

art

EXHIBITIONS

THE ACTORS INSTITUTE 137 Goswell Road EC1. Tel: 251 8178. Tube: Angel/Barbican
Mar 19-Apr 4 — *Messengers of the Gods* — drawings, photographs and etchings by Pauline Finnegan
Open: Mon-Fri, 9.30-5.30

ADAM GALLERY 62 Walcot Sq, SE11. Tel: 582 1260. Tube: Elephant & Castle
Until Mar 15 — *The Other Side* — featuring the work of four artists: Pam Davis, whose brash, colourful visions of nocturnal excess in her native New York are created using metallic/fluorescent oil sticks and chalks; Kosmas Calzone, whose art refers to the past/the Bible; John Holland, whose canvasses deal with life in South London; David Harrison, creations highly influenced by an obsession with the 50s and celebrities of days gone by
Open: Wed-Sat, 2.00-5.30, Thurs 2.00-8.00

AFRICA CENTRE 38 King St, WC2. Tel: 836 1973. Tube: Covent Garden
Until Mar 14 — *Batik* — by Nike Olaniyi from Nigeria
Mar 18-29 — *Woven Rugs* — by a women's weaving co-operative from Mali
Open: Mon-Fri, 10.00-6.30, Sat, 11.00-4.00

ANGELA FLOWERS GALLERY 11 Tottenham Mews, W1. Tel: 373 3089
Mar 12-Apr 5 — *Sixteen* — the gallery celebrates 16 years with new work by 16 Gallery artists

ANTHONY D'OFFAY 9 Dering St, New Bond St, W1. Tel: 499 4100. Tube: Bond St
Until Mar 26 — *Important English Drawings* — relating to Cubism and Vorticism
Open: Mon-Fri 10.00-5.30, Sat 10.00-1.00

ART SHOW 23 Jerdan Place, Fulham Broadway, SW6. Tel: 385 5207
Until Apr 2 — *Rob Turner* — recent paintings
Open: Mon-Fri 11.00-5.30

BARBICAN GALLERY, EC2. Tel: 638 4141. Tube: Barbican
Mar 14-Apr 13 — *A Noise In Your Eye* — sound sculptures that buzz, tinkle and clang in unexpected ways
Until Mar 23 — *Bologna: Photographs of the City* — over 60 colour prints by Ian Rosenfield
Until Mar 31 — *Expressions in Colour* — colourful abstract art by Bulgarian artist Zheni Warner
Until Apr 27 — *Art and Time: Exploring Time and Motion in Modern Art* — 100 international artists present interpretations of movement and passage of time. Includes work by Dalí, Magritte, Duchamp, Muybridge
Open: Tues-Sat, 10.00-6.45, Sun/Bank Hols, 12.00-5.45

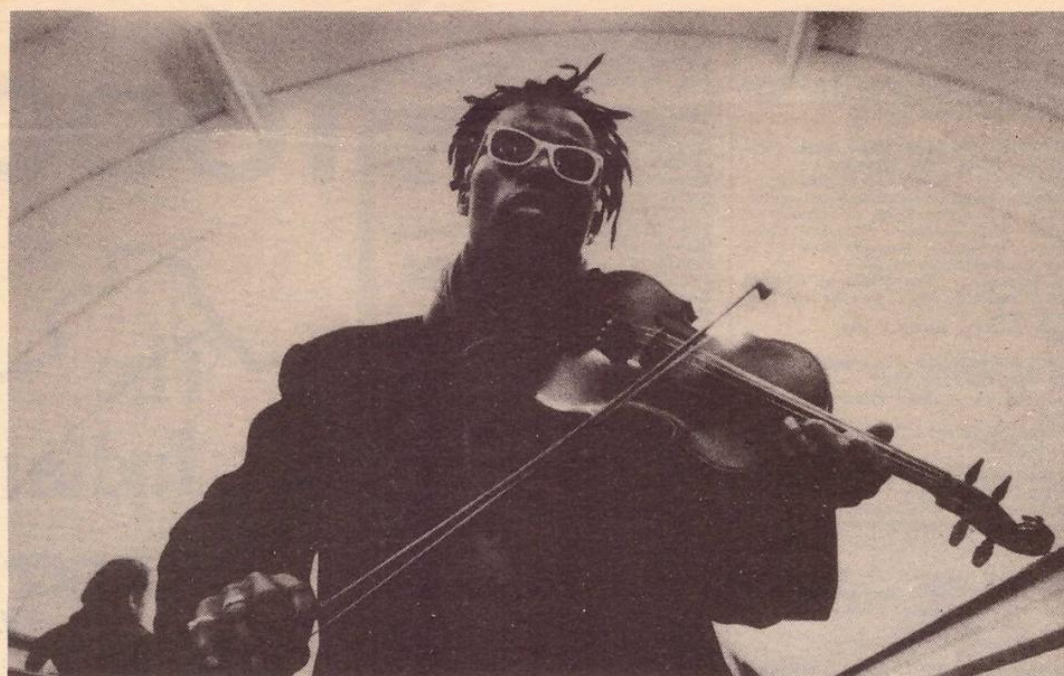
BATTERSEA ARTS CENTRE Old Town Hall, Lavender Hill, SW11. Tel: 223 6557. BR: Clapham Common
March 21-23 — *Irish Women Artists* — slides, live work, discussions
Until Mar 28 — *A Second Viewing* — exhibition to give a higher profile to the world of Women Artists Slide Library and the Fawcett Library featuring banners, posters and photographs of the suffragette movement
Open: Wed-Sun, 2.00-8.00

BLACK ART GALLERY 225 Seven Sisters Rd, N4
Until Mar 15 — *Some of Us Are Brave... All of Us Are Strong* — an exhibition of images by and about black women

BLOND FINE ART 22 Princes St, W1. Tel: 437 1230
Until Apr 5 — *British Drawings and Watercolours 1920-60*
Bernard Meninsky 1891-1950 — paintings and watercolours
Open: Mon-Fri 10.00-6.00, Sat 10.00-1.00

BRITISH CRAFTS CENTRE 43 Earlham St, Covent Garden, WC2. Tel: 836 6993
Until March 19 — *Ewan Henderson, Potter: A Retrospective 1970-86*

BRITISH MUSEUM Montague Place WC1. Tel: 636 1555. Tube: Tottenham Court Rd
Until May 5 — *Halley's Comet In History Exhibition*
Until May 4 — *Prints and Drawings: Five Years of Collecting* — featuring works by Dürer, Rembrandt, Turner, Otto Dix, Kirchner
Blanc de Chine: The Donnelly Bequest — collection of Chinese porcelain, 17-20th centuries
Ceramics by Keiko Hasegawa — contemporary Japanese potter who works in raku style



Busking below — John Taylor, classical violinist, by Zak Ové

REFLECTIONS of the BLACK EXPERIENCE at the Brixton Art Gallery is a vivid and moving representation of the lives of black people in Britain. Initiated by the GLC Race Equality Unit it features the work of 10 Afro-Caribbean and Asian photographers, several previously unknown. Predictably many of the photos deal with images of police and racial harassment, and rightly so. However, it is pleasing to see positive aspects also highlighted in the work of Sunil Gupta. Two old ladies are seen caring for each other, one Asian, one white; a grandmother sits happily with her daughter and white boyfriend; one white man, one Asian stand in front of a cinema mirror-

ing the theme of the film on display, *My Beautiful Laundrette*. Similarly striking is Suzanne Roden's portrait of a loving father and daughter. Harsher images are displayed with Vanley Burke's weeping Birmingham widow and his sole Asian woman sitting in front of five mounted police horses at an anti-Nazi demonstration. David Lewis' evocative shots show rainy days in South London, free Winston Silcott demonstrations and the horror of rabbit hutch estates. Pain, pleasure and prejudice can all be viewed. An excellent exhibition.

