASSIC HIP HOP CUTS (IN NO PARTICULAR ORDER)

Top Billin'	Audio Two
La Di Da Di	Doug E Fresh and Slick Rick
Electric Relaxation	A Tribe Called Quest
Gossip Folks	Missy Elliott (feat. Ludacris)
Strictly Business	EPMD
Lighters Up	Lil' Kim
Runnin'	The Pharcyde
Flava In Ya Ear	Craig Mack
Through The Wire	Kanye West
Straight Outta Compton	NWA
It Ain't Hard To Tell	Nas
Feelin' It	Jay-Z
Stan	Eminem

- 1897** Storyville, New Orleans, French Quarter Buddy Bolden, George Brunies Basin Street Frankie Dusen
- 1912** Original Creole Orchestra, Freddie Keppard, Bill Johnson, Sidney Bechet. Creole Jazz Band, Chicago Joe Oliver Louis Armstrong San Francisco Kid Ory, Jelly Roll Morton
- 1917** Original Dixieland Jazz Band
- 1920ish** Blues, Blind Lemon Jefferson, Leadbelly, T-Bone Walker
- 1923** King Oliver's Creole Jazz Band, Jimmy Noone, Earl Hines, Louis Armstrong. Wolverine Orchestra, Bix Beiderbecke and Hoagy Carmichael, "Riverboat shuffle", Blues singers Ma Rainey with Tommy Dorsey. Chicago, "Zulu Ball", Louis Armstrong.
- 1923** Doc Cook and his Dreamland Orchestra, Freddie Keppard, Johnny St Cyr.
- 1924** Recording sessions, Louis Armstrong and Mrs. LA.
- 1925** Hot Fire recordings, St Cyr and Johnny Dodds, Red Hot Peppers Band, Jelly Roll Morton.
- 1926** "Someday Sweetheart", J R M.
- 1927** Recording: "Cootie Stomp" Jimmie Blythe, The Sunset Café, L Armstrong bandleader Fletcher Henderson Orchestra, Jimmy Harrison, Cotton Club, New York, Duke Ellington, "Mood Indigo", "Creole Love Call"
- 1928** Paul Whiteman Band, Bix Dorsey.
- 1929** "Nobody knows you when you're Down and out", "I shall not be moved", Bennie Moten Band, Count Basie.
- 1930** The Swing era
- 1931** Paul Whiteman Orchestra, Mildred Bailey, Jack Teagarden "Beale Street Blues"
- 1934** Harlem, Ella Fitzgerald
- 1935** "Ain't Misbehavin'", "Honeysuckle Rose", Fats Waller.
- 1936** Benny Goodman Band, Swing, Lionel Hampton
- 1940** Carnegie Hall, Louis Armstrong with Billie Holiday.
- 1941** Goodman's first mixed band, Big bands begin to play, Dizzy Gillespie, Cab Calloway, Bebop began, Charlie Parker, Thelonious Monk, Sarah Vaughan.
- 1949** Blues, B B King, "Woke up this morning", "Whole Lot of love".
- 1950**'ish Progressive, Cool jazz, Stan Kenton, Woody Herman, Dave Brubeck.

UK:

Leslie 'Hutch' Hutchinson, Winifred Atwell ('Black And White Rag', the signature tune of BBC's 'Pot Black' snooker programme for several decades). Edmunda Ross Band's 'The Manchester United Calypso' (inspired by their 1955/56 championship win), Gary Williams, Emille Ford.

THE MAGAZINE-PROGRAMME

No 603

TITLE REGISTERED

Tuesday Matinee

14 Sept 1926



LONDON PAVILION.

PROPRIETORS: THE LONDON PAVILION, LTD.
MANAGER: FRANK GLENISTER

CHARLES B. COCHRAN

presents

FLORENCE MILLS

in

LEW LESLIE'S

"BLACK BIRDS"

with

JOHNNY HUDGINS

And an *All Star Cast of Colored Artists*

including

THE FAMOUS PLANTATION ORCHESTRA

PROGRAMME

SMOKING PERMITTED

SEE THE TWO COMPETITIONS WITHIN

4^{D.}

Programme for Black Birds 1927

Movement

Overview

African dance much more related to natural movement, Western to formal. Including the establishment's reaction to a departure from form.

Identity Theme

Expressing identity and how concepts of beauty or what is aesthetically pleasing, or language we use being considered acceptable, can change.

Key Concepts

Citizenship

- 1.1 c considering how toleration, respect and freedom etc. are valued
- 1.3 a appreciating the nature of identities
- 1.3 d exploring community cohesion and change

English

- 1.3 c understanding how language evolves
- 1.4 a engaging with ideas and texts
- 1.4 b connecting ideas, themes and issues
- 1.4 c forming independent views and challenging
- 1.4 d analysing language to explore impact on audience

History

- 1.1 b developing sense of period
- 1.1 c developing chronological framework
- 1.2 a understanding that diverse experiences shape the world
- 1.3 a explaining change and continuity.
- 1.4 a analysing events, situations and changes

Music

- 1.2 a understanding the part music plays in culture

PSHE

- 1.1 b recognising evaluation can affect confidence and self-esteem
- 1.5 b understanding prejudice and discrimination must be challenged

Geography

- 1.7 b appreciating values and attitudes differ and may influence issues.

Religion

- 1.4 a explaining and analysing viewpoints on identity

Section at a glance

The Cakewalk from a parody of European dances and how these show humour and cultural resistance

Language and attitude in the archive materials

Movement and culture

The introduction of features of more natural movement.

Reactions to new dance forms and becoming mainstream.

Resources

35. Article on The Cakewalk, In Dahomey 1903

36. Cuttings of performers, In Dahomey 1903

37. Page of couple dancing, In Dahomey 1903

38. Article about composer, In Dahomey 1903

39. Ballets Negres programme 1948

40. Ballet Negres programme notes 1952

41. Leaflet for Jonzi D Aeroplane Man 2001

1. Using the first part of the material from the In Dahomey production (resources 35 and 36):

- Pupils can look at how the Cakewalk evolved from **parody of European dances** (the Quadrille) and discuss how this is an example of **humour & cultural resistance**.
- Why would a black man black up (resource 36)? Pupils can research **Minstrelsy**, black performers having to step into these roles, created by white performers, if they wanted work on the stage and discuss the negative stereotypes that this helped perpetuate.
- You could choose to approach the above by giving half the class the word 'Minstrelsy' and the other 'Jonkonnu' (see Carnival section) to research. Both include buffoonery but the former is considered by many to have been about dehumanising, the latter as cultural celebration.

2. Move on to looking at **language and attitude**:

- Hand out the remaining 2 In Dahomey resources (resources 37 and 38) and the Ballet Negres programmes (resources 39 to 40).
- Discuss with the pupils their reaction to the use of the word 'Negro' in resource 40 and the title of resource 37; it's use of the word 'coon'. Ask them to look through resource 38 and pick out more words, phrases or statements that reflect the attitude of the time.
- Ask them to also consider the Ballet Negres programme notes (resource 40), written about 50 years later, and compare the resources for the 2 productions. Try and get the class to also focus on the complimentary comments during this exercise as well as those they may find offensive or inappropriate:
 - > What do pupils think was the intent of the authors in the pieces; do they think they were intended as derogatory or complimentary?
 - > Where do they feel attitudes have changed/remained the same?
 - > Could they imagine seeing those notes in a programme today; are they surprised that Ballet Negres was a black led company?
- Direct them to this statement in Les Ballets Negres Programme notes (resource 40) 'the negro dances as naturally as he sings spirituals in times of nostalgia' Is there a **culturally specific way of moving?** Discuss with the class.
 - > If you are brought up dancing salsa will that give you a 'natural rhythm'?

3. Take forward the above to look at the reaction to the introduction of new dance styles: **dismissed and panned or loved**.

Refer to the review from an onlooker to dancing in the Congo Square referenced in the music section: George W Cable writing in The Century Vol 31 Issue 4, Feb 1886 (Pub: The Century Company) says:

'There was constant exhilarating novelty – endless invention – in the turning, bowing, arm-swinging, posturing and leaping of the dancers' and 'a dance not so much of legs and feet as of the upper half of the body, a sensual, devilish thing tolerated only by Latin-American masters'

- Ask the class if they know what the writer means by his comments about upper body. Relate back to pupils research on the Quadrille and other European dances of the time, which involved a stiff upper body posture.
- Discuss with the class how features of **more natural movement:** bent knees, shuffling, moving from the hips and a swinging quality are a legacy from Plantation dances, as well as improvisation.

4. Looking at the features and evolution of styles and dances:

- Select a group of dance styles for pupils to research such as the Turkey trot, Grizzly Bear, Salsa, Rhumba, Charleston and Lindyhop and ask them to feedback on their findings to the class. Sonny Watson's <http://www.streetswing.com/histmain.htm> is an excellent resource for this. The site cross-references dance styles so pupils could map relationships and progression e.g. Pattin Juba to Tap. It is also an opportunity to discuss the close link between movement and music.
- Possibly look at Americans touring the UK: William Henry Lane, known as Master Juba, who many acknowledge as one of the most influential dancers of the 19th century, who was written about by Dickens and danced for Queen Victoria. Katherine Dunham's Tropical Revue and a Caribbean Rhapsody, which toured Britain late 40's and early 50's, and Alvin Ailey's Revelations both of which look at Plantation dances and roots. The Dunham programmes have some great advertisements, which give a real flavour of the period. www.tradingfacesonline.com

5. Discuss with pupils that styles like the Charleston and Lindyhop were considered risqué just as the waltz was years before. Early modern dance pioneers' work such as Martha Graham and Merce Cunningham, was also thought crude by the dance fraternity. Cable (above) refers to a 'devilish' thing.

- Pupils could write a review of performance from different point of view: disgusted etc.
- This can lead to discussion:
 - > Opinions have changed for those art forms but have pupils seen this happen with any culturally specific art forms today?
 - > Why are art forms that are outside of the established canon often considered inferior? Is ballet 'better', more important or more difficult than break dancing?

6. **Becoming mainstream:**

- Pupils can look at the Jonzi D programme (resource 41) and Jonzi D's site www.jonzi-d.co.uk as well as groups like Boy Blue Entertainment to review how breaking is now becoming a mainstream dance form.

THE "CAKE-WALK" AND HOW TO DANCE IT A Chat with the Prima Donna of "In Dahomey."

The "cake-walk," so popular in Paris in the early spring, has at length "caught on," here and appears to have "come to stay." The reason of its success is not far to seek, for this is a "boy-and-girl" season *par excellence* owing to the fact that there are now no fewer than four girl princesses at Court—Princesses Margaret and Patricia of Connaught, Princess Alice of Albany, and Princess Alice of Battenberg—and that any hostess who wishes to be in the running must of necessity give a ball for the young people. And certain it is that the young people all love the cake-walk. In *In Dahomey* at the Shaftesbury Theatre we are nightly seeing real negroes dancing the real cake-walk and noting the grace and true inwardness of the dance.

Quoth Ada Overton Walker, the leading lady at the Shaftesbury and the leading cake-walking exponent in New York, when asked by those seeking for the right inspiration

years the cake became a smart affair, all icing and silver garnishing. Like the dance it has undergone changes, but both retain their first essential qualities.

In early days the dance was performed with greater dignity—was less of a dance and more of a walk. The Ethioop was in sooth a picturesque fellow. He went about his task with an inborn sense of beauty, handled his bale hooks with a flourish, thrummed his banjo with *chic*, and even managed to swing his pickaxe with a long and graceful swing. As for his wives and cousins and aunts they turned all in the dance to prettiness and to favour. And they still do. The English and American dancing of the cake-walk differ much as may be imagined from the original. In some houses it degenerates into a romp, but according to the expert its later development is all wrong. Joyousness should be tinged with sobriety.

steps may be practised. Some are very intricate; but the success of cake-walking depends largely on temperament, and as far as the actual steps are concerned the pupils may pass their instructors in time." The faces must be interested and joyous, and as the cake-walk is characteristic of a cheerful race to be properly appreciated it must be danced in the proper spirit—it is a gala dance.

In dancing all the muscles of the body are brought into play, any effort or fatigue is concealed, the shoulders thrown well back, the back curved, and the knees bent with suppleness. The swing, all jauniness and graceful poise, must come from the shoulders, and the toes must turn well out. The *tempo* is between that of the two-step and the march six-eight time. The negro melodies which may be played for the dancers are without number. In the quicker number the women should be careful to manage their



THE "CAKE-WALK" AS DANCED AT THE SHAFTESBURY THEATRE IN THE NIGGER MUSICAL COMEDY, "IN DAHOMEY"

The dancers are Mr. Salisbury and Miss Davies

in the dance: "Sunshine in your hearts. Think of moonlight nights and pine knots and tallow dips, and of lives untouched by the hardness of toil, for I tell you there was sunshine in the hearts of those who first danced the cake-walk."

The cake-walk has traces of the African dances of centuries ago, and in the Southern States of America was developed into an art long before the Civil War. Always looked upon as a festival dance, it was danced by the negroes in celebration of any happy occasion—a wedding, a name day, the end of cotton picking or corn shucking, or anything which gave cause for jollity. Moonlight nights were always chosen, if possible, for the merrymaking; but if the moon proved incessant lighted pine knots and tallow dips were pressed into the service. The cake was made of cornmeal finely crushed, baked in the ashes of the remains of a gipsy fire, and ornamented with cabbage leaves. In later

Horseplay should be done away with for good and all. Dance wisely but not too well, and be sure to let the source of fun be wholly untinted with vulgarity."

The cake-walk is executed by a man and woman. The latter should impress his partner with the grace of his walking, and she charm him with her subtle grace and coquetry. The man depends upon the woman and the woman upon the man for the prospects of winning the prize.

"It is difficult," confides Mrs. Walker, the high priestess, "to call the steps of the cake-walk by name." In the walk you follow the music, and as you keep time with it in what is best defined as a march you improvise. Gestures, evolutions, poses, will come to you as you go through the dance. The partners may develop steps which they think will impress the judges. Every muscle must be in perfect control. The step of the cake-walk is light and elastic; after it has been learned fancy

long skirts gracefully, an art which requires a good deal of practice, and beginners do well to wear the shorter skirts.

The cake-walk may be danced by any number of couples. A tall couple leads off, holding up the hands as in a barn dance. A cake is placed in the centre of the room on a pedestal, the opening bars of the music are played, and the dancers march round. The walk over, with its various features, its impromptu steps, and gaiety coming to an end, the question arises, "Who takes the cake?" The couples now march round in all solemnity and bow to the cake *en passant*. A halt at command when every couple has passed by. Then the master of the ceremonies names the winners. The cake is carried before them by the master or one of the guests, two lines are formed of the dancers, and the happy couple dance between the lines to general hand-clapping. So ends the cake-dance.