Until March 25, tel: 733 7757 for details.

PETE MAY

Chinese Paintings 17-18th Centuries — Dong Qichang
Until Mar 16 — *The Human Touch: Sculpture of the Human Figure* — 20 pieces ranging in date from the 2nd millennium BC to the 20th century
Unrivalled world stamp collection on display in the King's library
Open: Mon-Sat, 10.00-5.00, Sun, 2.30-6.00

BRIXTON ART GALLERY 21 Atlantic Rd, SW9. Tel: 733 7757. Tube: Brixton
Until Mar 25 — *Black Experience* — photography from 10 artists
Open: Mon-Sat, 11.00-6.00

BURY STREET GALLERY 11 Bury St, SW1. Tel: 930 2902
Until Apr 20 — *Danish Painting from 1880-1920* including works by Pierre Kroyer, the Danish impressionist

CAMERA WORK 121 Roman Rd, Bethnal Green, E2. Tel: 980 6256. Tube: Bethnal Green
Mar 12-22 — *Festivals: A Grand Parade* — features celebratory photographs from a variety of cultural and ethnic groups co-existing in the East End
Open: Tues-Fri 1.00-6.00, Sat 11.00-3.00

CANADA HOUSE Cultural Centre, Trafalgar Sq, SW1. Tel: 629 9492
Until Mar 25 — *Artistes Canadiennes* — Shelagh Alexander, Sylvie Bouchard, Tomiyo Sasaki & Susan Scott
Open: Mon-Fri, 10.00-5.30

COCKPIT GALLERY, ILEA Workshop (Annexe), Drama & Tape Centre, Princeton St, WC1. Tel: 405 5334. Tube: Holborn
Until Mar 26 — *Aurat Shakti* — a photographic reflection of our lives
Open: Mon-Fri, 10.00-6.00

COMMONWEALTH INSTITUTE Kensington High St, W8. Tel: 603 4535. Tube: High St Kensington, then bus
Until Apr 13 — *Relics: Sculpture* — by Juginder Lamba

CRUCIAL GALLERY 204 Kensington Park Rd, Notting Hill. Tel: 229 1940. Tube: Notting Hill
Until Mar 31 — *Hair Sculpture Installation* — by Terry Niedzialek
Open: Mon-Sat 10.30-6.30

THE CRYPT St George's Church Bloomsbury Way, WC1. Tel: 946 3227
Until Mar 27 — *Artsale '86* — sale of 300+ paintings & drawings by British artists at low prices
Open: Daily 10.00-8.00

CURWEN GALLERY 4 Windmill St (off Charlotte St) W1. Tel: 636 1459. Tube: Goodge St
Until Mar 22 — *Ciphers* — Russell Mills third one-person exhibition showing a distinctive move towards the abstract. Mixed media pieces of various sizes explore the artists pre-occupation with codes and signs
Open: Tues-Fri, 10.00-6.00, Sat, 11.00-4.00

DANCE ATTIC GALLERY 214 Putney Bridge Rd, SW15. Tel: 785 2055
Until Mar 28 — *Chris Francis Paintings* — a graphic artist photographer as well as musician

FALLEN ANGEL 65 Graham St, N1. Tel: 253 3996
Until Mar 16 — *Private Parties* — paintings by Sally Barker

GARDEN GALLERY Monson Rd, New Cross Gate, SE14. Tel: 948 3000
Until Mar 30 — *Erika Cruttwell* — paintings in oil and pastel featuring pantomime dames, pensioners in pubs, bricklayers in cafes
Open: Tues-Sat, 10.30-4.30, Sun, 1.00-4.00

GIMPEL FILS 30 Davies St, W1. Tel: 493 2488
Until Apr 12 — *Broken Prisms* — new work by Paul Jenkins

GOETHE INSTITUTE 50 Princes Gate, Exhibition Rd, SW7. Tel: 581 3344. Tube: South Kensington
Until Apr 5 — *Wols Photographs*

HOLLAND GALLERY 129 Portland Rd, Holland Park, W11. Tel: 727 7198
Until Mar 16 — *Women in Art* — featuring sculptures by Suzy Aczel, paintings by Marika Eversfield, still lifes by Penelope Fleming and paintings of Glastonbury by Sara Trenchard

ICA The Mall, SW1. Tel: 930 3647
Until Apr 6 — *1986 New Contemporaries* — over 100 of Britain's talented art students show their latest work (painting, sculpture, performance, film)
Until June 1 — *The Thin Black Line*
Open: Mon-Sun, 12.00-9.00

INSTITUTE OF EDUCATION 20 Bedford Way, WC1. Tel: 723 1558
Until Mar 31 — *Caribbean Labour in Revolt* — photographs, newsprint, books and documents giving an educational insight into the struggles of Caribbean people, focusing particularly on 1930's
Until May 13 — *Contemporary Czech Glass in Architecture*

IMPERIAL WAR MUSEUM Lambeth Rd, SE1. Tel: 735 8922
Until July 6 — *To The Kwai and Back* — Ronald Seark, art student then prisoner of war when Singapore fell to the Japanese in 1942, recorded his travels, his fellow prisoners and over 70 of his sketches are now on display

ISLINGTON ARTS FACTORY 2 Parkhurst Rd, N7. Tel: 607 0561. Tube: Caledonian Rd
Until Mar 27 — *A Lagos Experience* — photographs by Tayo Aluko
Open: Tue-Wed 10.30-1.00; Thurs-Fri 10.30-5.00; Sat 2.00-5.00

JAPANESE GALLERY 66D Kensington Church St, W8. Tel: 229 2934
Until May 31 — *Woodblocks Prints* — over 100 prints depicting landscapes, flowers, birds, figures
Open: Mon-Sat 10.00-6.00

LAST CHANCE CENTRE 87 Maresfield Rd, W14
Until Mar 31 — *Shadow Play* — photographs by Tony Holland
Open: Mon-Fri 10.00-5.00

LONDON TRANSPORT MUSEUM 39 Wellington St, WC2. Tel: 379 6344. Tube: Temple/Covent Garden
Until May 6 — *Underground Women Exhibition* — a show of the commissioned work from women artists since the early 1900s
Open: Mon-Sun, 10.00-6.00 (last admission 5.15)

MARLBOROUGH FINE ART 6 Albermarle St W1. Tel: 437 2224. Tube: Piccadilly
Until Mar 14 — *Victor Pasmore* — paintings
Open: Mon-Fri, 10.00-5.30, Sat 10.00-12.30

MUSEUM OF MANKIND Burlington Gdns, W1. Tel: 437 2224. Tube: Piccadilly
Until summer — *Lost Magic Kingdoms & Six Paper Moons* — an imaginative exhibition of objects and images taken from both primitive and modern consumer society

MUSEUM OF MODERN ART 85 Fenchurch St, W1. Tel: 605 722733
Until Mar 29 — *16 Studios* — work by artists living around Oxford
Open: Tues-Sat 10.00-5.00, Sun 2.00-5.00

NATIONAL GALLERY Trafalgar Sq, WC2. Tel: 939 3321
Until Mar 21 — *June Redfern* — artist in residence
Open: Tues-Sat 10.00-5.00, Sun 2.00-6.00