CONSTANCE DEERHOHM.



Morton

Mr. Bert Williams is black by nature, but he paints himself blacker than he need be by means of burnt cork. He is a wonderful comedian, and his song "A Jonah Man," has set the town humming

Miss Overton Walker in real life is the wife of Mr. George Walker. She plays the part of a kind of black Sweet Nancy. She dances capitally. Have you noticed how flexible her fingers are?

Mr. George Walker plays the part of the nigger dude with the coon bend. He is as lithe as a deer, and dances as only a nigger can. He sings also with immense gusto

A STUDY IN BLACK—THE LEADING CHARACTERS OF "IN DAHOMEY" AT THE SHAFTESBURY THEATRE



MR. BERT A. WILLIAMS

MR. GEORGE W. WALKER.

THE NEGRO COMEDIANS PLAYING AT THE SHAFTESBURY IN "IN DAHOMEY."

Sketch

Photographs by Gale and Polden, Aldershot.

Aug 19. 1903

TO BE SEEN AT THE SHAFTESBURY THEATRE ON SATURDAY EVENING

This picture illustrates the song, "The Tsar of Dixie," as sung in the play, *In Dahomey* which is to be produced at the Shaftesbury Theatre on Saturday evening) by Miss Ada Overton Walker and Mr. George Walker. *In Dahomey*, which was produced with great success at Boston last September, is written and played by coloured people. The book is written by Mr. Jesse Schepp, the lyrics are by Mr. Paul Laurence Dunbar, the poet who visited London a few years ago, while the music is by Mr. W. M. Cook, a brilliant musician who has the most inspiring hopes for the musical future of his race, which he believes will yet produce its own Wagner. Miss Walker, shown in this picture, is very clever. She it was who made the "Four Hundred" enthusiastic over the cake-walk. The company consists of about one hundred people. They arrived in this country last Friday

246A

b*

THE REAL CAKE-WALK BY REAL COONS.



TO BE SEEN AT THE SHAFTESBURY THEATRE ON SATURDAY EVENING
This picture illustrates the song, "The Tsar of Dixie," as sung in the play, *In Dahomey*, which is to be produced at the Shaftesbury Theatre on Saturday evening by Miss Ada Overton Walker and Mr. George Walker. *In Dahomey*, which was produced with great success at Boston last September, is written and played by coloured people. The book is written by Mr. Jesse Schepp, the lyrics are by Mr. Paul Laurence Dunbar, the poet who visited London a few years ago, while the music is by Mr. W. M. Cook, a brilliant musician who has the most inspiring hopes for the musical future of his race, which he believes will yet produce its own Wagner. Miss Walker, shown in this picture, is very clever. She it was who made the "Four Hundred" enthusiastic over the cake-walk. The company consists of about one hundred people. They arrived in this country last Friday

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Cutting: The Tatler

The Shaftesbury Theatre, partly Americanised by the visits of New York companies in musical comedy, wants nothing more than a flagstaff and the Stars and Stripes to complete the realism that must be dear to the numerous tourists now flocking here on the insecure promise of another summer. *In Dahomey* will not fail for want of attractive advertisements. Picture posters and photographs cover the front of the theatre under the awning, and better than all the pictures are the real coons walking up and down Shaftesbury Avenue all day to give a face value to the other clever advertisements of an enterprising manager. Over one hundred coloured actors and actresses and assistants make a big show even in mighty London, and as their hub in the great city is the Shaftesbury Theatre it can well be understood that negro humour and the American accent are impressing themselves there at the moment.

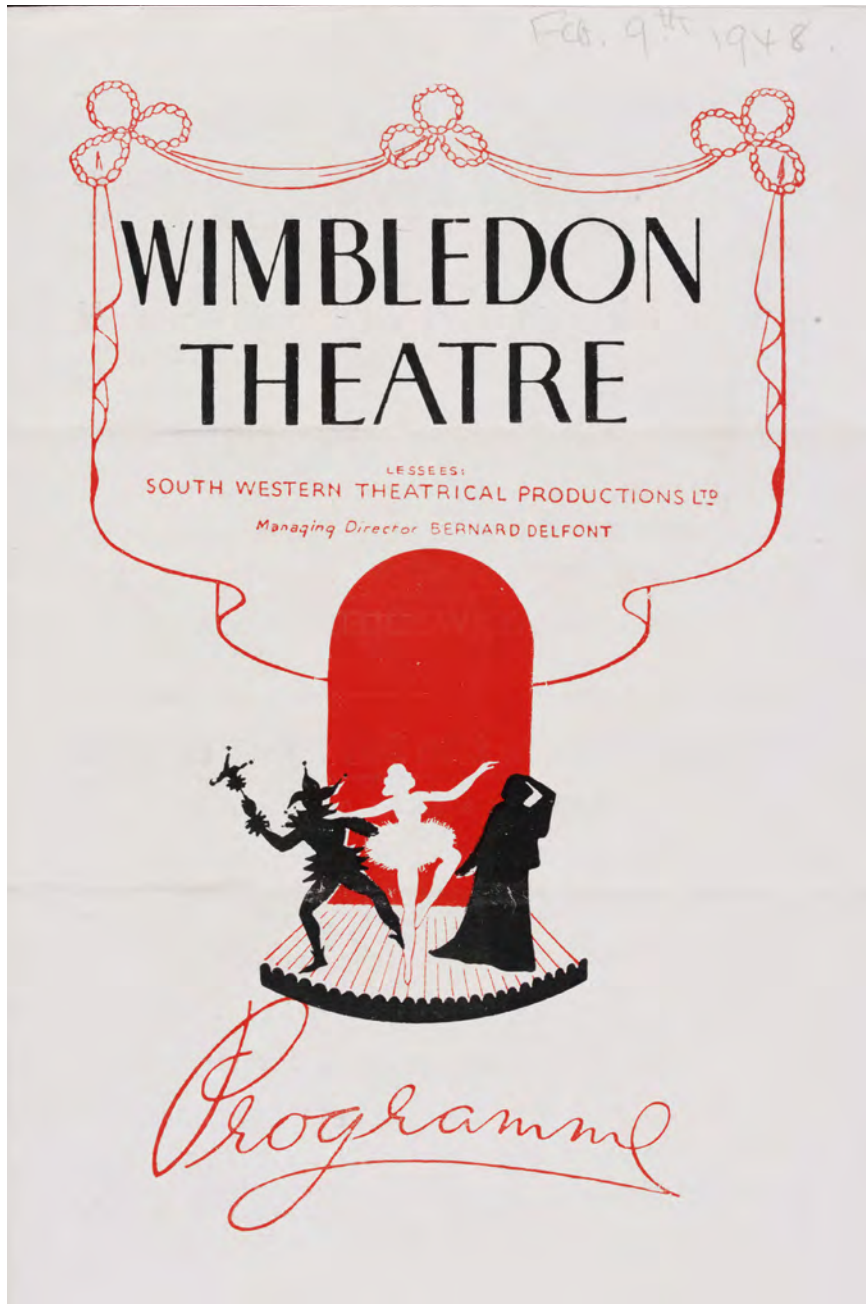
With the ready resource that most stage managers possess for getting to work anywhere or at any time before a journey or after one the author and composer of *In Dahomey* were able to witness their manager and company at rehearsal a few hours after the Liverpool boat special had steamed into Euston. To see the composer and get his opinion about the progress being made by the American negro as a composer was the cause of my visit to the Shaftesbury. To try to see him at once and to succeed were not the same thing. Everybody was busy. Even the scrub-lady washing the tiled floor of the vestibule found time to work, but there was a world of wonder in her eyes for two piccaninies that pressed closer to their father's side in the path she pursued with her pail. From the front of the house to the other side of the curtain is a short journey when the management points the way, and here were to be

found the majority of the dark-skinned company gathered round the piano, the ladies seated on boxes and stools, the men mostly standing up. The stage showed visible signs of the new arrivals' American nationality in the immense number of Saratoga trunks lying about, whilst a back cloth hanging from above representing a cotton field in flower was indicative of the locale of some part of the author's story.

Mr. William Marion Cook, the composer of *In Dahomey*, came over with the company and personally conducted the rehearsal of his own music. He is earnest in his manner and evidently impresses the people he teaches. Singing with them almost all the time he constantly takes his hands from the piano, stands up, and beating time finishes without accompaniment. He finds them intelligent pupils, and they certainly appear to give the keenest attention to his instructions. The first musical piece he ever wrote was *Clorindy; or, the Origin of the Cake-walk*, and it was produced by the present company on its formation five years ago. His next, *The Girl from Dixie*—book by Harry B. Smith, the author of *The Fortune-teller*—will be produced next autumn in America, but not by his own people.

"The terrible difficulty that composers of my race have to deal with," said Mr. Cook, "is the refusal of American people to accept serious things from us. That prejudice will be educated away one day I hope. Our people who have studied music prove by results that they are capable of appreciating to the full the benefit of a musical education." No excitement could be traced in his manner of speaking about the question. On the contrary he took it very quietly, being convinced that some day the negro would not lag behind the white man in the world of music.

"Soon you will have an opportunity of



Ballet Negres Wimbledon Theatre Programme

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LES BALLETS NÈGRES

(Chairman: Sir Hubert Young, K.C.M.G., D.S.O.)
 (Vice-Chairman: Dame Sybil Thorndike, D.B.E.)
 (Secretary-Manager: Ronald Giffen)

Monday, Tuesday, Wednesday Evenings
 and Thursday and Saturday Matinee

BLOOD

Choreography and Story: BERTO PASUKA

Half-caste Girl CHERRY ADELE
 The White Husband BEN JOHNSON
 Native Guide ORALDO HOLNESS
 Fire Worshippers

NAT LARYEA, ORALDO HOLNESS

Papaloi BERTO PASUKA
 Mamaloi DOROTHY LAWSON
 Voodoo Disciples RICHIE RILEY

TONY JOHNSON, VIVIEN TODD

Voodoo Worshippers MARJORIE BLACKMAN,
 PEARL JOHNSON, CECILY DALE,
 JACQUELINE GLENN, JOHN CASEY,
 PAMELA COLES, ROY CARR

The Victim ROY CARR

An island near Haiti

Prologue The patio of a fashionable hotel
 Scene 1 The Tribal Dance
 Scene 2 One month later—The Husband Returns
 The Final Sacrifice

Synopsis:

Unaware of her racial origin, a white man takes his half-caste bride sight-seeing to a Voodoo Cult. The blood in her veins betrays her. She succumbs and is compelled to remain in the land of her fathers.

Unwilling to be parted from his wife, the European returns to reclaim her. He is discovered and put to death. The girl dies with him.

— New Ballet Prior to West End —

— Interval —

MARKET DAY

Choreography and Story: BERTO PASUKA
 Decor: Roy Hobdell Music: Leonard Salzedo

Flower Girl PEARL JOHNSON
 Thief ROY CARR
 Samfie-Man TONY JOHNSON
 The Beggar RICHIE RILEY
 The Tourist JACQUELINE GLENN
 Vendors NAT LARYEA, CECILY DALE,
 DOROTHY LAWSON, MARJORIE BLACKMAN,
 ORALDO HOLNESS, JOHN CASEY,
 PAMELA COLES, BEN JOHNSON,
 VIVIEN TODD, CHERRY ADELE

Synopsis:

This light-hearted glimpse of a West Indian market place shows typical European tourists ashore during a cruise. While asleep, a young Negro flower-seller has her day's takings stolen from her money-bag threaded about her neck. She is consoled by the Samfie-Man, who polishes his brass jewellery until it glitters like gold. He gives her one of his rings, and life no longer seems tragic after all.

— Interval —

DE PROPHET

Choreography and Story: BERTO PASUKA
 Decor: Roy Hobdell Music: Leonard Salzedo

De Prophet BERTO PASUKA
 De Convert DOROTHY LAWSON
 De Temptriss PEARL JOHNSON
 Madda Jane JACQUELINE GLENN
 Huntta Man RICHIE RILEY
 Police Officer BEN JOHNSON
 Blind Man NAT LARYEA
 Cripple ROY CARR
 De Members PEARL JOHNSON, CECILY DALE,
 DOROTHY LAWSON, MARJORIE BLACKMAN,
 VIVIEN TODD, CHERRY ADELE,
 ORALDO HOLNESS, JOHN CASEY,
 PAMELA COLES

Scene 1 West Indian Village
 Scene 2 The Prophet and the Temptriss
 Scene 3 The Miracles
 Scene 4 The Baptism
 Scene 5 Prison Cell

Synopsis:

Based on a true incident that occurred in Jamaica some years ago, this ballet tells of a religious maniac who tries to impress village converts by flying to heaven. When he fails he is clapped into jail as a lunatic. Two interesting characters are Madda Jane, the priestess, who feeds good spirits from her white cup, and Huntta Man, who destroys evil spirits with slicing movements of the hands.

LES BALLETS NEGRES

GENERAL NOTES

Negro ballet is something novel and vital in choreographic art. As conceived by Pasuka, it is essentially an expression of human emotion in dance form, being the complete antithesis of Russian ballet, with its stereotyped entrechats and point-work.

In times of grief and joy the negro dances as naturally as he sings spirituals in moments of nostalgia. These ballets, created by Pasuka, are evolved from a blending of spontaneous and basic steps and rhythms. Since much of the dancing is extempore, inspired on the spur of the moment, the dancer does not necessarily express his mood on every occasion by the self-same steps and gestures. Yet when an artiste touches what he considers the peak of expression in certain sequences of his dance, such movements are captured and repeated without variation at every performance. They tend to become standard basic steps, subsequently used by the negro choreographer as a foundation for his ballets.

The music is provided by piano, tom-tom and maraca, a form of native rattle, similar to the calabash used in rumba bands. The only other sound is a series of varying low notes produced in the stomach of the dancers, a negro counterpart of the wild shouts of the Polovtsian warriors in "Prince Igor." With no written music as a guide, the negro tom-tom players always follow, and never lead, the dancer. They merely reflect and accentuate in sound the visual beauty created by the performer on the stage.

Pasuka's ballets, which have been created specially for this season, are emotional dance-dramas, illustrating the culture of the negro race as vividly as the primitive carvings of those nameless African sculptors who caused us to re-assess our valuation of such established masters as Michael Angelo and Auguste Rodin.