NATIONAL PORTRAIT GALLERY St Martin's Place, WC2. Tel: 930 1552. Tube: Charing Cross
Until May 18 — John Bellany: New Portraits
Open: Mon-Fri, 10.00-5.00, Sat, 10.00-6.00, Sun, 2.00-6.00

NATIONAL THEATRE South Bank, SE1. Tel: 928 2033. Tube: Waterloo
Until Mar 22 — Eisenstaedt & Company — exhibition by Alfred Eisenstaedt, often dubbed both founding father and master of modern photojournalism. This first major London retrospective presents some 100 of his most memorable images
Ian Rosenfeld — photographs of Venetian and African tribal masks with the nude as a focal point
Open: Mon-Sat, 10.00-11.00

NIGEL GREENWOOD 4 New Burlington St, W1. Tel: 434 3795/3797
Until Apr 12 — Jörg Immendorff — paintings
Open: Mon-Fri 10.00-6.00, Sat 10.30-1.30

OCTOBER GALLERY 24 Old Gloucester St, WC1. Tel: 242 7367
Until Mar 27 — Nomads of Niger — photographs by Carol Beckwith
Open: Tues-Sat 12.30-4.30

OSBOURNE GALLERY 21 Grosvenor St, W1. Tel: 409 3599. Tube: Bond St
Until Apr 4 — Carolyn Jordan — oil paintings and watercolours
Open: Mon-Fri, 10.45-5.00

PEOPLE'S GALLERY 73 Prince of Wales Rd, NW5. Tel: 267 0433
Until Mar 24 — The Art of Carnival — photographs by Newton Brown
Numaish — a celebration of Asian women's art
Open: Tues-Sat 11.00-6.00 (closed 1.00-2.00)

PHOTOGRAPHERS' GALLERY 5/8 Great Newport St, WC2. Tel: 240 5511
Until Mar 29 — Jean-Marc Dupre monuments erected on the Ruins of Modernism (Portfolio Room)
Until Mar 21 — Antonio Reynoso — figure studies
Until Apr 5 — Tierray Y Libertad — Photographs of Mexico 1900-1935
Brian Griffin — prints from Griffin's new book
Open: Tues-Sat, 11.00-7.00

PICCADILLY GALLERY 16 Cork St, W1. Tel: 629 2875
Until Apr 12 — Rudolf Schlichter 1890-1955 — watercolours & drawings
Open: Mon-Fri 10.00-5.30, Sat 10.00-12.30

PICTUREBROKERS 98 Oxford Gdns, W10. Tel: 968 6675
Until Mar 25 — Scottie Wilson — drawings and painted ceramics
Open: 10.00-7.00

POLKA CHILDREN'S THEATRE 240 The Broadway, Wimbledon, SW19. Tel: 543 4888
Until Apr 19 — Maggie Read — work by children's book illustrator

RIVERSIDE STUDIOS 2 Crisp Rd, Hammersmith. Tel: 633 1671/723 1588
Until Mar 15 — Focus on cfr James' Exhibition
Until Mar 16 — Dadarama & Ian Breakwell's Diaries — artists' works for Channel 4 representing a unique collaboration between artist, producer and television company

ROYAL ACADEMY OF ART Piccadilly, W1. Tel: 734 9052
Until Mar 23 — Underground — richly coloured mosaics by Eduardo Paolozzi, usually found at the entrances and platforms of Tottenham Ct Rd tube
Until Mar 31 — Joshua Reynolds — the most ambitious exhibition ever of the 18th century artist
Open: Mon-Sun, 10.00-6.00

ROYAL FESTIVAL HALL FOYER South Bank, SE1. Tel: 928 3002
Until Apr 6 — Dietrich Kaufmann — paintings and theatre posters 1950-1985

SAATCHI COLLECTION 98a Boundary Rd. Tel: 624 8299. Tube: St John's Wood
Until Spring — Carl Andre's floor pieces; Sol Lewitt's cubes and wall drawings; Robert Rymann's white paintings and Frank Stella's graffiti curves

SERPENTINE GALLERY Kensington Gardens, W2. Tel: 402 6075
Until Mar 31 — Frank Bowling (paintings) + John Gibbons (sculpture) + Clyde Hopkins (paintings)
Open: Daily, 10.00-5.30, free

SMITHS GALLERY 23 Neal St, Covent Gdn. Tel: 836 6252
Until Mar 16 — The Kew Studio Portfolio
Open: Mon-Sat 10.00-7.00

SMITHS ONE 33 Shelton St, WC2. Tel: 836 8701
Until Mar 16 — The Kew Studio Portfolio
Open 11.00-7.00

TATE GALLERY Millbank, SW1. Tel: 821 1313. Tube: Pimlico
Until Apr 27 — Forty Years of Modern Art 1945-85 — emphasis is on work of post war artists. The movements featured include Abstract, Expressionism Tachism and COBRA, Op and Kinetic Art, British and American Pop, minimal art and the use of photography by painters. Work of great pre-war artists like Picasso, Matisse and Leger are exhibited in galleries leading up to the exhibition
Open: Mon-Sat 10.00-5.50, Sun 2.00-5.50

TRICYCLE GALLERY 269 Kilburn High Rd, NW6. Tel: 328 8626
Mar 17-Apr 5 — Yardstyle in London — an evocative photographic portrait of a Jamaican lifestyle transposed to West London by Leon Morris
Open: Mon-Sat, 10.00-2.30, 6.30-10.30

UPPER STREET GALLERY 135 Upper St, N1. Tel: 607 8940
Mar 17-22 — Irish Banners And Badges — the history of Irish trade unions presented by Jer O'Leary
Open: 12.00-7.30

VICTORIA & ALBERT MUSEUM Exhibition Rd, SW7. Tube: Sth Kensington
Until Sept — Textile Portraits — small but comprehensive display of painted, printed, woven and embroidered textiles. Also a display of English tapestries, part of a collection made for Charles I
Until Mar 13 — Jewellery and Spectacles — by Frank Bauer
Until June 1 — British Textile Designs, 18 & 20th Century + French 18th Century Drawings + Swiss Stained Glass
Open: Mon-Fri, 10.00-5.50, Sun, 2.30-5.50

WARWICK ARTS TRUST 33 Warwick Sq, St George's Dr, SW1
Until Mar 23 — New Vision 56-66 — paintings documenting 10 years of this pioneering gallery
Open: Wed-Sun, 10.00-5.00

WATERMAN'S ARTS CENTRE 40 High St, Brentford, Middx.
Until Mar 30 — Contrasts: Artists working in Belfast
Open: Daily, 11.00-9.30

WHITECHAPEL ART GALLERY Whitechapel High St, E1. Tel: 377 0107
Until Apr 27 — The Painter Sculpture in the 20th Century — including works by Lichtenstein, Baselitz and Clemente

WIGMORE HALL FOYER 36 Wigmore St, W1. Tel: 935 2141
Until Mar 30 — Victoria Rance — exhibition of drawings of a cellist
Open: Daily 10.00-7.00

food



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PROOF that Indian cuisine in Britain has finally grown up and progressed beyond the late night curry after the pub is to be found at the **INDIAN EXPERIENCE** in Greek Street, Soho. The Choudhury family have taken the cuisine of north India, given it a thorough examination, and then taken it a stage further, often adding European ingredients. The result is a revelation.

Welcomed into the small but comfortable restaurant by smart red-coated waiters, we began our meal with chat — chicken and aloo (potato) respectively. Served with a moist chapati, this rich dish, laden with tandoori sauce, was irresistible.

For the main course, I chose the vegetarian Thali. Served on traditional metal trays, it comprised an unusually grease free somosa, spicy dall (lentils), mushrooms, potatoes, raita (yoghurt) and a superb mixed vegetable dish called niramish, which is highly recommended. My companion chose a chicken rogan, which was hot and spicy in a superb tomato and green pepper sauce, avoiding the muddiness that can spoil some curried dishes. This was served with the best nan either of us had ever tasted, and niramish.

Another dish we noticed being savoured by a satisfied customer was tandoori trout, a remarkable new dish introduced by the Choudhuries. Our meals, along with dessert of excellent kulfi ice-cream and gulab (semolina syrup balls) and a bottle of decent Blanc de Blancs, came to around £10 each.

The Indian Experience is a rediscovery of popular cuisine that is well worth a visit next time you're in the West End — but don't forget to book at weekends.

Indian Experience, 26 Greek St, W1 (tube Leicester Square).
Open 12.00-3.00, 6.00-12.00. Tel: 437 5016.

PETE MAY

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MUSIC WEEK 1/3/86

Black Music Fair set for Brixton

BLACK BANDS and small businesses get a much-welcome chance to air their potential and receive guidance on how best to market their music at the Black Music Fair, part of the GLC's Black Experience arts programme.

The Fair, which takes place in Brixton between March 21-23, aims to emphasise the business angle behind black music and will include seminars on marketing, advertising, promotion and management, as well as providing what the organisers hope will be a useful opportunity for small organisations to mix with their larger counterparts, most of whom will be especially invited. PAs will be available for artists.

Send Demos and publicity material to Room 679, County Hall, London SE1. 01-633 7227.

THE VOICE 1/3/86

The black experience

THE launch of the Black Experience Arts Programme displaying the diversity of black contribution throughout history to British life looks set to make a dynamic impact on London.

The programme is a celebration of the black experience socially, economically and culturally in past and contemporary Britain, leading on to the role of the community in the future.

The Black Experience plots the community's involvement in politics, education and the arts using theatre, music, literature and film to highlight and improve the awareness of the history

and the high quality of black art in Britain today.

Ken Little Chair of the Ethnic Arts Sub-Committee said: "This is the most exciting series of Black Arts events to be presented not only in London but in Europe and many thousands of Londoners will not only attend them but be influenced and informed by the spirit and creativity of the artists involved and the experience they have used to perform their work."

The idea for a massive arts programme has been around for many years.

Now many arts groups have been commissioned to portray their experience through their own particular media including plays; The Black Jacobins, The Invisible Man and The Remnant photographic exhibition and dance shows.

A film script competition run as part of the programme will be announcing its six winners shortly.

Each section of the GLC sponsored programme run at several different venues until May and the organisers hope that many of the art exhibitions will become permanent.

CULTURE VULTURE

Black History Series

The Haitian Revolution

PART TWO

'The three who drove the French into the sea'

TOUSSAINT L'Ouverture did not trust the French and their decision to end slavery. The French, he realised had too much to lose. He decided to abandon his Spanish allies and begun to fight his way across the French colony, routing the enemy in town after town.

These victories earned him the name of L'Ouverture (the opener) and the title of General of Saint Domingue for life. When he conquered Cap Francois, all the black people called him 'the deliverer.'

It was at Cap Francois that he was joined by Henri Christophe, a slave who had been born in Grenada in 1767.

Christophe was a mason by trade, but was later bought by a black master who owned an inn, where he served as a waiter. In Toussaint's army Christophe, by his courage and ability, rose to the rank of Sergeant in a very short time.

GOVERNOR

Now that he had conquered all the French territory, Toussaint established himself for life as Governor General of Saint Domingue. Dessalines was made Governor of the province and Christophe — who had now risen to the rank of General — was made Governor of Cap Francois and the surrounding region.

After subduing all of the French territory, Toussaint turned his attention to the tasks of developing the island's natural resources and foreign trade. Haiti soon

became again a prosperous country.

Trade with France was renewed. Toussaint's quarrel with France was also over as far as he was concerned. His major disagreement with the French was against the institution of slavery. It is said that he sent his two sons to study in France.

NAPOLEON

The French, under Napoleon, did not see the problem in the same light. For a while Napoleon took on the rest of Europe in war, for he was only too happy to forget Haiti and its black rulers.

Then Napoleon once again turned his attention to Haiti, he ordered a naval taskforce of 86 ships and 22,000 soldiers to be assembled for the invasion of Haiti.

LECLERC

In February of 180, the mighty French armada arrived in the territorial waters of Saint Domingue under the command of Captain General LeClerc.

Ships were stationed all around the island but the main force was directed at Cap Francois. LeClerc sent word to Governor General Christophe to prepare for his formal reception.



Christophe did not have Toussaint's approval and so he refused LeClerc entry to Cap Francois.

SLAVERY

LeClerc's forces attacked. Christophe's men put up a brave fight, but they were no match for the crack French troops.

Henri Christophe decided that he would rather have Cap Francois a smouldering ruin than allow the French to conquer the city. He signalled his men to set fire to the entire city; under his command they then fled to the hills.

LeClerc took possession of Cap Francois. His first decree was to have all plantations returned to their former owners. He also re-instituted slavery.

This shocked all the remaining black people to flee from the plantations to join Christophe in the hills.

Seeing how the blacks took his re-introduction of slavery, LeClerc then changed his mind and decided that black people would be free forever. The plantations could not operate without the black people. However, this seemingly concession was only made in recognition of the existing reality. The reality was that black people had already fought and won their freedom from France.

Continued next week

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The Voice Feb 15th 1986

THE BLACK EXPERIENCE

Over the next two months London is to host one of the most comprehensive Black Arts Festivals ever staged.

THE BLACK EXPERIENCE, has been co-ordinated by the GLC's Race Equality Unit. It will highlight the artistic and cultural life of both the Asian and Black communities in London, through all mediums - dance, films, theatre, music, exhibitions, readings and seminars.

The programme will celebrate the achievements of these communities over the past forty years, and emphasise the contributions Black people have made to the social, economic and cultural fabric of Britain.

Projects in the programme include :

★ A Tribute to the Trinidadian writer and historian CLR James. His play, "The Black Jacobins" will run a three week season at the Riverside studios.

★ 'Struggles for Black Community' - screenings of black and third world films.

★ 'Forces and Figures in black History' - photographic exhibition of Afro Caribbean and Asian figures through history.

★ Performances by two black theatrical companies - Afro Sax Theatre Company and Double Edge Theatre Company.

★ Life and Works of Ranjani Palme Dutt (1895 - 1975) - the outstanding Indian Marxist philosopher.

★ Aurat Shakti - 'Power for Women' exhibition.

There will be many other events staged in venues all over London. For details contact : Race Equality Unit, Room 674, GLC County Hall, SE1. Tel : (01) 633 1671/2611/1437.



'Jayaben Desai' PHOTO: Mumtaz Karimjee from the Aurat Shakti exhibition

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The Black Experience Arts Programme

Is a series of arts events thematically linked with the Black Experience programme and celebrates the achievements and experience of black people in Britain over the past 40 years. The Programme aims to reflect the historical and contemporary, and subjects both historical and present day. It will highlight the political, social, cultural and economic contributions of black people to this country. The programme is planned to take place between Feb and March '86 in a variety of venues including, Mainstream, community Arts and Black Arts Institutions. Info: 01-633 1671.