Pianist — GEOFFREY RUSSELL SMITH
 PRINCE KARI KARI AND HIS AFRICAN
 TOM-TOM ORCHESTRA

Costumes executed by Vi Thompson and
 Lucille Blackman

Business Manager and Stage Director RONALD GIFFEN
 Stage Manager CLIFFORD MAKINS
 Assistant Stage Manager DAVID DONALDSON

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GENERAL NOTES

Negro ballet is something novel and vital in choreographic art, totally unlike those tap routines which Florence Mills, Nina Mae McKinney and Josephine Baker have already performed for our delight in revues of the "Blackbirds" calibre. Negro ballet is a serious art form, as significant in dancing as Gershwin's "Porgy and Bess" in music. As conceived by Pasuka, it is essentially an expression of human emotion in dance form, being the complete antithesis of Russian ballet, with its stereotyped entrechats and point-work.

In times of grief and joy the negro dances as naturally as he sings spirituals in moments of nostalgia. These ballets, created by Pasuka, are evolved from a blending of spontaneous and basic steps and rhythms. Since much of the dancing is extempore, inspired on the spur of the moment, the dancer does not necessarily express his mood on every occasion by the self-same steps and gestures. Yet when an artist touches what he considers the peak of expression in certain sequences of his dance, such movements are captured and repeated without variation at every performance. They tend to become standard basic steps, subsequently used by the negro choreographer as a foundation for his ballets.

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Inprint ABB 2638

LONDON ARCHIVES OF THE DANCE

Ref.

No. 6457

**'BORN AND BRED IN BOW,
BUT I GOTTA GO, GOTTA GO ...'**

The true story of a black man's journey from East London, on a global quest to find his spiritual homeland.

**'IS MY MOTHER'S LAND
NOT THE MOTHERLAND?'**

Jonzi D, alongside an eclectic ensemble of emcees, dancers and musicians, present the full-length version of his critically acclaimed solo show, *Aeroplane Man*.

**'CALL UP MISTER
AEROPLANE MAN'**

Jonzi D has been actively involved in British Hip Hop culture, rapping and b-boying in clubs and on street since its inception in the early eighties. After graduating from the London contemporary Dance School in '92, he performed in Tel Aviv, and at Jacob's Pillow in Massachusetts, US.

As an MC and poet, Jonzi's collaborations include 'The Roots', MC Mell'o', DJ Pogo, The Young Disciples, Courtney Pine and Lenny Henry. He featured on the "One Hell of a Storm" poetry album and "The Rebirth of the Cool" compilation CD. TV credits include The South Bank Shows "Looking for the Perfect Beat", and "Different Voices", part of the 'BaBa Zee', Channel 4.

Jonzi has performed his work all over Europe, southern Africa and America, along with educational programs in youth centres, prisons and schools including Howard University DC, and ICDS. He has been commissioned to

create work with Phoenix Dance, Soweto Dance Theatre, as well as the "40 Degrees" fashion show at Earls Court.
www.jonzi-d.com
www.stratfordeast.com
Box Office 020 8534 0310

Written by Jonzi D

Directed by Kerry Michael and Benji Reid
Based on the original staging by Benji Reid and Jonzi D

Original Composition by Jason Yarde
Choreography by the Company and Jonzi D
Designed by Bob Bailey



"Featuring live music, spoken text, breakbeats, DJs, emcees and a lively supporting cast of actors-dancers ... Jonzi D's *Aeroplane Man* is high-flying, smart-rhyming entertainment." Time Out

Carnival

Overview

Carnival/Masquerade - a combination of European and African tradition including folklore, music and ritual.

Identity Theme

How we celebrate identity

Key Concepts

Citizenship

- 1.2 a exploring rights and obligations
- 1.2 b understanding rights need to be balanced and supported
- 1.2 c understanding rights can conflict and may be hard to balance
- 1.3 b exploring diversity in the UK
- 1.3 c considering interconnections between the UK and the rest of the world
- 1.3 d exploring community cohesion and change

English

- 1.4 a engaging with ideas and texts
- 1.4 c Forming independent views and challenging

History

- 1.1 b developing a sense of period through features
- 1.2 a understanding diverse experiences shape the world

Music

- 1.2 a understanding the part music plays in culture

Geography

- 1.4 a exploring connections between places
- 1.7 a appreciating differences and similarities in societies and economies

Religion

- 1.3 a interpreting many different forms of expression
- 1.4 a explaining and analysing viewpoints on identity

Section at a glance

Carnival as a blend of African and European cultural traditions.

How cultural traditions/artforms travel with people

Is carnival art? High vs Low Culture.

The festival of Jonkonnu, a celebration of a few days of freedom around Christmas for enslaved people and a form of cultural resistance.

Resources

42. ES article on Notting Hill Carnival 1979

43. Observer feature: Carnival as Art 1979

44. Maskarade article and programme cover 1994

45. Voice article: Making Christmas a Black Thing 1994

1. The development of carnival in the Caribbean as **a blend of African and European cultural traditions**:

- Hand out resource 43 and any other images you can find of carnival. Ask pupils to list the various elements that make up a parade and guess/look at their possible origins:
 - **Steel Pan**: improvising with instrument making in the Caribbean.
 - **Masks**: The Festival of Venice.
 - **Folkloric characters** (reference Literary section): see images on costume in Observer shot.
 - **Rituals**: that take place e.g. to open the carnival
 - **Soca and Calypso**: how the music involved in carnivals records, comments and satirises (links to music section); Calypso tents.

2. Gaining understanding of **cultural traditions/art forms travelling with people**.

- Ask the class to come up with a list of places in the world that hold carnivals.

3. **Is Carnival art?** Use the Observer cover (resource 43) and ES review (resource 42), 2 opposing views of Notting Hill carnival, to explore opinions of any of those that have attended carnivals in this country or others.

Ask pupils:

- For their initial opinions on the 2 items.
- To write some definitions of elements that **HAVE** to be present to be able to call something art. Are they present in carnivals we have seen?
- To conclude, discuss the boundaries created by 'the establishment'; **High vs. Low Culture** and how opinions of what constitutes each change over time:
 - > do they feel the opinion in the Evening Standard article still holds today? (This links to Movement section).

4. Research and discuss Notting Hill Carnival:

- Community celebration or excuse for violence and crime?
 - > Why do pupils think incidents of violence are so high during the carnival – is it sheer numbers, the form of the event itself or the people that attend? Link to Society section.
- Split the class in half, asking one half to imagine they are managers of the Notting Hill Carnival and the other senior police officers.
 - > What strategies or sanctions would each group put in place to ensure a safe and enjoyable community event?
 - > How would the NHC managers' desire to maintain the spirit of the event differ from the police's need to keep order?
 - > Can both of these objectives be achieved?
- Allow the class to share and debate their plans (in role) at a 'community meeting'.

5. Pupils can use the review of Talawa's production of Maskarade (resource 44) to find out about the festival of **Jonkonnu**, a celebration of a few days of freedom around Christmas. Specific characters feature in the parade (relates to idea of Folkloric characters in Literary section). Can they find out more about these?

The Voice article (resource 45) starts with Talawa's production of Maskarade and brings forward ideas of how we as individuals or communities subvert. Jonkonnu emerged out of the meeting of enslaved Africans and native Arawaks in St Vincent as the result of an effort to preserve their cultural rituals and dances, as well as to mock their oppressors. This is shown through their costumes and movements, which hold within them their traditional dances and evoke and mock European masquerade balls and the English military – this is **cultural resistance**!

How can they call Carnival art?

□ THE ARTS Council is a mysterious and baroque institution, which occupies a palatial headquarters in Piccadilly and pays "artists" to walk around East Anglia with planks on their heads. Its Secretary General, Roy Shaw, a former adult education lecturer, has just been knighted by the new government — a routine honour which has, nevertheless, caused some mutterings among the stern, unbending Tories, who do not see why there should be an Arts Council in the first place.

The Arts Council, like the Tate Gallery and its bricks, seems determined to bring the principle of subsidies for the arts into disrepute. At a time when many essential services of central and local government are being pared to the bone to achieve economies, it has decided to increase its grant to the Notting Hill Carnival by nearly half, handing over a handsome £20,000.

It is not immediately clear by what definition the Notting Hill



Carnival . . . it's not artistic and is it even desirable?

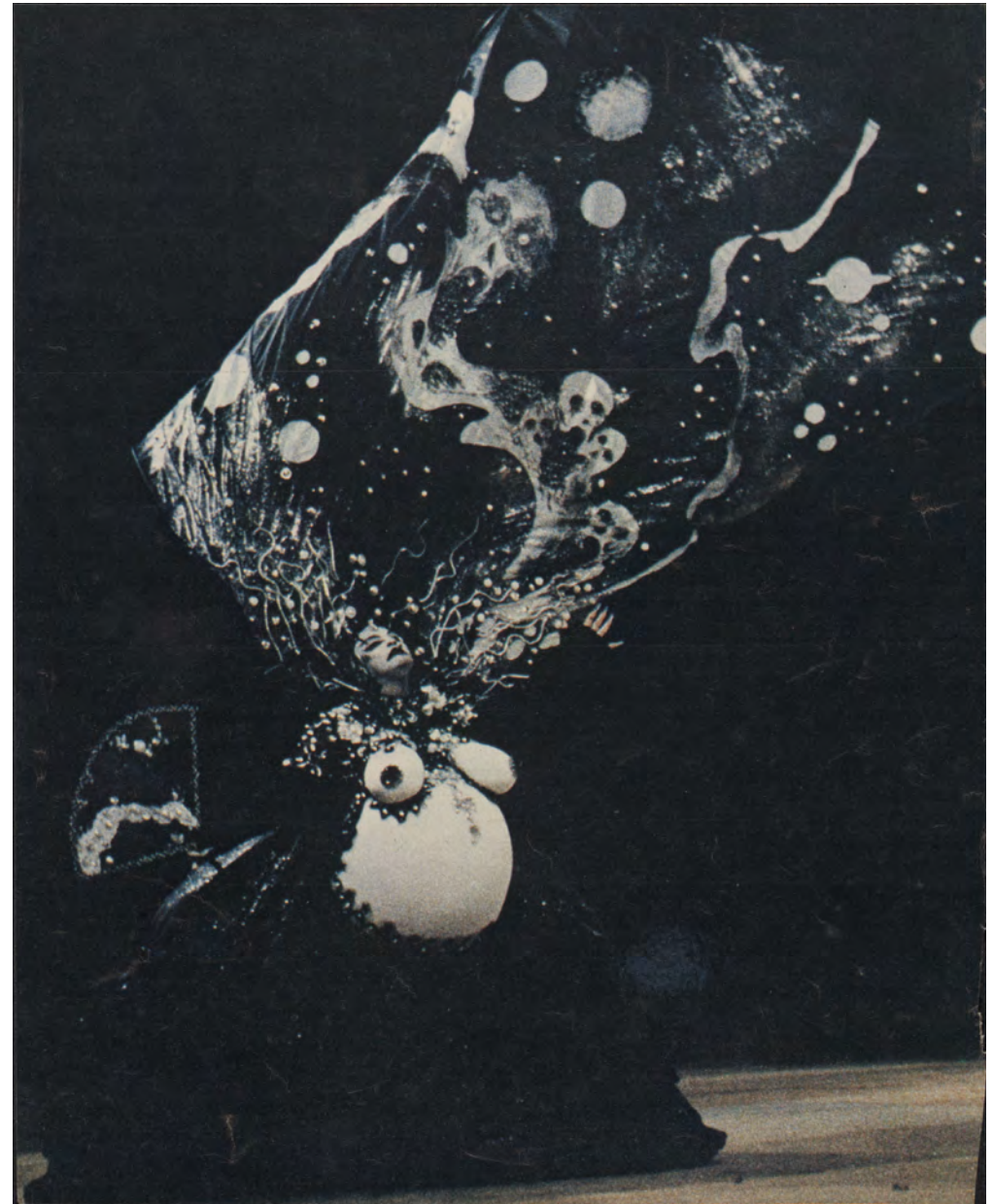
Carnival is classified as an artistic event, or indeed a desirable event of any kind, worthy of public finance. Those Tate bricks are not art either, but at least they do not jump up and knock you over the head.

The Notting Hill Carnival is an occasion which, to put it mildly, is not greeted with unreserved rapture by all the people who happen to live in the area which it graces with its cultural activities. There have been well-justified complaints that it acts as a magnet for pickpockets, muggers and general hell-raisers. There are understandable fears that it could erupt into large-scale violence and arson.

In 1977, at the carnival, 180 policemen and 80 members of the public were hurt. There was less violence last year, and this is attributed to more sophisticated police control of the crowds. Even so 15 policemen had to be treated in hospital. Nobody can honestly say there will be no trouble this year, and if I were the Metropolitan Commissioner, I would be dreading the event.

Maybe the carnival qualifies as an "artistic happening." If so, it is a happening taxpayers might be pleased to pay to happen somewhere else.

E Standard 26.6.79



'Carnival as Art' Article about Carnival 1979 Credit: Observer (Author: Jan Murray, Photos: Roy Boyke and Norton Studios)



Traditional devils, from Minshall's mas' production of 'Paradise Lost'. Left: 'Mother Earth' from the revolutionary 'Zodiac'



The Serpent from 'Paradise Lost' played by Peter Samuel, whose body became the centre of a vast shimmering leaf



Masqueraders parade through the wide streets of Port of Spain as all kinds of watery creatures in 'Carnival of the Sea', 1979

OBSERVER MAGAZINE 19 AUGUST 1979

MAS' MAN

As Notting Hill prepares for Carnival next weekend, JAN MURRAY interviews Peter Minshall, the designer whose stunning award-winning costumes for Trinidad's Carnival have brought art to the streets

Peter Minshall designed his first costume at the age of 13. Naturally, it was a Carnival costume, so he could jump-up with the mas' bands through the steaming streets of Trinidad's Port of Spain where the annual mas' (from mask or masque) is one of the world's greatest carnivals. He cut open an old cardboard box, borrowed paint from a shopkeeper, scythed long grass to make a skirt, and collected dog bones for the finishing touches on his headdress. When his mother remarked that he was the wrong colour to play an African witch doctor, he blacked up.

Twenty years later in 1976, when BBC television made a documentary on the Notting Hill Carnival in London, there were sequences shot in the mas' camp of Peter Minshall, by then the most creative designer of them all. As members of his 'Sky-tribe' band assembled for the big parade, they embraced their leader with such enthusiasm that make-up was rubbed over his face. A close-up shot showed an exhausted but beaming Minshall, smeared black.

'The symbolism of that scene is so obvious it's almost painful,' says Minshall. 'Perhaps not to a spectator. But there are moments when I feel I'm wearing a white mask over a black soul, or vice versa, and it really hit home.'