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Exhibitions C.L.R. James – Man of the People

Creation for Liberation is presenting the first major British exhibition on the life and works of the writer, philosopher, historian, pan-Africanist and cricket writer, now in his 85th year. The exhibition includes: Feb 19th – 26th *Lecturers* on his impact across the continent – literature, Cricket, Politics, Art. Speakers from USA, Britain, Caribbean & Africa. *Films* Lecturers by C.L.R. James on Shakespeare, African Solidarity in Poland, American Society, Cricket, Talking History – James and E.P. Thompson. Venue: Roverside Studios, Crisp Rd, W6. Info: 01-748 3354.

Y'Vees Black Experience

THE GLC Race Equality Unit has launched a most exciting Black Arts Programme. "The Black Experience", initiated and co-ordinated by the Race Equality Unit, is a celebration of the Black Arts. This very comprehensive programme will be presented by arts organisations many of which have been funded by the Ethnic Arts Sub-committee of the Council. It is a programme which reflects the historical and contemporary black experiences through a variety of art forms, including exhibitions, performances, seminars, music, dance, theatre, photography and films.

The Black Experience, precedes the opening of The Roundhouse Black Arts Centre which is destined to become a major national and international arts venue, a centre of artistic excellence but having close links with the community.

For more information of the events contact: The Race Equality Unit, Room 674, GLC County Hall, SE1. Tel: 633 1671.

west indian news
Jan 29 '86

ARTS

■ GLC Race Equality Unit presents: **THE BLACK EXPERIENCE**: a London wide black arts programme reflecting historical and contemporary black experiences through a variety of art forms: Exhibitions, performances, seminars, in music, dance, theatre, photography, visual arts, film, February to March 1986. Contact: Race Equality Unit, Room 674, GLC County Hall SE1. Tel. 633 1671 / 2611 / 1437.

■ "Some Of Us Are Brave, All Of Us Are Strong" from Thursday 13 to Saturday 15 March, at the

The Voice Feminist 1986

CULTURE VULTURE

Black history series

THE HAITIAN REVOLUTION

PART ONE



"The first slave revolution in the Caribbean."

HAITI lies on the western side of the island of Saint Domingue. On the eastern side of the island is the Dominican Republic. The two countries are divided by a very high mountain range.

The Spaniards took control of the whole island in 1512. In 1632, the French came to the island and took control of the western side of Saint Domingue.

With the sweat of the black people, the French made their territory the richest European colonial possession, sending to France a steady stream of cotton, sugar and indigo. At the end of the 17th century, there was 20,000 French, 50,000 Creoles and two million black people.

Bastille

The progress of Saint Domingue from 1783 to 1789 was, according to one historian, one of the most "astonishing phenomena in the history of imperialism."

Its exports in 1788 amounted to over eight million pounds sterling, comprising cotton, sugar, indigo and coffee. These exports were one third more than all the British West Indies combined. Its com-

merce became the signal for even more significant developments in Saint Domingue.

Toussaint

On August 1, 1789, in the early hours of the morning, Boukman, an African priest whose name and deeds struck fear in the hearts of many a slave, held a meeting of slave leaders.

Among this gathering was Pierre Dominique Toussaint, a coachman, who was also known for his wisdom and respected for his learning.

Black people in Saint Domingue became fired with the desire for freedom and deep in the forest at night they gathered and planned. The language of the African drums told the black people of the planned revolt.

By the August 9, 1789, the entire 2,000 miles of French territory trembled at the rhythm of thousands of African drums. The white people were terrified and fled for their lives. The slaves moved from village to village setting fire to everything that would burn and killing all the white people they encountered.

Flames of freedom

It was said that for weeks the skies were

filled with the smoke of battle. Jacques Dessalines. He was an African prince who had been brought to the island as a young slave, but had been freed because his master feared him.

The Spaniards equipped Toussaint's army and he drove the French from the northern and eastern portion of the country.

France responded by sending more than 3,000 soldiers to subdue Toussaint and his men, but the French soldiers were soon overcome.

Realising that it was going to be difficult to put down the revolt, the French proclaimed an end to slavery — for the time being.

Instrumental in bringing about this decision were three brave and noble men: Toussaint L'Ouverture, Jacques Dessalines and Henri Christophe.

A monument bearing testimony to the lives and dedication of these three men and their slave revolution stands high above Cap Haitien and is called La Citadelle.

Henri Christophe was the builder of La Citadelle; today the monument proclaims the vision of one of the most important and historic developments in Caribbean history since the days of slavery.

To be continued next week.

Exhibition honours * legend

THE renowned Trinidadian, C L R James, who has become a legend in his own lifetime is the focus of an exhibition commissioned under the Black Experience Arts Programme banner.

At no time past or present, has there been a project of this size and scope in presenting Black Arts to a wide-reaching audience. Under the direction of the GLC's Race Equality Unit, the exhibition titled Focus on C L R James forms one of 18 cultural exposes, which collectively highlight the black and Asian contribution to British society.

Using photographers and other personal memorabilia, the exhibits trace James' life

and intellectual development through the many countries he has lived in: From his native Trinidad, to England, to the United States, back to the Caribbean, to the present day with his retirement in London.

His distinguished career is sprinkled with such notable events as becoming a member of the Trotskyist movement, and writing plays like *The Black Jacobins*, which, when it was performed this year, saw noted black American actor Paul Robeson in the leading role.

At one stage, James was invited to the United States by the Socialist Workers Party to undertake a lecture tour, which ended in an historic meeting with Trotsky in Mexico where they debated the question of an autonomous black movement.

Since the mid-60's, James has lectured to huge audiences in many countries on politics, history, literature, art, and his personal favourite — cricket.

International recognition has followed C L R James wherever he has gone. Numerous awards and accolades have been bestowed on him, the most recent is a library in Hackney borough which now bears his name.



A close colleague of many African leaders including Kwame Nkrumah of Ghana, and Julius Nyerere of Tanzania, his political philosophy has influenced contemporary African politics.

Now living in Brixton, and approaching his 85th birthday, the exhibition is one of the most revealing and comprehensive studies of any political historian this century.

Leila Hassan, exhibition co-ordinator and editor of *Race Today* Collective, described C L R James as "one of the most outstanding individuals of this century."

The Voice
1/3/86

See On The Box for programme times and details.
● You can also catch Brian Bovell in *The Black Jacobins* by C.L.R. James at Riverside Studios during February and March.

The Voice
MARCH 1

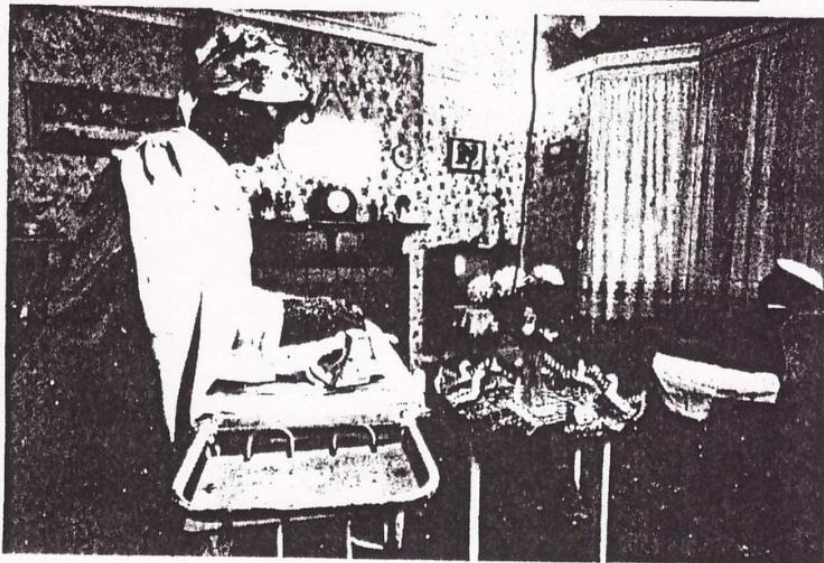
The Black Jacobins:

Riverside Studios, Crisp Road, Hammersmith, London W6. The *Black Jacobins* portrays the only truly successful slave revolt in history: the uprising inspired by Toussaint L'Ouverture and the savage revolution in Haiti which was triggered off by the French Revolution. The *Black Jacobins* is to be presented as part of the Focus on CLR James Festival 'Man of the People', a major exhibition to be held concurrently at Riverside, on the life and works of this writer, philosopher, Marxist historian, Pan Africanist and cricket writer, now in his 85th year. Starts 8.00pm. Ticket prices £5.50/£4.00 £3.50, concessions. For more information ring 748 3354.