His background was a multi-racial neighbourhood in Trinidad, in a house that swarmed with children, four white and four black, the latter assortment fostered by his warm-hearted mother. Peter was one of only a handful of white students in his local school, and by the time he graduated and became a radio announcer (his accent veers between pure Beeb and rich dialect, depending on mood and the story to be told), he had absorbed the traditions of Carnival, 'ole mas'. That meant individual characters like Jab-jab devils, the Fancy Sailor, Pierrot, or the Robbers, who inportuned bystanders for money by delivering fierce threats, in poetry. It meant not only the relatively modern (post-war) steelband but small ensembles playing tumbao-bamboo, masqueraders in homemade costumes taking the

continued
23

King of the 'Carnival of the Sea' was the Devil Ray, cracking a whiplash tail mickey out of public figures, carrying crude placards to drive home their satirical point. When oil brought prosperity to Trinidad and its sister island Tobago, Minshall was horrified by the lavish expenditure on the designs for the competing Carnival bands.

'By the 1960s money was flowing more or less freely, Carnival was becoming big business, and the costumes reflected that new, crass drive. They were gargantuan structures, on wheels, with a token person inside. How can you play mas', how can you go chippin' down de road, when you're encased in a float?'

So in 1974 Minshall made a very special costume for his adopted sister Sherry, as 'an act of faith'. His talents had been developed by a degree course at London's Central School of Art and Design, by professional experience in British theatres, with the Scottish Ballet (his designs for the full-length 'Beauty and the Beast' were greeted enthusiastically by the critics), by his involvement with the original Notting Hill Carnivals.

'I decided to throw down the gauntlet, for Sherry, and for what I believed to be the essence of mas'. After doing some 500 working drawings, basing my ideas on the traditional Bat costume, I came up with the Hummingbird, made entirely of cloth and canes. When the wings were down it was just a drab little thing, but when Sherry, who was all of 14, started to whirl across the stage of the Savannah, she was like a sapphire exploding. If you take art as communication, then that costume passed with flying colours: I've never heard such a roar from a crowd. Sherry was chosen Individual of the Year, against hellish controversy because she was in the Kid-dies' Carnival and that was an adult award. But in the Hummingbird, Trinidadians seemed to recognise deep-rooted images, a freedom and a use of space they had almost forgotten in modern mas'.

The following year one of the

major Carnival producers, Stephen Lee Heung, invited Peter to design an entire band with 2000 masqueraders, on the theme of his own choice. This became 'Paradise Lost'. It swept the field, was described as the 'Band of the Century', winning every possible award. Minshall broke his parade down into four broad categories, Pandemonium, Eden, Paradise, Sin and Death, to form what he calls 'a kinetic symphony'. He concentrated on finding ways to build movement into the costumes, and allow the masquerader to create his or her own choreography to suit the disguise. There were hell hounds and fallen angels, a tree of life and Archangel Gabriel, traditional jаб molassies and jumbies, but most startling of all was Minshall's King of the Band, the Serpent.

'I always insist that band members who play a special role should help to make their own costume, so they feel involved and understand its structure right from the beginning. With Peter Samuel, who was the Serpent, I had a magnificent body to work with, so I made his powerful physique the centre of a vast leaf, attached only to his ankles and thighs. He danced that costume, he became that character. The funny thing is that in 'real' life Peter is quiet and untheatrical, he works on an oil rig. But out on that stage, he blazed. When a middle-aged Indian lady stopped me on the street and said, "Oh that serpent, man, he just flicked that great shower of gold as if it were the hairs on his head", I knew my theories made sense.'

Minshall returned to his flat in Islington to design 'Skytribe' for Notting Hill, then accepted a position as Assistant Professor of Drama at the Ivy League college of Dartmouth, in the US. There he created sets and costumes for plays, immersed himself in American culture, and debated concentrating on professional theatre. But the pull of home and family proved too strong. On a Christmas visit to Trinidad 'the

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Designer Peter Minshall: 'nothing can detract from the uniqueness of Mas'

brethren gathered' and suggested he should lead his own band in the 1978 Carnival. A committee would organise the complex financing but Peter would be the boss.

'That was my moment to make a revolutionary statement, and I've never been involved in such an exciting process, before or since. I called the band "Zodiac" and all the costumes were made of spinnaker nylon, painted in clean, geometric symbols. There wasn't a sequin or a piece of glitter, just huge Bauhaus forms. Once more I drew on the traditional Bat shape, the emphasis was on primary colours and the relation of the costume to the body wearing it. No adornment as such, no leggy chorus girls wearing spangles out of a Hollywood film. "Zodiac" was a direct assault on the nouveaux riches. It didn't entirely come off, some sections weren't even finished on time, but I learnt a lot from the experience.'

Enough, indeed, to return this year with 'Carnival of the Sea', inspired by the Fancy Sailors of his childhood memory, and to win again every award going. His Queen, sister Sherry (now an air hostess) was 'Splash', prancing and jiggling in a silver sailor suit surmounted by a shimmer of foam; his King, Peter Samuel, swooped menacingly across the huge Savannah platform as the Devil Ray, whiplash tail cracking as the 30-foot, iridescent triangle, worn on his shoulders, dipped and swayed. The band as a whole encompassed every variety of sea creature, mythical or currently existing in the tropical waters off Trinidad. Almost every one waved some kind of vivid banner, bobbing jelly fish on long poles, slithering Moray eels, and some 'rode' turtles, or undulated in long, curving lines as many-limbed sea serpents.

And there was one particularly noteworthy aspect of 'Carnival of the Sea': it was the most integrated of all the bands, in terms of racial

Richard Farley

origin, age and economic background. A left-wing newspaper in Port of Spain explained this phenomenon by declaring that 'only Minshall of the bigshot band leaders goes spiritually to the people, only he wishes to recapture the true spirit, only he sees Carnival as theatre.'

Peter is less confident. 'Well, it's a complex thing to discuss. I suppose it's because of my background, to some extent, to the fact that I went into the arts, which are supposed to be more open than other fields. And, of course, my first entry into public view in Trinidad was with Sherry, a little black girl. But I'd like to think it's because of the costumes I design. My feelings are there, not in political speeches. People want to play mas' in my band because they don't feel they have to possess a lot of money to do it. And they have fun, they can jump-up with abandon, they can feel part of a marvellous heritage.'

'When I hear foreigners dismiss Carnival costumes as "cheap and cheerful" or "garish and glittery" my blood begins to boil. Carnival is an art form, dammit, and even if in Notting Hill that fact has become clouded by racist political issues, nothing can detract from the uniqueness of mas'. Europeans seem to find it difficult to respect an art that does not fit into familiar categories. For me, Carnival is a piece of music, it unfolds like a film but it's also a painting and a ballet, it's kinetic sculpture. And the masqueraders give it life.' ■



Allister Bain as Driver, the ageing local with his eye on a girl

Reviving a happy tradition

Maskarade Cochrane, WCI

THE Cochrane's festive family show, an unusual musical presented by Talawa, comes all the way from the Caribbean. The pleasure of *Maskarade* is that it revives Jonkunnu. That is the street theatre of Jamaica with which slaves originally celebrated a few days of freedom at Christmas. Masked and splendidly costumed, they made merry in their finery, yet simultaneously satirised their over-dressed overlords.

Jonkunnu, as director Yvonne Brewster re-creates it, is something like an Olde English mummer play mixed with the Notting Hill Carnival. Pitchie Patchie — purging evil and costumed in coloured ribbons — rushes about like a rag carpet with a mind of its own. Meanwhile, the old King, with a mask painted like a playing-card royal and a three-foot crown, battles to the death over possession of his Queen with the foppish Suitor-Prince. The King is then

resurrected by a ridiculous doctor: a witch doctor doing unlikely things with a dusty fish; a money-grabbing mummer-play physician and a revolutionary, who queries resuscitating the monarch.

But all this comes after the interval when a deadly evening suddenly blossoms. The Jonkunna drama is a play-in-a-play. It takes the visards to release the cast. Before this they have been playing the locals of Kingston getting supposedly comically ensnared in love rivalries even as they prepare to take ironically fitting parts in the street drama. It is December 1841: the year of the Jonkunnu riots that culminated in the tradition's suppression. But the company energy seems squashed al-

ready, not doing Sylvia Wynter's lively script justice. They are unanimated, some inaudible. The set, creating a town out of bamboo blinds, is pretty. However, energy seems to disperse into its spaciousness.

Isira Makuloluwe, the trained dancer of the company, is actually irritatingly incongruous, making earthily sexy movements effutely balletic. Cy Grant's Narrator is ill-at-ease: it is like watching Jacob Bronowski trying to get on down and be wizardly. Allister Bain as Driver, the ageing local with his eye on a girl, gives an unsure performance. Still, Angela Wynter, as Driver's jilted amour, pinpoints comic caricature with her back arched in a blend of suspicion and vanity. And, when the end twists into tragedy, she sings a negro spiritual lament with mellow grief.

KATE BASSETT

Credits:

An article from
The Times on
Maskarade 1994

Maskarade
programme
Design: The Loft.
Photography:
Fin Costello

Making Christmas a Black thing

Someone asked me what I thought Black people's contribution to Christmas was? The person went on to say that it was a European invention which Black people shouldn't take seriously.

I thought long and hard about this because I knew this person was wrong. It was only after seeing the musical *Masquerade* at the Cochrane Theatre that I realised that Christmas is definitely a Black 'thing'. The musical, or Mas, surrounds the Jamaican practice known as Jonkonnu. This was the celebration for the two-day holiday slaves were given during Christmas. They never wasted this time - instead they dressed up as their masters in order to mock them. Their owners were either too drunk or too stupid to realise they were being mocked - they put the actions down to the stupidity of 'docile slaves' rather than an act of subversion.

However, what is really exciting about this tradition is that Black people worldwide are doing it throughout the year, sometimes even without realising it. The best example was when Black communities in America decided to make Bart Simpson Black - it was a wonderful act of rebellion. They were doing two things. They were saying, 'Look White establishment if you're going to sell us this popular cartoon image then it's got to be on our terms'. And secondly they realised that what made Bart Simpson so 'cool' was all his Black street trappings. This triggered a whole fashion line in Black Bart Simpson clothes and literature. Soon Black people were selling each other a product that they had defined for themselves.

This is really what jazz and blues are all about - taking all those European melodies and giving them a rhythm that is undeniably African. This is even seen in language. For centuries African-Americans have been forced to develop coded ways of communicating to protect them from danger. Allegories and double meanings, words refined to mean their opposites ('bad' meaning 'good' for instance) have enabled Black people to share messages only the initiated understood.

In London the biggest craze amongst young Black people this Christmas is jungle music. It

may not be a great product technically but it does follow the Jonkonnu tradition. Like raggamuffin (its Jamaican uncle) they have turned the English language on its head. Racists use to call Black music 'jungle music' so as an act of subversion Black youth in Britain have thrown out all its racist overtones and made it a source of pride. The racists don't know what's hit them when a Black kid says he loves 'jungle music'. Here we are getting close to what Bob Marley meant when he said we should free our minds from mental slavery.

I would like to leave The Voice readers with part of my favourite Christmas poem. It is a satirical poem called 'Colonisation in Reverse' from the grand dame of Jamaican poetry, Louise Bennett. It was written as a response to the wave of Caribbean migration to Britain during the 1960s. Gleeefully she celebrates the transforming power of Caribbean culture as it implants itself on British soil:

*What a joyful news, Miss Mattie;
Ah feel like me heart gwin burs
Jamaica people colonisin'
Englan in reverse*

*By de hundred, by de tousan,
From country an from town,
By de ship load, by de plane load
Jamaica is Englan boun.*

*Dem a pout out a Jamaica;
Evrybody future plan
Is fe get a big time job
An settle in de motherlan.*

*What a islan! What a people
Man an woman, ole an yong
Jussa pack dem bag an baggage
An tun history upside dung!*

Christmas for Black people must surely be about how, against impossible odds, we have managed not only to survive the madness of slavery and racism but how we continue to subvert the Master, who would want to put us back under foot. Have a Happy Christmas.!

Society

Overview

Exploring community, our role and experiences and the different ways that we communicate as a society. Gaining understanding of Colonialism and its impact.

Identity Theme

Responsibility and identity.
How there can be conflict across generations about identity.
The importance of both tolerance and self esteem.

Key Concepts

Citizenship

- 1.1 c considering how toleration, respect and freedom etc. are valued
- 1.2 a exploring different kinds of rights and their effect
- 1.3 a appreciating the nature of identities
- 1.3 b exploring diversity in the UK
- 1.3 c considering interconnections between the UK and the rest of the world
- 1.3 d exploring community cohesion and change

English

- 1.1 b using range of texts
- 1.4 a engaging with ideas and texts
- 1.4 b connecting ideas, themes and issues
- 1.4 d analysing language to explore impact on audience

History

- 1.1 a describing historical periods and the passing of time
- 1.1 b developing sense of period through features
- 1.1 c placing knowledge in chronological framework
- 1.3 a explaining change and continuity.
- 1.4 a analysing events, situations and changes
- 1.6 b understanding why different interpretations exist

PSHE

- 1.1 a understanding factors that affect identity
- 1.1 b recognising that evaluation can affect confidence and self-esteem
- 1.1 c understanding that self-esteem can change with personal circumstances
- 1.4 c understanding that relationships can cause strong emotions
- 1.5 a appreciating similarities as well as differences
- 1.5 b understanding prejudice and discrimination must be challenged

Religion

- 1.4 a explaining and analysing viewpoints on identity
- 1.6 b Evaluating their own and others' values

Section at a glance

Definitions of community

What is the artist's role in society?

Empire and independence

Changing views in, and of, theatre

Works that address experiences, culture conflict across generations, in different countries, that combine cultures.

Audience reactions

Resources

46. Communities – points for discussion

47. Play Mas programme cover 1974

48. Article reviewing The Emperor Jones 1973

49. Newspaper cutting reviewing The Nine Night 1983

50. Programme cover and review of The Nine Night 1983

51. Reviews of Ragamuffin 1989 and Dirty Reality 2 1996

52. Review of Ragamuffin 1990

53. Programme for Lament for Rastafari 1977

54. Programme pages for Streetwise 1990

55. Programme cover of Black Macbeth 1972

56. TYPT 08 Flyer 2008

57. TYPT 08 production and rehearsal images 2008

58. Review of Adzido 2000

1. Use the introduction (resource 46) to discuss ideas of local, national and international **communities**, as well as multiculturalism, and explore pupils' existing conceptions of issues relating to this.
2. Consider the **artist's role in society**:
 - Ask the class if they agree with the following statement:
Artists have a responsibility to create art that has the function of sharing their communities' identities with their audiences.
 - Introduce pupils to the idea of advocacy. Link back to concepts raised in identity section: if you can't control people's perceptions of you then in some ways you are always seen to represent / speak on behalf of / be an ambassador for your most visible community.
 - > What artists do the class think act as good ambassadors for the UK?
 - > What values do they define as good?
 - > Think of an artist from outside the UK and write a list of words that they associate with that person. Does that person act as a good ambassador for their country or generation?
3. Explore **empire and independence** and its impact on today's communities:
 - Ask the class what they think is meant by the terms 'The Commonwealth', 'British Empire', 'British Colonies' and 'Gaining Independence'.

Mustapha Matura won Evening Standard's Most Promising Playwright Award in 1974 for *PLAY MAS*, which opened at the Royal Court and subsequently transferred to the West End (resource 47 and biography). The play deals with the aftermath of independence in Trinidad.

Pupils can:

- Research dates and details of Trinidad's independence from Britain. There is a good resource of speeches, articles and songs from Trinidad and Tobago's National Library and Information System Authority:
<http://www.nalis.gov.tt/Independence/Independence40th.htm>
 - > What celebrations took place?
 - > Can you find any evidence for the thoughts and feelings of Trinidad's citizens at the time?
- *Play Mas* featured Trinidad's carnival as a setting to show inter-racial tensions on the island.
 - > What does the programme cover (resource 47) reveal about the play and its positive and negative views of independence?

4. Changing views in, and of, theatre.

- Hand out the review of The Emperor Jones (resource 48) and solicit the class's response to the theme of the play.
- Direct pupils to where the writer says that Eugene O'Neill wrote the play in the twenties 'when Negroes walked on the stage with banjos, with drinks trays or not at all'. Does this place the theme in perspective?
- Pupils can also look at responses to the 2005 and 7 productions of Emperor Jones at the Gate and Olivier Theatres respectively (and/or many other recent productions of O'Neill plays)

<http://www.guardian.co.uk/stage/2007/aug/29/theatre1>

<http://www.independent.co.uk/arts-entertainment/theatre-dance/reviews/first-night-the-emperor-jones-olivier-national-theatre-london-463416.html>

<http://www.thestage.co.uk/reviews/review.php/10568/the-emperor-jones>

- > What are the differences between the responses of the different eras and what changes can we suppose have taken place in the views of theatre and Britain between then and now – audience size, venue, reactions of critics etc.?

5. Works that are based in multi-cultural Britain:

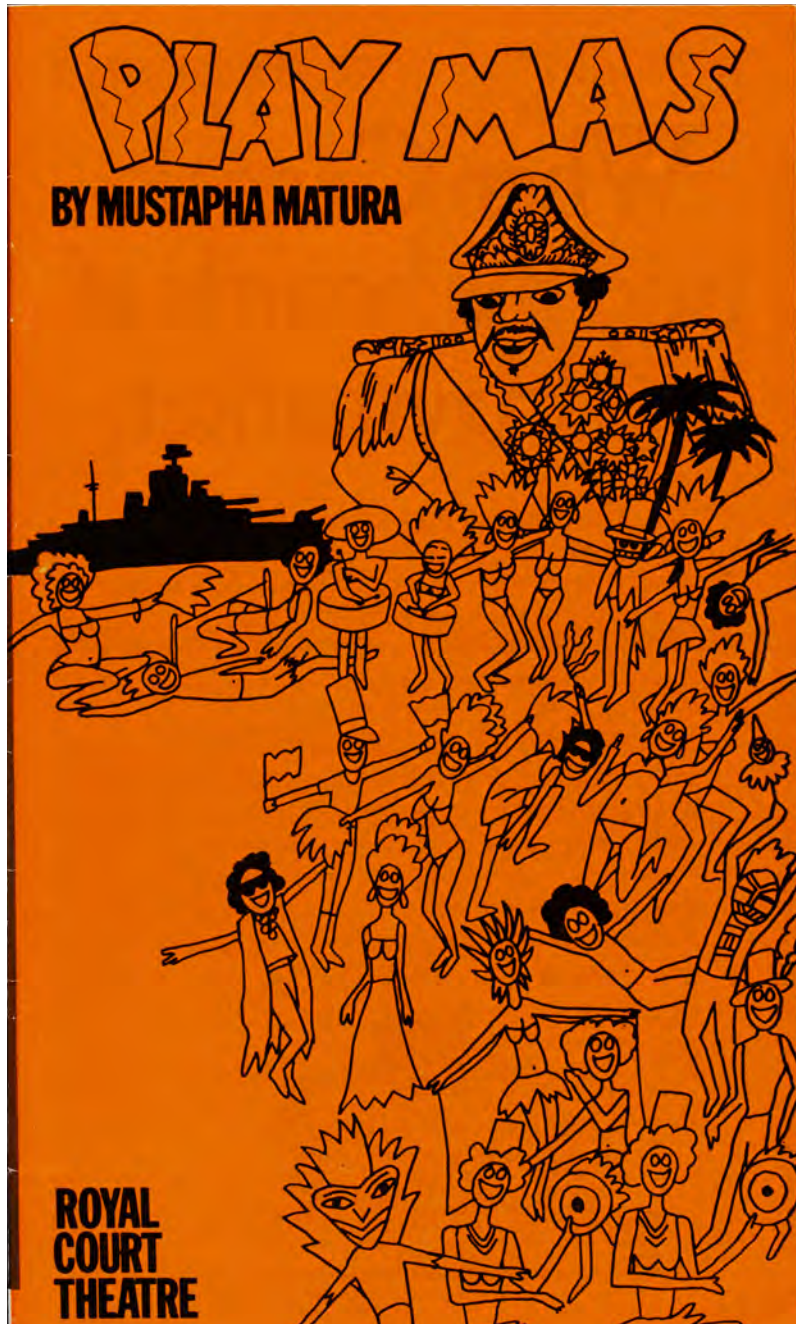
- Pupils can look at the various resources (resources 49 to 57) and decide which productions they think seek to:
 - Address **experiences** at a certain time e.g. Ragamuffins (young black male in 80's Britain), Dirty Reality (mixed race). Pupils could also look at Sweet Talk for this.
 - Address **culture conflict across generations or in different countries** e.g. Nine Night & Lament for Rastafari
 - **Combine cultures** e.g. Talawa Young Peoples' Theatre (TYPT), The Black Macbeth.
- This could lead to discussion of any of the issues raised by each. And further discussion of artistic license, role of artists and theatre recording history that have been touched on in this and other sections.

6. How different audiences react. Using resources 51 and 58:

- Discuss with the class how cultural heritage affects the way people respond in arts settings. The playwright in resource 51 says we 'could've stopped the play and watched the audience, the writer reviewing Adzido (resource 58) talks about the audience whooping and hollering. British theatre audiences have hitherto traditionally been generally more restrained in their responses.
 - > How is a tradition of call and response and participation in Black performance affecting today's audiences?
 - > Are these different responses solely racial/cultural or is age also a factor?

Communities and Cultures

1. With the class in groups, ask someone from each group to write the word 'community' in the middle of their sheet of paper. Then give the class 5 minutes to write down any words that they associate with the word 'community'; how it makes them feel, different types of communities, their importance or lack thereof etc.
2. Then from their brainstorm ask the groups to see if they can come up with a definition of community. It is not important to try and get close to the dictionary definition, but that they engage in considering what the word means to them as a group. Then discuss as a whole class the similarities/differences in the definitions that were generated and any interesting points that these throw up.
3. Pupils can then go on to discuss the meaning of multiculturalism (you could possibly use census figures for this):
 - > What impact do you think this has on your community? Is it positive, negative or both?
 - > Do you feel your culture/background affects how you fit into your school community, local community and/or the British community? And if so how?
 - > Do you think it is important to learn about other people's culture?



Programme for Play Mas 1974 Royal Court Theatre

Memorable experience

IT IS Manchester's shame that no theatre could be found for the Dark and Light Company's stunning production of **The Emperor Jones** which was played last night to fewer than 40 people in a small hall of the West Indian Centre at Moss Side.

Thomas Baptiste, as the despotic black gangster reduced to a state of shrieking, animal panic by racial memory and half-remembered primeval terrors, provides an experience that ought to be collected by everyone who appreciates great acting.

Eugene O'Neill wrote the play in the twenties when Negroes walked on the stage with banjos, with drinks trays or not at all.

It is, I suppose, a reactionary play in that it postulates the unpopular idea that, decanted into the jungle, the American black man would revert to the savagery of his ancestors.

But it is a fine play and deserves its place in the permanent, classical repertoire just as much, for instance, as the anti-semitic Merchant of Venice.

Ian Woolridge, the director, has orchestrated and choreographed the piece to a pitch of heart-stopping excitement. It is being given again tonight and if there is any justice in the minds of Manchester playgoers, there should be a queue outside the doors.

ANDREW GRIMES.

The Nine Night

Bush Times 15.4.83

There is a paradise over the seas of sun, rum and cricket. In England there is only an occasional bottle of rum as a reminder for Hamon Williams, a Jamaican immigrant and still a stranger to his adopted country 20 years on. But his children talk with cockney accents and bring back white friends. His eldest son even wants to play football for England. "Football is not a sport, it is a *game*", retorts his father.

Edgar White's play, produced by the Black Theatre Co-Operative, outlines with sympathy the desolation that faces the generation who remember their youth in Jamaica. Mixed with Hamon's alienation to the "mother country" is his unhappiness at growing old. When he and his friend, Ferret, reminisce over a game of dominoes and a bottle of rum, or re-enact a sensational innings by Gary Sobers, they are going back in time as well as place.

His fierce protection of his home as a little piece of Jamaica is eroded by his own family. "England never came into our

house before - outside is England, inside is family", he protests. Finally he sees the only way of keeping the English influence out is to return to Jamaica. His unemployed younger son agrees to go, but the elder son and daughter and wife are rooted here, and Ferret breaks down at the thought of realizing the dream. "Everybody I know is either dead or in England - I can't go home."

The cast, directed by Rufus Collins, play with persuasive realism. T-Bone Wilson's Hamon sparks in an instant from depressed lethargy to almost hysterical enthusiasm. Dona Croll as his wife, Irene, has the put-upon but fighting-back air of a woman trying to rid herself of the doormat image, and Jason Rose's Ferret reveals loneliness disguised by forced bonhomie. The writing is pungent and witty, though one or two contrived scenes do not quite work. The "confrontation" between Hamon and his son's English girlfriend fizzles out, but Irene's insidious adoption of genteel mannerisms when welcoming a white face is a far more pointed commentary.

Clare Colvin

FT 14.4.83

The Nine Night/Bush

B. A. Young

In Jamaica, the Nine Night is a ritual to help troubled souls cross into Paradise. In Edgar White's play, Haman Williams only wants to cross from England back to Jamaica, for in spite of 20 years in work and a comfortable home, the effect England has had on his family has been too much for him. His elder son Eulet wants to stay here as a professional footballer; his second son Izak is a thief and a layabout; his daughter Sabina is about to move in with a white boy. Even his hard-working wife Irene quarrels bitterly with him when he admits to having an illegitimate daughter in Jamaica.

Mr White has no fresh arguments to advance in the tussle between "home" and England, but he presents the familiar problems very prettily, and they sound the prettier for the West Indian dialect in which they are mostly presented. Haman

Williams, delightfully played by T-bone Wilson, is most at home in his armchair, from which he will only rise to chastise his family, longing to love them but able only to disapprove of them. He is only truly happy when he recalls his cricketing days at home.

Izak a London teenager in black as Sylvester Williams shows him, also uses the language of his father; but Eulet (Paul Stewart) and Sabina (Janet Palmer) have already turned into Cockneys. Irene (Dona Croll) is truly maternal even when she is rebuking her children preparatory to spoiling them. The direction by Rufus Collins tends rather too often to line up the characters facing forward out of Paddy Kamara's black-mesh set, but is full of charming moments, such as Izak's instruction of Sabina in how to win a beauty competition. I enjoyed the evening very much.

Father, living on happy memories

FATHER sits in his armchair with a whisky bottle and hectors his children. Vain, self-centred daughter sets her mind on a glamorous future. Layabout younger son smokes dope and skulks by his stereo. Long-suffering mother comes home from work to cook and sew and restore the peace.

It could be many families, but Edgar White's **The Nine Night**, at the **Bush Theatre**, is set in a West Indian home in London, where the familiar domestic tensions are shaped and sharpened by the unalterable belief that they are the wrong colour.

At first it seems it is the children who are rebellious and the father, falling into troubled dreams of native drums and carnival dances, who passively accepts his lot.

But Edgar White is too subtle to leave us with this stereotype.

In the last resort, the younger generation are English, their home is here, however faint the prospect of money and success. They have no exotic past to beckon them back, unlike their father.

This ambitious, savagely funny and sad play, the best production I have seen from the Black Theatre Co-operative, draws its energy from the in a stery performance of T-Bone Wilson as Hamon Williams, presiding from his wing-back armchair over a family he no longer understands.

His only consolation comes in reminiscing, over whisky and dominoes, with Jason Rose's hilarious Ferret Christian, a wonderfully owlish pedantic character who came

here to study divinity before discovering that God is an Englishman. Their drunken replay of the first West Indies Test victory over England is uproariously funny.

Edgar White never lets us forget that theirs is the laughter of the defeated; for the mutinous younger son, the future is too bleak to be laughed at. Only the women of the family, especially the mother, whom Dona Croll gives comically accurate expressions of exasperation and a hoity-toity accent to greet the white girl-friend, seem at ease with their surroundings.

Rufus Collins directs with an amused and observant eye for the foibles of family life. The play is worth seeing.


Christopher Hudson

BLACK THEATRE
co-operative

presents

THE NINE NIGHT

by Edgar White



Directed by
Rufus Collins

SUBSIDISED BY THE
Arts Council
of GREAT BRITAIN

Programme cover and review of The Nine Night 1983
Cutting: Evening Standard (Author: Christopher Hudson)

'Dirty Reality 2'

THE COCHRANE

When a black person gets together with a white person, it's a question of two adults making their own decisions and taking their own risks, but what of the children who are the result of that relationship and caught between two cultures? What happens if they are rejected, because of their colour, by the dominant white culture with which they identify? It's a complicated subject for a physical theatre company to take on board, a point emphasised by the wide-ranging recorded speeches that begin and end Black Mime Theatre's show, but from one of these extracts comes the evening's dominant image of the saltwater fish struggling forlornly to survive in freshwater. There is a more positive point of view, but it hardly gets an airing in this strident piece of theatre.