The New

The Black Jacobins:

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BODY TALK

An exhibition of life-size reconstruction of people opened at the Brixton Recreation Centre last week as part of the GLC sponsored 'Black Experience' programme.

The exhibits, such as a woman standing in the middle of her sitting room ironing and her husband sitting on a chair watching television are the works of a north London arts group Obaala Arts Collective.

The life like objects are made of wire, with face masks and plaster with personal clothing. They are made to represent the living conditions of black family life in

England in the mid sixties, and present day.

Obaala is a group of young artists who joined together after having exhibitions of their own.

Speaking about the reconstruction Obaala's publicity worker Jide Odufinal said, "We got the idea by looking back at our presents background from when they came to this century. it is to represent a

general view of that time and life in England now."

VOICE

**BRIGHTEST
AND THE
BEST!**

The Black Experience Arts Programme

Is a series of arts events thematically linked with the Black Experience programme and celebrates the achievements and experience of black people in Britain over the past 40 years. The Programme aims to reflect the historical and contemporary, and subjects both historical and present day. It will highlight the political, social, cultural and economic contributions of black people to this country. The programme is planned to take place between Feb and March '86 in a variety of venues including, Mainstream, community Arts and Black Arts Institutions. Info: 01-633 1671.

Caribbean Times
28 Feb '86

CULTURE VULTURE

*Black
History*

THE HAITIAN REVOLUTION

*'The first slave
revolution in the
Caribbean'*

**HENRI
CHRISTOPHE** decided that in order to bring some stability to Haiti, he would have to trade with the United States and other European powers. He offered these countries opportunities to trade with Haiti, but on his terms.

Christophe declared all green gourds in Haiti the property of the state, he converted them into the medium of exchange. By 1807 the gourds had been replaced by metal coins, which up to now are still called gourds in Haiti.

Henri Christophe set about rebuilding the Haitian economy

Every boy over 10 years of age was compelled to learn a trade. The state provided the tools and some technicians. He sought to bring the economy under central control.

He was made King Henri I in 1811, where upon he created ranks of nobility and the retention of titles was based upon the individuals' ability to produce.

The economy of the country picked up to such an extent that one year later, Haiti was able to produce 10 million pounds of sugar, 20 million pounds of coffee and 5 million pounds of cotton.

The king placed great importance upon education. With the vast wealth now pouring into Haiti, King Henri built seven elaborate and

beautiful palaces which he furnished with some of the most elegant furnishing and art treasures available.

He also resumed the construction of La Citadelle which had been started by Dessalines.

FORTRESS

La Citadelle was constructed on the highest mountain in the region of Cap-Haitien at 300 feet above sea-level.

La Citadelle could accommodate 10,000 soldiers. Haiti was again called the 'Pearl of the Antilles'. King Christophe was admired by many other nations, but his own subjects felt that he continued to push the country too hard.

People whose production was not up to scratch were fined heavy penalties by the king.

After a few years his non-stop efforts to strengthen his country economically and militarily took their toll on him. In 1820 he collapsed suffering a stroke which paralysed his lower limbs. The rumours of his illness quickly swept the island.

Many of his army officers left their posts when they heard of the king's illness and felt that they no longer were bound by their oath of allegiance. The royal guards deserted their posts at La Citadelle. King Henri, on hearing that his guards had deserted him, got his wife and daughters out of danger quickly. His son Prince Victor was captured and murdered.

On October 8, King Henri had his worn-out body placed on a stretcher and secretly carried to La Citadelle. Here, almost alone, he put a pistol to his head and fired a silver bullet into his brain. The last of three extraordinary men had passed away.

The three champions of Haiti's freedom and in-

Parmin

Work

Trevor's Revolution



Trevor Laird...an actor in search of diversity.

TREVOR LAIRD'S role as Dessalines in the C.L.R. James play 'The Black Jacobins' at the Riverside Studio has continued the need for his own sense of defiance. The play which tells the famous story of the only truly successful slave revolt in history: the uprising inspired by Toussaint L'Ouverture and the Savage revolution in Haiti triggered off by the French Revolution, seemed tailor made for him

Trevor plays Dessalines the first Emperor who is also a warrior slave seeking vengeance against his white exploiters and takes over the revolt after the death of his leader Toussaint L'Ouverture.

"I might have been from warrior stock", says Trevor. "If there is any connection with the roles I have had in the past, many have been the Angry Young man type, then I suppose this role is similar in that it is a defiance against the odds."

Trevor 28 with his cockney accent and thick frame exudes a Bob Hoskings type figure. He began acting in 1974 and is a founder member of the black Theatre Co-op playing many street herc roles such as Beefy in 'Babylon', also a street hard-nut in 'Welcome

Home Jacko' and 'Mama Dragon'. He strongly feels that the role of Dessalines is a deeper probe in the black experience and a departure from the angry young man he may be associated with.

"Technically this must be considered to be the first black play in Britain since it was first performed in 1936. The depth of my role is in the context of the play being an important description of black history. I think there is going to be a shift in black Theatre towards doing plays about black history."

The playing of Dessalines is seen as shift from what

Trevor Laird describes as 'Journalistic Theatre', although he denies that he took anything that was given to him. "I choose my parts careful-

ly, I feel a pride in my theatre, I don't believe that black politicians can change much. The real platform is through Art."

He feels strongly that young black people should come and watch the play: "Many of us are lost, we have no dignity and pride in ourselves this is because we haven't been told about our rich past. We have heard of how Nelson whopped old Napoleon at Waterloo, but what we were never told was that a few years earlier the greatest power on earth at the time was desimated by a group of slaves. By the time it came to Waterloo, Napoleon had already been beaten. Black kids need to know this, because if they don't see that they have a past then they certainly will have no future."

Trevor has a distinct optimism about his work and the future of the black community, mainly because he absorbs himself with so much work, rather fortuitous for an actor. "Negativity gets you nowhere" he says smartly.

He has just finished a film made in Denmark where he plays a

daredevil rider who attempts to do a triple loop. He jokes about another film he has made recently where he has a part as a Snooker player: "It was great they sent me on a four week training course in Snooker, this is one of the fringe benefits in acting."

he goes on. "I'm lucky for the last five years I have never been out of work and I now consider myself a trained director who is able to see how a play 'works' this has certainly helped me acting."

Another benefits to his acting is working alongside big stars. How did he feel working with Michael Caine in the film 'Water'? "Firstly I must say that I thought the film was awful. Working with Michael was great, he also knew that the film was bad but we all enjoyed the good money and the trip to ST. Lucia. But I paid the price at the Premiere."

He describes t.v. work as the source for paying rent but really only believes in making films and working in the theatre. "I was originally going to

be the anchor character in the Black co-op's 'No Problem' but I never really felt it was for me, in the end it was the right decision and I think we have all learnt from the mistakes of that series." He goes on: "What is exciting about doing black Jacobins is that it has a cast of 20 to 30 people it is the first time that money has been found to produce a drama of this dimension. it therefore must be seen on the same level as anything done by the Royal Shakespeare Company and the National."

The work continues after this production for Trevor Laird. he rushes off to direct the next play by Barmaro Sisters; "These girls are very talented and I think they will be a big phenomenon in black and national theatre. Also I have a big part in Caryl Phillips film for Channel 4 in a film directed by Horace Ove."

From Beefy in Babylon to Dessalines in 'The Black Jacobins', Mr Laird has shown that he is an actor in search of diversity as well as depth.

Tony Sewell.

CULTURE VULTURE

Black History Series



The Haitian Revolution

'The first slave revolution in the Caribbean'

LECLERC also offered Christophe and Dessalines generalships in the French army. They both accepted and the father of the Haitian revolution — Toussaint L'Ouverture — was retired gracefully.

However, the Frenchmen proved to be insincere: on the pretext of having Toussaint meet with French officials, they took Toussaint prisoner and had taken to France where he died a year later.

Plotting

LeClerc then turned his attention to Dessalines and Christophe. He wanted to destroy them as well. LeClerc planned to destroy Dessalines but the plot was foiled when a maid overheard and warned Dessalines.

News of the attempt on Dessalines' life set off a new revolt in the country. The black people rose up once more, burning and killing the French and their associates.

Republic

Dessalines was much more determined than before and they successfully

drove the French into the sea. Saint Domingue was proclaimed a Republic and given the Indian name of Haiti.

Dessalines appointed himself governor for life. 50,000 Frenchmen perished in LeClerc's attempt to restore slavery in Saint Domingue.

On January 1, 1804, at a meeting of all his generals, at the very spot where Toussaint had been treacherously captured, Dessalines' secretary read out the Declaration of Independence for the new republic. The generals took an oath to die rather than live under French or any other European domination again. Dessalines also took the title of Emperor in the same year that Napoleon Bonaparte gave himself a similar title.

Pledge

One of Dessalines'

Part Three continued

first acts as Emperor was to have all Frenchmen on the island put to death. Dessalines was a very hard man, he had pledged his life never to allow any European power to establish their presence on Haiti again; he was therefore very strict with anyone whose actions might have brought foreigners back into the country. His avowed enemies were the French; he didn't want them in the country after what they had done to black people in the days of slavery on the island.

In 1806, he was assassinated by his own people who felt he was too hard. Henri Christophe was later made the new ruler of Haiti. The Grenadian-born Christophe now found himself in charge of a country whose economy had been run down by the many war-torn years with the French.

FINAL PART
NEXT WEEK

GLC
1981-1986

Working for London
archive.parmindervir.com

GLC stages black music fair

Britain's first major black music fair - Business Behind Performance - is to be staged by the Greater London Council from March 21 to March 23.

The fair takes place in the context of the GLC's current "Black Experience Programme" which documents the experience and achievements of black people in Britain through a variety of art forms.

Black people have made a massive contribution to the development of European music. Jazz, soca, blues, reggae, steel-band and rock all originate from the black communities.

Ken Little, who chairs the GLC's Ethnic Arts Sub Committee said: "The aim of the fair is to promote and recognise the work of black musicians. It will show the full extent of their contributions - historical and contemporary - to modern music as we know it."

The fair will provide a unique opportunity for all those involved or interested in the black music industry to get together for business and educational purposes.

A series of open seminars will examine:

- ★ Management
- ★ Production
- ★ Marketing and

Promotion

The fair will also offer opportunities to hear the whole range of black music, including lesser known areas and new talent.

There will be:

- ★ stalls - all days
- ★ audio-visual facilities - all days
- ★ live fair - 12-5pm Friday March 21, 12-6pm Saturday March 22, 12-5pm Sunday, March 23
- ★ concerts 8pm-1am Friday March 21, 7pm-11pm Sunday March 23.

The Black Music Fair will take place at: Brixton Recreation Centre, Station Road, Brixton SW2.

Black Workshops to stage show

The Association of Black Workshops in conjunction with the Greater London Councils Race Equality Unit will be co-ordinating a screening programme entitled "Struggles For Black Community", at the Metro Cinema, Rupert Street, London W1, from February 28-March 6.

PROGRAMME

28th Feb - Killer Of Sheep. My Brother's

Wedding. Up To A Point. Portrait of Teresa.

1st Mar - Bush Mama. Burning an Illusion. No Virginity No Nationality. Anita. Ceddo.

2nd Mar - Shadow. Sometimes I Look At My Life. Black Orpheus. A Soldiers Story.

3rd Mar - A Man I Never Knew. Territories. Anku. Majdhar.

4th Mar - Bophal - After Genocide. Get

Out Of Here. Quei Mada. Harvest 3000 Years.

5th Mar - Ganga Zumba. The Outsiders. Sheshaheed.

Thursday March 6th, there will be a seminar day held

around the thematic structure of "Race and Cinema". The title and speakers are yet to be

confirmed. 3.00-6.30. 7-10pm.

NB: - the programme is subject to change.

'Struggles for Black Community'

A Black and Third World Film Programme

The Association of Black Workshops in conjunction with the GLC's Racial Equality Unit is co-ordinating a film programme entitled 'Struggle for Black Community.'

The film programme is part of an overall arts programme co-ordinated by the Racial Equality Unit entitled 'The Black Experience'.

'The Black Experience' was officially opened on 7th February at the Commonwealth Institute, and includes black and Third World photography exhibitions, dance, theatre, film and poetry.

The film programme starts on 28th February and ends on 6th March, and is screened at the Metro Cinema, Rupert Street, London W1, with a one day seminar on 6th March around themes of race, cinema and community. Some of the

films are being screened for the first time in the UK, others have been screened before, the co-ordination of a screening programme like 'Struggle for Black Community' offers the opportunity for black and the Third World film makers to showcase their films in London.

The programme is thematically structured around race, gender, resistance, imperialism and community.

One must not think of black and Third World people as one singular community, but as vast, various and different groupings, who have similar but also different interests. These interests may integrate, but they may also contest with each other at times.

For further information on the above please contact: David Lawson 01-254 9536.

The voice

Feb 8th

FOCUS ON CLR JAMES

THE life and work of famous West Indian writer, CLR James is to be featured in a forthcoming exhibition.

The month long exhibition to be held at the Riverside Studios, Hammersmith, is organised by the Brixton based cultural organisation, Creation For Liberation.

About 4000 people are expected to attend.

"Materials will be displayed that represent the range and depth of his life and work which took him across the continent," says

Leila Hassan of Creation For Liberation.

"It will be of interest to those who seek an understanding of the twentieth century and the impact of blacks and their struggle upon it," she added.

Mr Tim Hector, chairman

of the opposition party of Antigua will give the opening lecture on: CLR JAMES — A MAN OF THE PEOPLE. Other lectures are by Caribbean novelist Wilson Harris, Martin Glaberman, Grace Lee Boggs and John Archer a member of the former Independence Labour Party.

The voice 8/3/86

The Black Jacobins:

Riverside Studios, Crisp Road, Hammersmith, London W6. The Black Jacobins portrays the only truly successful slave revolt in history: the uprising inspired by Toussaint L'Ouverture and the savage revolution in Haiti which was triggered off by the French Revolution. The Black Jacobins is to be presented as part of the Focus on CLR James Festival 'Man of the People', a major exhibition to be held concurrently at Riverside, on the life and works of this writer, philosopher, Marxist historian, Pan Africanist and cricket writer, now in his 85th year. Starts 8.00pm. Ticket prices £5.50/£4.00 £3.50, concessions. For more information ring 748 3354.