An historical perspective is attempted with scenes of slavery and amorphous rape and pillage in which the slaves spin from images of craven, smiling 'step n' fetchits to their own upright selves in less time than it takes to say 'Uncle Tom'. Contemporary scenes prove more potent as, in inter-cutting scenarios, the cast switches between white, mixed race and black characters by putting on noses or covering their faces in chalk. A white foster mother can't cope with 'Black is beautiful' posters on the bedroom wall. Children struggle to create their own identities in a hostile school atmosphere. Most moving is the girl who, to her black father's distress, loathes her own brown skin and, in one of the more hopeful and quieter moments of the piece, is taken to see her black grandmother, who teaches her to cook chicken and to grow things in the brown earth. The actors' passion – and clearly there are personal feelings involved – is greater than their clarity and their movement certainly more eloquent than their acting. Postman Pat's black-and-white cat, derided by the foster mother as a half-caste, suddenly acquires a new heroic significance.

Jane Edwards

THE GUARDIAN
Monday January 30 1989

Adeola Solanke on a new play which has hit a nerve with its young black audiences

Who are the ragamuffins?

CAN racism justify crime? For years white and black playwrights have tip-toed round the issues. But young black writer Amani Naphthali grasps the nettle in his musical play *Ragamuffin*.

It is a burlesque courtroom tragedy set to reggae and in the production by Double Edge Theatre Company (of which he is artistic director) it offers a cogent, entertaining examination of the experience of black youth in Britain today.

"*Ragamuffin*" is street lingo for a young black rebel. Listen to any popular reggae tune and you'll hear the cult of *ragamuffin* being exalted. It's an image (baseball caps worn backwards, Reebok trainers, pricy sports casuals), a lifestyle; above all a mentality.

Its acolytes are disaffected youth, mainly black. They live by what they can get – which by and large does not include jobs, decent housing or educational opportunities. So is hustling for a living the only way out? Do *ragamuffins* have a choice, and do they help or harm the black community?

That's what *Ragamuffin*, the play, sets out to explore. The audience is called out to hear the case for and against the conduct of *Ragamuffin*, a type captured so exactly by the actor, from his first bounding strut into the set, that it causes an uproar. "We could have stopped the play altogether and watched the audience," said Amani Naphthali, after a performance last week at Broadwater Farm Junior School. "As it was we had to stop the play six times."

Of course this *Ragamuffin* is a stereotype. He's 18, has two children – already – wears a gaggle of gold chains, has been unemployed for three years but makes enough to keep his "queen" (girlfriend) and kids. Caricature or not, there are plenty of *ragamuffins* living on Broadwater Farm, the North London housing estate where, just over three years ago, Cynthia Jarret died from a heart attack after a visit from three police officers; and where PC Blakelock was killed in a riot sparked off by the incident. And the riot's outcome (fresh justification for increased police powers), the play argues, made life more difficult for black people.

The play is set in the Supreme Court of Justice. A sound system presides along with the Honourable Charles C. Ragabone KC (appropriately wearing a cascade of dreadlocks in place of the usual judge's wig).

Against the backdrop of classic reggae sounds (supplied on stage by popular pirate radio One DJs), the prosecution and the defence chant their arguments. Is he (and the play suggests it's a male syndrome) the scourge or saviour of the black community?

A warrior in the tradition of frontline fighters criminalized by a racist society? Or a worthless degenerate, corrupted and corrupting, the biggest threat to black people since slavers first set foot in Africa?

Or is he, as he explains himself, a victim, surviving the only way open to him; born in the ghetto, raised a rebel, no options, no choices?

The debate is a long one (the play runs for three and a half hours) and Amani, who also directed, broadens the canvas with a brief West Side Story-type interlude, linking immigrant experience here with the Puerto-Rican one in America.

Thankfully, perhaps inevitably, the play resorts to a *deus ex machina* conclusion. Some mortal dilemmas are just too sensitive – and explosive. *Ragamuffins* are like human bombs sitting next to you on the bus waiting to be detonated. People with nothing to hang on to but themselves. So step on someone's foot and it could be your last mistake.

As funny as the play is, don't expect to sit easy in your seat. Imagine the expressions on the faces of the kids who attack PC Bladestock (as he's called in the play). Imagine the processes that brought them to that point. Imagine the future if their rage, and the racism that provoked it, continues.

With a smattering of Caribbean dialogue, slapstick humour and a healthy disregard for right-on politics, Amani manages to get into the situation of Britain's *ragamuffin* generation, then clambers out again to overview it. Forget the task force, Mrs Thatcher, and see this play.

● *Ragamuffin* is at the Albany Empire, Douglas Way, New Cross, London SE28, from Wednesday to Saturday.

RAGAMUFFIN

written and directed by V Amani Naphtali, presented by Double Edge Theatre Co (Bloomsbury)

There is an inherent problem with a white person reviewing a play about black experience in the UK, written and performed by a black company. There must be. The audience response was ecstatic while much

city limits 25.10.90.

of this production washed over me. I missed the sense of a lot of the rap/patwa dialogue for a start – and consequently much of the humour. The play takes the form of a trial comparing the 1804 Haitian slave revolution with the Broadwater Farm uprising. The audience, who act as jury, are asked to decide the fate of the eponymous hero – a kind of Everyman figure – who is charged with criminalising the black community. All this is set to music which spans the two cultures, from rap to reggae. But interesting though the initial idea may be, ultimately it runs out of steam well before the end of the show, which is far too long anyway at 3½ hours. ‘Ragamuffin’ never quite balances the rhetoric with the drama. When it works on the level of sociological analysis it falls down as theatre. The best moments tend to be the emotional scenes – such as the death of Cynthia Jarrett or the battles – rather than the involved courtroom debates. Dedicated to Cynthia Jarrett this production stands out as one of the few currently running in London that in any way attempts to address any of the concerns of the black community. For that it deserves attention. LEIGH CHAMBERS

Synopsis of the play:

The play is in three acts. The first is set in the Caribbean islands, primarily in Jamaica; the second in London and the third in New York.

The play has to do with the journey, both physical and psychological, of a single West Indian family. We move with them, from the simple, orderly class structure of the West Indies to the more complex multi-racial society of Great Britain and then, finally, to the classless but still race-oppressive society of the United States.

The main protagonists are two friends, Lindsay and Barrett. We watch the effect that this changing of societies has on them and their differing responses to it. Lindsay is the artist who must disguise his sensitivity in order to withstand his Jamaican background of closely knit family and poverty. Barrett is pure emotion and has no limits of conscience or morality. He takes the world as he finds it and his understanding of the complexity of life is simply: "Money makes you free".

The two friends eventually come to realise the true nature of the Western World, both economic and spiritual. The play ends in a ritualistic calling of the West Indian tribes from Surinam to Jamaica, and the two friends merge as one.

Rufus Collins:

Now Director in Residence of Keskidee Workshop. He has worked 8 years with the Living Theatre after directing in India, Australia and the West End in London, and the Royal Court. He has just finished as Artistic Director of B.T.B. His first production at the Keskidee Art Centre was "The Orgy", followed by "Say Hallelujah". Recent productions: "Les Femmes Noires" (Black Women", and "Pulse".

Artistic Director Rufus Collins
Administration T-Bone Wilson
Emmanuel Jegede

Keskidee Arts Centre

Gifford Street,
Islington,
London N.1.

Administration: 609 4262

Box Office: 609 4263

LAMENT FOR RASTAFARI

by Edgar White

Director Rufus Collins
Stage Director Roylyn Cohen
Stage Manager Millie Kiarie
Set Designer Errol Lloyd
Light Technician Roylyn Cohen

Rastafari Drummers:

Damx Flute
Naphthli Bass Drum
Ras Judah Fundae Drum
Ras Joseph Repeater Drum

ACT ONE

Scene 1 Improvisation for a market place. Cast

Scene 2 Study for West Indian cruelty.
Soldier T-Bone Wilson
Study for prisoners.
1st prisoner Imruh Caesar
2nd prisoner David N. Haynes
3rd prisoner Witty V. Forde
4th prisoner Byron Anderson

Scene 3 The landlord.
Kumina Joan Ann Maynard
Mr. Samuels Imruh Caesar

Scene 4 Ode to Charles Wolfe:
Wisdom of age for youth.
Young man David N. Haynes
Charles Wolfe T-Bone Wilson

Scene 5 Presentation of wife to mother.
Son Witty V. Forde
Mother Yvonne Gidden
Mother and Daughter
Daughter Helen Baker
Mother Yvonne Gidden

Scene 6 Gossiping Women.
1st Woman Joan Ann Maynard
2nd Woman Yvonne Gidden

Scene 7 The Lady and the Servant.
Lady Helen Baker
Lilly Yvonne Gidden

Scene 8 Study for Anglican Church.
Father Peters T-Bone Wilson

Scene 9 Study for Black Bourgeoisie:
The Paraplegic Ball.
Mr. Smyth Imruh Caesar
Mrs. Smyth Joan Ann Maynard
Speaker Witty V. Forde
Mr. Hill Byron Anderson
Picong David N. Haynes

Scene 10 Study for bush.
Ivan David N. Haynes
Lilly Yvonne Gidden
Bo Witty V. Forde
Mrs. Richards Helen Baker
Mr. Richards Byron Anderson

Scene 11 Study for friends.
Barrett Witty V. Forde
Lindsay David N. Haynes

Scene 12 Nightworld: Study for brothel.
Man Byron Anderson
Rude boy David N. Haynes
Celestina Yvonne Gidden
Stanford Imruh Caesar
Girl Helen Baker
Whore Joan Ann Maynard

Scene 13 Study for orgasm.
Woman Yvonne Gidden
Man Imruh Caesar

Scene 14 Study for La Puta and her sister.
La Puta Yvonne Gidden
Man T-Bone Wilson
Gogita Helen Baker

Scene 15 Study for Father.
Father Imruh Caesar

Scene 16 Breakaway or Mooranage: the flight of
the slaves to the hills.
Lindsay David N. Haynes
Barrett Witty V. Forde

ACT TWO

Scene 1 La Puta and Barrett in England:
First taste of the motherland.
Barrett Witty V. Forde
La Puta Yvonne Gidden

Scene 2 Visit to family at Notting Hill Gate,
London.
Lindsay David N. Haynes
Aunt Ethel Yvonne Gidden
Walter Imruh Caesar
Joyce Helen Baker
Peter T-Bone Wilson

THE CAST

STREETWISE by **BENJAMIN ZEPHANIAH**

The Cast

Streetwise – **EWEN CUMMINS**

Val – **SHARON HENRY**

Bingy – **MARIANNE JEAN-BAPTISTE**

Angel – **IAN ROBERTS**

ORIGINAL MUSICAL NUMBERS:

"Ain't Nothing Wrong With Me"– music:

Ian Roberts & Marianne Jean-Baptiste

– arrangements: Ian Roberts & Derek Johnson

– lyrics: Benjamin Zephaniah

"Bingy's Song"– music & arrangement:

Ian Roberts & Derek Johnson

– lyrics: Benjamin Zephaniah

"Us An Dem"– music: Michael Martin,

Stanley Andrews, Paul Smykle

– lyrics: Benjamin Zephaniah

"Bird of Love"– music & arrangement:

Ian Roberts & Derek Johnson

– lyrics: Benjamin Zephaniah

THE WRITER

Directed by
ALBY JAMES

Set & Costume Design by
CLARINDA SALANDY

Lighting by
PAUL ARMSTRONG

Drum music arranged by Molefé Pheto.
Additional music from: Passion by Peter Gabriel, except for "Officer" from "Why" album by Explainer.

"Us An Dem" backing track courtesy of Mango Records. "Us An Dem" is available on Benjamin Zephaniah's latest album, "Us An Dem" (Mango Records MLPS 1043). All formats available in the foyer or any local record shop.

THE REHEARSAL

IAN ROBERTS – John/Angel

On Streetwise

"I've always wanted to do an African play, written in rhythm. It's about the poetry within our speech, and seeing how African poetry sits in a dramatic form."

"What I've actually enjoyed in rehearsal is the way that we've explored the subconscious politics in the piece. Benjamin has hinted at various forms of political thought. By subconscious, I mean the politics that make up myself, Marianne, Sharon and Ewen."

On Mamma Decemba

"When I first read it, as opposed to a message or a moral I just got a really nice vibe from it."

"I'm a bit scared 'cos usually I see a character and I say "Yeah! I know exactly how I'm going to do this," and in rehearsals you are just trying out other options, but I don't know what I'm going to do about John."

MARIANNE JEAN-BAPTISTE –
Mamma Decemba/Bingy

On Streetwise

Marianne on reading Streetwise. "I thought, I do not want to do this and that's the truth. Now I feel, I could do this. When we started working out the rhythms and things it was very exciting and we were having a real laugh with it. For the first time it seemed possible."

"The moments that have been very opening for me are the discussions. When somebody else feels exactly the same way as you, and you thought you were the only one thinking like that and feeling disillusioned, it's nice. We can definitely take that into the text."

On Mamma Decemba.

"There's a lot of humour in it. Alby was quite disturbed when we laughed at a part where Mamma D was describing her mother dying, but the way it is told is funny. We can identify with that. There's so many times when our parents say things which are supposedly quite tragic but which come over quite funny."

Programme pages for Streetwise 1990

Sadlers Wells. Compiled by: Sheena Wrigley. Design: Paton Walker Associates.

THE WRITER

Born in Birmingham, Benjamin Zephaniah spent his early years in Jamaica where he absorbed the island culture that was to have a dramatic impact on his work. His early teens were spent in various approved schools and at 17 he was earning his living by doing impressions of famous stars (including Bob Marley) down at the blues. A close encounter with the National Front in Birmingham started him thinking seriously about politics, his religious beliefs and his role as an African descendant in an alien society. He began chanting his poetry taking inspiration from local events, characters and places.

Urged by friends and loyal Birmingham audiences, he came to London and eventually persuaded a book co-operative to publish his first collection under the title *PEN RHYTHM*. By the time of the publication of his second book, *THIS DREAD AFFAIR*, he was commanding a wide audience and was even being quoted in the Houses of Parliament.

Recently, he has been shortlisted for poetry fellowships at both Oxford and Cambridge Universities, has toured Europe and the Caribbean, written plays for theatre (*JOB ROCKING, PLAYING THE RIGHT TUNE*) and radio (*HURRICANE DUB* for Radio 4) and made numerous television and radio appearances.

His records include *BIG BOYS DON'T MAKE GIRLS CRY*, *FREE SOUTH AFRICA* and his latest album, now on release, entitled *US AN DEM*.



EWEN CUMMINS – Streetwise

On becoming Streetwise

"The strange thing is that in *WOZA ALBERT* where I was playing a South African, I felt less of an imposter than I do playing a Rasta. I'm Black British. My parents were from Barbados, so speaking in a Jamaican 'patois' has never been that natural to me. At home it was a different accent I was hearing."

"The dreads are to be arranged. The first day of rehearsal, Clary, the designer, said to me, 'How do you feel about hair extensions?' I said, 'I'm a blank page, do what you want.'"

"There's been a lot of chat. It's one reason why I like working with Alby. I was surprised at the strength of the feelings about the piece. It's strange to see a director wide-eyed with revelation and surprise at finding something in the piece he hadn't seen before."

but the way it is told is funny. We can identify with that. There's so many times when our parents say things which are supposedly quite tragic but which come over quite funny."



SHARON HENRY – Mertel/Val

On Streetwise

"I was not attracted to Streetwise. My first thought was 'Oh my God, No... It's a very difficult piece. But the way Alby's working on it is really good, like sending me into the corner to instil a feeling of low status and being an outsider, which was something I didn't understand at that point about the character. I don't like doing it. He works that way with me quite a lot.'"

On Mamma Decemba

"Mertel will be easier. As a personality she's very much like my mother. I think I can do a sixty year old. West Indian women, the ones that I know, are quite active, so it's not so much a physical thing, it's going to come from inside."



Programme cover of Black Macbeth 1972
Roundhouse Theatre Trust

Talawa
Theatre Company

MAKE LOVE, NOT WAR?

TYPT:08
7-9 August 2008

the drillhall
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TYPT:08

Since the dawn of humankind men have had two favourite pastimes: **war & sex**. In 400 BC a group of women forced them to choose between the two. Would they continue to fight and die? Or would they make **love**, not war?

Talawa Young People's Theatre present a 21st Century reworking of **Lysistrata**, a timeless play about the bravery of women in the face of conflict. This adaptation of Aristophanes' classic play has been brought to life by a dynamic group of 18-25 year-olds under the guidance of Talawa Theatre Company.

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TYPT 08 Flyer 2008

Design: Ewewright Studio, Photo: Richard H Smith



TYPT 08 production and rehearsal images 2008
Photos: Richard H Smith

DANCE

Adzido

Queen Elizabeth Hall

Donald Hutera

ADZIDO Pan African Dance Ensemble, Europe's largest African dance troupe, can induce excited responses. The audience on Wednesday night whooped and hollered, stood up or sang along.

Normally this kind of raucous party behaviour would be frowned upon. In the case of Adzido, it's proof that the company's business — converting Africa's diverse cultural dance heritage into concert-hall entertainment — is directly felt and charged with meaning.

In the new production, *Sankofa*, Adzido's 21-strong ensemble of dancers and musicians present

theatricalised versions of ancestral and folk dances from eight different countries.

Full of arm-flinging leaps and hops, *Kumpo* marks the passage into manhood of newly-circumcised boys in south Senegal. The Ethiopian *Wello* is characterised by rapid neck jerks and shoulder shimmies. Burkina Faso's *Le Duo* features bucking, hand-sprung kicks, while *Iphi Yeza* is a South African war dance replete with athletic lunges and driven rhythms.

Superlative drumming is Adzido's musical bedrock. In *Sankofa* the multifarious but always primal beat yields uncomplicated messages of pride, celebration and hope. And carnality.

Ghana's *Ngala* is a dance of flirtation and courtship in which the men's hunched undulations, rippling torsos

and swoops imitate a strutting peacock's displays. In the Ghanaian fishermen's dance *Gome*, the gents follow the ladies' bottom-shaking with undisguised comic lust.

The performers sink their teeth into this show — literally, in the case of the fellow who keeps playing the gourd-based xylophone he's picked up with his pearlies. (It brought the house down.) But the routines haven't become routine. Body shapes (tall, short, wiry, fleshy) are as varied as personalities (sober, smiling, sexy).

Costumes must be changed, and the gaps are filled by two actors delivering a rather worthy script, supplemented by a pretentious narration. To quote one of the actors, "Let all inessential words be swallowed up."

The Black Presence on the London Stage

1825-1965: Some Key Players and a Timeline

by Stephen Bourne

Introduction

The key players who are listed, and the timeline which follows, covers 150 years, from the 1820s to the 1970s. They focus on some of the pioneers who made an impact on the London stage in the early, formative years, before modern, contemporary Black theatre. A further reading list follows at the end.

Some key players

Ira Aldridge (1807-1867) is recognised as the first major Black Shakespearean actor. Born in the United States, Aldridge settled in Britain and performed extensively in Europe throughout the Victorian era. He made his London debut in 1825 at the Royal Coburg Theatre, now the Old Vic, where his portrait was unveiled in 2004. In 1833 he made his West End debut as Othello. For further information read Martin Hoyles, *Ira Aldridge – Celebrated 19th Century Actor* (Hansib, 2008).

Florence Mills (1896-1927) was a popular and successful American stage 'cross over' artiste, one of the first not to use the traditional 'blackface' makeup expected of Black players. Mills made a huge impact in Britain in the 1920s. Her appearances in sophisticated revues such as *Dover Street to Dixie* (1923) and *Blackbirds* (1926) established her as one of the best-loved stars of the British stage. Her early death robbed the theatre world of one of its most charismatic stars. For further information read Bill Egan, *Florence Mills – Harlem Jazz Queen* (Scarecrow, 2004).

Paul Robeson (1898-1976) was the most famous Black actor of his time. In the 1920s and 1930s this gifted American made many stage appearances in London, including Eugene O'Neill's *The Emperor Jones* (1925) and the musical *Show Boat* (1928) at Drury Lane, in which he introduced his 'theme song', 'Old Man River'. However, in the 1930s Robeson embraced socialist politics and, after turning his back on lucrative West End offers, embraced left wing theatre, acting in C. L. R. James's *Toussaint L'Ouverture* (1936) and supporting Unity Theatre when it was launched, and starring in such politically-charged plays as *Plant in the Sun* (1938). For further information read Martin Bauml Duberman, *Paul Robeson* (Bodley Head, 1991).

Pauline Henriques (1914-1998) was born in Jamaica but settled in London with her family as a young child. Her ambition to become an actress was realised when she attended a drama school in London in 1932, but in student productions she had to play Lady Bracknell and Lady Macbeth in white make up. In the 1940s she found regular work as an actress and broadcaster on BBC radio's popular series *Caribbean Voices*, but her heart lay in theatre. In 1947-48, as an understudy in the long-running London production of the Black-cast American play *Anna Lucasta*, Pauline formed the Negro Theatre Company and staged *Something Different* in 1948. For further information read Stephen Bourne's entry for Pauline in the *Oxford Dictionary of National Biography* (www.oxforddnb.com).

The Black Presence on the London Stage

Some key players (continued)

Pearl Connor-Mogotsi (1924-2005) was born in Trinidad and settled in London in 1948 where she married the folk singer Edric Connor. Together in 1956 they launched the first agency for Black actors. In 1961 the Connors launched the instrumental Negro Theatre Workshop at London's Lyric Theatre with a production of *A Wreath for Udomo*. In the 1960s the Workshop helped give valuable acting experience to dozens of aspiring new actors from Africa and the Caribbean, including Rudolph Walker and Nina Baden-Semper, as well as British-born actors such as Cleo Sylvestre. The Workshop's production of *The Dark Disciples*, an enactment of the Easter Story by a company of twenty-five Black actors, toured all over Britain and was produced for BBC television in 1966. For further information about Pearl read Roxy Harris and Sarah White (editors), *Changing Britannia – Life Experience With Britain* (New Beacon Books/George Padmore Institute, 1999).

Errol John (1921-1988) was born in Trinidad and started out as an actor. Frustrated with the lack of roles available, Errol wrote the Observer award-winning play *Moon on a Rainbow Shawl* which was staged at the Royal Court in 1958. For further information read Stephen Bourne, *Black in the British Frame – The Black Experience in British Film and Television* (Continuum, 2001).

Barry Reckord was born in Jamaica and while he was a student at Cambridge in the 1950s his play, *Flesh to a Tiger*, was staged at the Royal Court. The jazz singer Cleo Laine made her dramatic debut in this production. Reckord wrote several more plays for the Royal Court including *You in Your Small Corner* (1962).

Wole Soyinka (1934-) was born in Nigeria and became one of the most celebrated writers, poets and playwrights of his generation. In 1986 he was awarded the Nobel Prize for Literature, the first Sub Saharan African to be recognised. In the 1950s he worked as a play reader at London's Royal Court theatre before returning to Nigeria to study African drama. Soyinka's political speeches criticised government corruption in African dictatorships. As a playwright, in June 1965 Soyinka produced his play *The Lion and The Jewel* for the Hampstead Theatre Club in London.

Carmen Munroe (1932-) was born in Guyana and, in the 1950s, gained early acting experience with the West Indian Students' Drama Group. She made her West End stage debut in 1962 and went on to become one of Britain's best-known and respected Black actresses. For further information read Carole Woddis, *Sheer Bloody Magic – Conversations With Actresses* (Virago, 1991).

The Black Presence on the London Stage

Some key players (continued)

Mustapha Matura (1939-) wrote plays about West Indian settlers in England which were groundbreaking for British theatre. These included *As Time Goes By*, first performed at the Traverse Theatre Club in Edinburgh and the Theatre Upstairs at the Royal Court Theatre in 1971. The cast included Stefan Kalipha, Alfred Fagon, Mona Hammond and Corinne Skinner. On a trip home to Trinidad in 1973 Matura gathered material for *Play Mas* which looked the effects of independence through the lives of an Indian tailor and his mother. *Play Mas* was first performed at the Royal Court Theatre in 1974 with a cast that included Stefan Kalipha, Rudolph Walker, Norman Beaton and Mona Hammond. In 1974 Matura received the Evening Standard's Most Promising Playwright Award. Afterwards, Matura began to examine the different layers and levels of Trinidadian society in plays like *Rum and Coca Cola* (1976), *Independence* (1979), and *The Coup* (1991). He once said: "Living in the UK and writing about Trinidad, that's the perfect distance and the safest way. If I lived in Trinidad I'd write much more, there's so much material just in casual conversations."

Michael Abbensetts (1938-) is a Guyanese writer whose first play, *Sweet Talk*, was first performed at the Theatre Upstairs at the Royal Court Theatre in 1973. The cast included Mona Hammond and Don Warrington and it was directed by Stephen Frears. Abbensetts's success as a playwright led to him writing several memorable dramas for BBC television, including the brilliant family-at-war drama *Black Christmas* (1977), starring Norman Beaton and Carmen Munroe. He then created *Empire Road* (1978-79), one of the first BBC drama series featuring a Black cast.

Alfred Fagon (1937-1986) was one of the most gifted, and ground-breaking Black dramatists of his time. He was born in Jamaica and became an actor, playwright and poet. His first produced play, *11 Josephine House*, was presented in 1972 at the Almost Free Theatre with a terrific cast that included Oscar James, Mona Hammond, Horace James, T-Bone Wilson and Alfred himself. In 1973 he wrote *Shakespeare Country* for BBC television. Once again Fagon took a major role, this time opposite Carmen Munroe. *The Death of a Black Man* was first performed at the Hampstead Theatre in 1975 and *Lonely Cowboy* at the Tricycle Theatre in 1985, the year before his tragic death at the age of 49.

Timeline

1833, Othello, Ira Aldridge makes his West End debut at Covent Garden in Shakespeare's passionate drama.

1903, In Dahomey, A Black-cast company from the United States, led by Bert Williams and George Walker, thrill theatregoers with this musical at the Shaftesbury Theatre.

1926, Blackbirds, American star Florence Mills captivates audiences in this Black-cast revue at the London Pavilion.

1928, Show Boat, American actor and singer Paul Robeson sings his 'theme song' 'Old Man River' in this memorable musical at the Theatre Royal, Drury Lane.

1930, Othello, Paul Robeson makes an impressive but controversial appearance in Shakespeare's drama opposite Peggy Ashcroft at the Savoy Theatre.

1933, At What a Price, The poet and feminist Una Marson stages her Jamaican play at the Young Women's Christian Association hostel in London to help raise funds for the League of Coloured Peoples. Possibly the first play a Black female dramatist to be staged in Britain.

1936, Toussaint L'Overture, Paul Robeson plays the famous Haitian revolutionary leader in a drama by the Trinidadian writer C L R James at the Westminster Theatre (for the Stage Society). Notable as one of the first stage productions by a Black dramatist staged in a London theatre.

1946, All God's Chillun Got Wings, The left-wing Unity Theatre staged this production with the Guyanese actor Robert Adams taking the leading role originally played in London by Paul Robeson in 1933.

1946, Ballet Negres, The Jamaican dancer Berto Pasuka formed this celebrated dance company.

1947, Deep Are the Roots, This American drama introduced Gordon Heath to London audiences. Heath went to play Othello on an Arts Council tour in 1950.

1947, Anna Lucasta, This American drama, staged at His Majesty's Theatre, imported a Black cast from Broadway but gave opportunities for British Black actors, such as Pauline Henriques, to gain experience as understudies.

1948, Native Son, Robert Adams starred in this London production of Richard Wright's complex drama at the Bolton's Theatre in London.

1955, Junction Village/A Caribbean Revue, Double bill of West Indian comedy and revue, produced and directed by Edric Connor, featured a Black cast that included Nadia Cattouse and The West African Rhythm Brothers. Staged at the Irving Theatre.

1958, Moon on a Rainbow Shawl, Errol John's Observer-award winning play, set in the West Indies, was staged at the Royal Court.

1958, Flesh to a Tiger, Barry Reckord's play was staged at the Royal Court with Cleo Laine making her dramatic debut in the lead.

Timeline

1958, *Hot Summer Night*, Powerful drama by the left-wing dramatist Ted Willis featuring the Jamaican actor Lloyd Reckord. Controversial as one of the first West End stage productions to feature a kiss between a Black actor and a white actress. Staged at the New Theatre.

1959, *A Raisin in the Sun*, Lorraine Hansberry's famous American play, centering on the trials and tribulations of a family living in a ghetto in Chicago, had starred Sidney Poitier on Broadway. It was staged at London's Adelphi Theatre with a mixed American and British cast. Earle Hyman and Juanita Moore starred.

1960, *La Mere/The S Bend*, A Clifton Jones double-bill was staged at the Theatre Royal, Stratford E15 by the New Negro Theatre Company. Jones directed and Carmen Munroe made an early appearance in the second production.

1960, *Six in the Rain/Sea at Dauphin*, A Derek Walcott double-bill, set in the Caribbean, directed by Lloyd Reckord, was staged at the Royal Court by the New Day Theatre Company.

1961, *A Wreath for Udomo*, Written by a Black South African, Peter Abrahams, this play, staged at the Lyric Hammersmith, starred Edric Connor, Earl Cameron and Lloyd Reckord. This play launched Edric and Pearl Connor's Negro Theatre Workshop.

1961, *The Blacks*, Jean Genet's Black-cast French drama staged at the Royal Court with Lloyd Reckord.

1962, *Black Nativity*, Langston Hughes's American production staged at the Criterion Theatre.

1965, *Man Better Man*, Errol Hill staged his Trinidad Theatre Company production at London's Scala Theatre for the Commonwealth Arts Festival.

1965, *The Road*, Wole Soyinka's play was staged at the Theatre Royal, Stratford East for the Commonwealth Arts Festival.

1969, *Martin Luther King*, The Scottish actor, director and manager opened the Greenwich Theatre on 21 October 1969 with his own production, a tribute to the African American civil rights leader who had been assassinated in 1968. The production featured a largely Black British cast including Bari Johnson as King and Jumoke Debayo as Coretta King.

1973, *Sweet Talk*, One of Michael Abbensetts's most widely performed plays, it premiered at the Theatre Upstairs at the Royal Court Theatre.

1973, *Sizwe Banzi is Dead*, Athol Fugard's memorable drama about apartheid in South Africa featured John Kani and Winston Ntshona. It was adapted for BBC television in 1975.

1974, *Play Mas*, Mustapha Matura's play, set in Trinidad, which looked the effects of independence through the lives of an Indian tailor and his mother. Play Mas was first performed at the Royal Court Theatre in 1974 with a cast that included Stefan Kalipha, Rudolph Walker, Norman Beaton and Mona Hammond.

1975, *The Black Mikado*, Based on Gilbert and Sullivan's *The Mikado*, this popular musical success opened at the Cambridge Theatre and featured Norman Beaton, Derek Griffiths, Floella Benjamin and Patti Boulaye.

1975, *The Death of a Black Man*, Alfred Fagon drama staged at the Hampstead Theatre Club.

Further Reading

Stephen Bourne, *Black in the British Frame* – The Black Experience in British Film and Television (Continuum, 2001). Though primarily about film and television, this book also includes many references to stage actors, writers and productions and includes profiles of, amongst others, Paul Robeson, Robert Adams, Edric Connor, Errol John, and Nadia Cattouse.

Edric Connor, *Horizons* – The Life and Times of Edric Connor (Ian Randle Publishers, 2007). Autobiography of pioneering Trinidadian actor (the first Black actor to play a Shakespearean role at Stratford-Upon-Avon). He died in 1968 but this manuscript remained unpublished for almost forty years.

Cy Grant, *Blackness and the Dreaming Soul* (Shoving Leopard, 2007). Autobiography of pioneering Black actor.

Errol Hill, *Shakespeare in Sable: A History of Black Shakespearean Actors* (University of Massachusetts Press, 1984). Excellent study of the work of Black actors in Shakespearean productions with some references to British theatre (though mainly concentrating on the USA).

Martin Banham, Errol Hill and George Woodyard, *The Cambridge Guide to African and Caribbean Theatre* (Cambridge University Press, 1993). Thoroughly researched and accessible study of African and Caribbean theatre.

Debbie Jacob, *Macmillan CXC Study Companion: Moon on a Rainbow Shawl by Errol John* (Macmillan Education, 2006). Helpful study aid to Errol John's play.

Bruce King, *Derek Walcott and West Indian Drama* (Clarendon Press: Oxford, 1995). Study of West Indian drama which takes an academic, theoretical approach.

***Black and Asian Performance at the Theatre Museum: A User's Guide*, edited and written by Susan Croft with Stephen Bourne and Dr Alda Terracciano** (Theatre Museum, 2003). This is the only published source on the history of Black theatre in Britain, available only to users of the Theatre Museum. It is intended only as a guide to the holdings of the Museum and does not include any analysis.

Norman Beaton, *Beaten But Unbowed: An Autobiography* (Methuen, 1986). Autobiography of one of Britain's best-loved actors.

Alfred Fagon, *Plays* (Oberon Books, 1999). Includes 11 Josephine House, The Death of a Black Man and Lonely Cowboy.

Mustapha Matura, *Six Plays* (Methuen, 1992). Includes As Time Goes By, Play Mas, Independence, Welcome Home Jacko, Nice and Meetings.

Michael Abbensetts, *Four Plays* (Oberon Books, 2001). Includes Sweet Talk, Alterations, In the Mood and El Dorado.

Websites

V&A Theatre Collections

Black Performance

www.vam.ac.uk/tco/subjects/black_performance/index.html

The Theatre Collections contain an enormous amount of material that relates to black theatre history: collections of playbills and programmes, library books, videos etc. Online resources include the Blackgrounds and Blackstage interviews with black theatre practitioners. Has timeline http://www.vam.ac.uk/tco/subjects/black_performance/1735_BP_timeline/index.html and reading list providing details of further sources focusing on Black and Asian performance.

BBC 1xtra: Black History

<http://www.bbc.co.uk/1xtra/blackhistory/index.shtml>

Documents year by year events within the Black community. Very informative. Details general happenings, what happened in music, notable releases and awards. Contains links to timelines relating to each year. Link to UK events timeline which dates from pre 1960s to the present day, has pictures relating to each event and able to get more detail.

Backstage

www.backstage.ac.uk

Backstage provides a single point of entry for finding and searching performing arts collections in the UK. It is aimed at the research community, plus anyone with an interest in the performing arts. It contains a directory of institutions and collection descriptions.

National Archives

The National archives inc. the public records office

www.nationalarchives.gov.uk

The National Archives is a government department and an executive agency of the Secretary of State for Justice. It brings together the Public Record Office, Historical Man The Vision of The National Archives is to lead and transform information management, guarantee the survival of today's information for tomorrow and bring history to life for everyone.

Learning Curve

www.learningcurve.gov.uk

Learning Curve is a free online resource for teaching and learning history. It follows the National Curriculum for key stages 2 to 5. Teachers will find original documents, photographs and film from The National Archives, supported with background information, worksheets and lesson plans. Students will find games and activities for thinking and learning about our past, and advice on studying and revision.

Black Presence: Asian and Black History in Britain, 1500 - 1850

www.nationalarchives.gov.uk/pathways/blackhistory

An online exhibition developed by The National Archives, in association with BASA, that presents a selection of relevant records held by The National Archives and other sources, on the Black presence in Britain throughout this time period. Thumbnail image links to digitised archival documents are presented throughout the site, along with two 'interactive learning journeys'.

Websites

Caribbean Histories Revealed

www.nationalarchives.gov.uk/caribbeanhistory

The history of the British Caribbean is explored in this exhibition through government documents, photographs and maps dating from the 17th century to the 1920s and discovered during a cataloguing project at The National Archives of the United Kingdom.

Family Records

www.familyrecords.gov.uk

This site will help you find the government records and other sources you need for your family history research. The FamilyRecords.gov.uk consortium is made up of partners that hold much of the primary source material.

Untold London – discover the diversity of London's Communities

www.untoldlondon.org.uk

This site tells you where to look for the history of all of London's races and faiths: what you can see and find in London - the objects, the pictures and the first-hand accounts that bring the history books to life. Searches centre on museums, but also includes libraries, archives, galleries and the work of community groups. Search collection information by cultural group, read the news about multicultural history events, explore archives.

Community Archives

www.communityarchives.org.uk

Meeting-place where community archives can publicise their work and share their experiences. It was set up by the Community Archive Development Group (CADG), which is affiliated to the National Council on Archives.

Archive Awareness

www.archiveawareness.com

Archive Awareness Campaign is co-ordinated by The National Council on Archives with support from The National Archives and MLA. The events directory will tell you about special events going on in an archive near you throughout the year. Sources come from archives across the UK.

BBC Schools, History and Newsround Sections

www.bbc.co.uk

Channel4 Learning

www.channel4learning.net

The George Padmore Institute

www.georgepadmoreinstitute.org

The George Padmore Institute, named after the Trinidadian, George Padmore, is an archive, educational resource and research centre housing materials relating to the black community of Caribbean, African and Asian descent in Britain and continental Europe.

Websites

Moving Here Online Archive

www.movinghere.org.uk

Moving Here explores, records and illustrates why people came to England over the last 200 years and what their experiences were and continue to be. It offers free access, for personal and educational use, to an online catalogue of versions of original material related to migration history from local, regional and national archives, libraries and museums.

Connections: Hidden British Histories

www.connections-exhibition.org/young/index_content.html

Young people's website for the Connections Exhibition. The exhibition is part of a project about Britain's 'hidden history' of Asian, Black and Jewish people's experiences. Search for extracts, see the exhibition, interactive games.

British Empire and Commonwealth Museum : Images of Empire

www.imagesofempire.com

Images of Empire is an online resource featuring still and moving images on the British colonial period, the majority sourced from the Museum's own collections. C.135 images specifically relate to slavery and anti-slavery histories.

100 Great Black Britons

www.100greatblackbritons.com

Database showing 100 Great Black Britons. Gives descriptions of them, examples Olaudah Equiano, Mary Seacole, Dame Shirley Bassey. Gives additional resources.

Black History Month

www.black-history-month.co.uk

Celebrates and highlights Caribbean and African activities, with profiles, articles and news plus an Amazon Media store with a range of DVD's, Videos, Books and Posters, plus e bulletin with visitors special offers. Gives information about Black History Month.

The Official Black History Month Guide

www.blackhistorymonthuk.co.uk

Guide to all the activities which are taking place throughout Black History Month. Keeps you updated throughout the year with information relating to Black History, Education, Arts and Culture.

Black History for Schools

www.blackhistory4schools.com

Dedicated to the promotion of Black and Asian British history in schools. The resources are freely available and cover topics ranging from the Romans to the Windrush. The blackhistoryblog (www.blackhistory4schools.com/blog/) features regular insights into the teaching of multicultural history, endorsements and recommendations and the occasional competition.

Websites

National Maritime Museum

Understanding Slavery

www.understandingslavery.com

A citizenship and history curriculum-related online resource for teachers and educators planning lessons on the transatlantic Slave Trade for young people studying at Key Stages 3 -4. The site contains selected digitised artefacts from museum collections, historical information organised into eight chronological themes, lesson plans and activities for use in school or community contexts.

Wisbech & Fenland Museum

A Giant with One Idea: Thomas Clarkson and the Anti-Slavery Movement

www.wisbechmuseum.org.uk/clarkson/index.html

A website developed to accompany a museum exhibition about Thomas Clarkson's role as a key architect of the British anti-slavery movement (NB: Clarkson was born in Wisbech in 1760). In addition to biographical information about Clarkson himself and a general overview about the history of transatlantic slave trading, the site also contains photographs of c.12 museum artefacts specific to Clarkson's life and work

Anti-Slavery International

Anti Slavery: Today's fight for tomorrow's freedom

www.antislavery.org

The website of Anti-Slavery International featuring PDF documents, documentary photographs, exhibition materials, maps and campaign posters relating to modern forms of slavery – such as child labour, bonded labour and trafficking.

Breaking the Silence: Learning about the Transatlantic Slave Trade

www.antislavery.org/breakingthesilence

Educational website from Antislavery International featuring information and learning resources about the transatlantic Slave Trade. The site has a large section of 'Pick and Mix Resources for the Classroom' (with freely downloadable lesson plans in MS Word and PDF formats)

British Empire and Commonwealth Museum

Breaking the Chains - The Fight to End Slavery

www.empiremuseum.co.uk

A page on the British Empire and Commonwealth Museum that describes and provides a photographic tour of the Museum's £1 million Heritage Lottery Funded exhibition, 'Breaking the Chain' - created to mark the significance of 2007 in consultation with community members, and in partnership with Bristol's Museums, Galleries and Archives.

National Maritime Museum

Freedom – A Key Stage 3 History Resource about Britain and the Transatlantic Slave Trade

<http://www.nmm.ac.uk/freedom>

A website aimed at teachers and young people containing a searchable database of objects relating to the transatlantic Slave Trade

National Museums Liverpool International Slavery Museum www.liverpoolmuseums.org.uk/about/capitalprojects/slavery.asp

Online exhibition with artefacts from the museum's collections and accompanying teachers' notes

Websites

Parliamentary Archives of the United Kingdom

Parliament and the British Slave Trade: 1600 – 1807

<http://slavetrade.parliament.uk/slavetrade/index.html>

The Parliamentary Archives site marking the bicentenary of the abolition of the slave trade. The site features an 'Explore' section which uses selected digitised archival materials, sound recordings of poetry extracts and a 'Writer's Choice' online exhibition section, selected by the poet and playwright Rommi Smith. There is also a 'Your Voice' area for visitor feedback.

Bristol City Council

Port Cities - Bristol and Transatlantic Slavery

<http://www.discoveringbristol.org.uk>

This website provides an online history of Bristol's role in the transatlantic slave trade: Who was involved, what was bought and sold, who stopped it, and the effect of the trade on the city today. There is also a 'Learning Journeys' area that features 5 sets of digitised images and narratives about: How slavery developed, John Pinney, A Georgian House (Gt. George St.) & the Island of Nevis. Tyne and Wear Museums (North East)

Royal Navy / Ministry of Defence

www.royal-navy.mod.uk/server/show/nav.3938

Royal Navy website providing an historical overview of the trade in slaves, illustrated with digitised archive material

Slaves' Stories

www.diduknow.info/slavery

Historical site aimed at schoolchildren following four enslaved Africans on the Middle Passage

BBC World Service

The Story of Africa: Slavery

www.bbc.co.uk/worldservice/africa/features/storyofafrica/index_section9.shtml

A website featuring written information about the history of slavery and its impact throughout the African continent. The site also contains freely accessible sound recordings of broadcasts from the BBC landmark radio series 'The Story of Africa', presented by Hugh Quarshie, and a 'Forum Feedback' section.

Hull County Council

Wilberforce 2007

www.wilberforce2007.co.uk

A portal for events in and around Hull, home of abolitionist William Wilberforce, including teaching resources and an online gallery of digitised images relating to Wilberforce's life and also the commemorative events that have taken place in Hull to mark the bicentenary.

Memorial 2007

Remembering Enslaved African and their Descendants, 1807 – 2007

www.memorial2007.org.uk

The website of a voluntary campaign group who are fundraising and lobbying to establish a national memorial in Britain to remember enslaved Africans and their descendants.

Heritage Lottery Fund

<http://www.abolition200.org.uk>

General website featuring information about the Lottery Distributors' involvement in the Abolition 200 Bicentenary. The site features a searchable calendar of commemorative events and exhibitions.