Music gets a fair chance

BRITAIN'S first major black music fair – Business Behind Performance – is to be staged by the Greater London Council from Friday, March 21, to Sunday, March 23.

The fair takes place in the context of the GLC's current "Black Experience Programme", which documents the experience and achievements of black people in Britain through a variety of art forms.

Black people have made a massive contribution to the development of European music. Jazz, soca, blues, reggae, steelband and rock all originate from the black communities.

The fair will provide a unique opportunity for all those involved or interested in the black music industry to get together for business and educational purposes.

West Indian
News
Feb 26th 1986

A series of open seminars will examine:

- Management
- Production
- Marketing and Promotion

The fair will also offer opportunities to hear the whole range of black music, including lesser known areas

There will be:

- Stalls – all days
- Audio-visual facilities – all days
- Live fair – 12-5pm Friday March 21, 12-6pm Saturday March 22, 12-5pm Sunday March 23
- Concerts 8pm-1am Friday March 21, 7-11pm Sunday March 23

The Black Music Fair will take place at: Brixton Recreation Centre, Station Road, Brixton SW2. Contact for further information: (01) 633 7227.

ECHOES March 8th

Black Experience

THE BLACK Experience is a programme of Arts events organised by the GLC in conjunction with the Roundhouse Black Arts Centre. The programme was launched on Friday at the Commonwealth Institute — and the events will be taking place all over London in the next two months. There will be theatre, music, photography events and exhibitions relating to the theme of the Black Experience, encompassing a wide range of Asian and Afro-Caribbean Arts.

Focus on CLR James — Exhibition: Riverside Studios, 2 Crisp Rd, Hammersmith 748 3354

Feb 18 to March 15 12.00am to 10.00pm

The Black Jacobins — Play

Riverside Studios

Feb 21 to March 15 at 8.00pm

From Resistance to Rebellion — Exhibition: Cockpit Gallery, c/o ILEA Drama and Tape Centre, Princeton Street WC1 405 5334

April 17 to May 16

Aurat-Shakti — Exhibition: Cockpit Gallery

March 3-26 10.00am to 6.00pm (term time weekday)

Reflections of the Black Experience — Photographic Exhibition: Brixton Art Gallery, 21 Atlantic Road SW9 733 7757

March 1-28 10.00am to 6.00pm

Caribbean Labour in Revolt — Exhibition: Institute of Education, 20 Bedford Way WC1

Feb 24 to March 7 9.00am to 8.00pm weekdays

Forces and Figures in Asian History — Exhibition: Featherstone Middle School, Western Road, Southall, Middlesex

March 21-28

From Coffee Beans to Disinfectant — Dance Programme: The Roundhouse 482 1509/10

March 20-21, time to be confirmed. More dates to be confirmed

From Generation to Generation — Exhibition: Brixton Recreation Centre, Brixton Station Road 274 7774

Feb 11 to March 25 10.00am-8.00pm

Struggles for the Black Community — Film Programme: Metro Cinema, Ruppert Street W1

Feb 28 to March 6

Contact David Lawson or Lena Gopaul 254 9527/9536

Play back for first time in 50 years

cleaner
7/3/86

THE classic play, *The Black Jacobins*, by C L R James has returned to the London stage as part of the Greater London Council's current Black Experience cultural programme, which documents the experience and achievements of black people in Britain through a variety of art forms. It is the first production of the play in Britain for 50 years.

The *Black Jacobins*, which runs until Saturday, March 15, at 8pm each night at Riverside Studios, tells of the successful slave revolt in Haiti led by Toussaint l'Ouverture in the wake of the French Revolution.

In 1936, Paul Robeson played the lead. This production is by the Talawa Theatre Company and directed by Yvonne Brewster. The cast of 23 includes the country's leading black performers, headed by Norman Beaton as Toussaint l'Ouverture, with Mona Hammond, Brian Bovell and Trevor Laird.

The play, a spectacular costume drama with dancers and musicians, carries a contemporary political message. The late eighteenth century fight against colonialist oppression in Haiti is particularly interesting in the light of recent events.

Yvonne Brewster, leading black woman director in the UK, describes the importance of the production: "When a play of such historical authority, proven distinction, a play of elegance and vision exists, not only the black community, but the general theatre-going public should have an opportunity of seeing it produced."

An exhibition of James' life and work, including original manuscripts, first editions, correspondence and press articles, runs until Saturday, March 15, between 12 noon and 10pm, Tuesday to Sundays, at Riverside.

The Voice 8/3/86

22 THE VOICE Week ending March 8, 1986

Theatre

THE BLACK JACOBINS (Riverside)

WAS it first night nerves or was it the fact that black B theatre is not mature enough yet to take on the enorm an epic?

This as an impression that haunted a wearied audience as they sat through C.L.R. James' play *The Black Jacobins*, which portrays the only successful slave revolt in history: the uprising inspired by Toussaint L'Ouverture in Haiti and the subsequent demise of the revolution into despotism.

The play has all the ingredients of an epic or tragedy. There's a conflict of duty and love in the hero Toussaint, played well by Norman Beaton —

although he sometimes sacrifices the drawing of sympathy from the audience at the expense of a superficial quick gag. In fact the play at times appeared to be straining between the desire to win a tired audience through comedy and, at the same time, attempt to give them an epic/classical drama.

Brian Bovell, still riding high on the success of his T.V. series 'Prospects', seemed to lack the range to leave the 'street hero' behind and become what this play demanded — a

classical performer. His role as Moise L'Ouverture was competent, but he needs serious work in which accent he is going to use.

Mona Hammond gave the most complete performance in her role as Marie Jeanne and on the night was the most comfortable in her 'classical' costume.

The last quarter of the play is dominated by Toussaint's rebel successor Jean Jacques Dessalines, played by 'hardman' Trevor Laird, who describes himself as a



Brian Bovell and Norman Beaton in *The Black Jacobins* Photo: Patrick Friday

'savage'. He manages to convince us of the toughness of the character, but this sometimes gets in the way of the necessary 'ruthlessness' and cold objectivity of this power — hungry dictator.

In many ways *The*

Black Jacobins would work better as a film (a hint to Steven Spielberg). The dialogue at times became tiresome and the main action of the story is all done off-stage. For example, all

the major revolts, which would have made very good cinema. The play, with its cast of 20, is an ambitious project for a black theatre reared on the comedy/social

realism traditions of the fringe theatre — but it is still a landmark production that is important for the black theatre of the future.

Tony Sewell

Arts Extra

All-change in Haiti, 1791

IT IS not a matter of chance that CLR James's play, "The Black Jacobins," about the slave revolt in 1791 in San Domingo, Haiti, coincides with the overthrow of the cruel dictatorship of Duvalier in Haiti.

A play of such historical and political relevance is put on stage at a time when the call for the recognition of black people's contribution in shaping the history of the world is becoming more and more urgent.

The year 1791 was a time of turmoil, a time of revolt for the white slaves in France and for the black slaves in the Caribbean. But what is now always known is that the black slaves themselves organised and won the revolution.

And the play "The Black Jacobins," deals with their successful revolt, which was led and inspired by Touissant l'Ouverture and completed by Dessalines.

But the play has not just political value. It is, in fact, a piece of theatre of great artistic value.

Yvonne Brewster, director and founder of Talawa Theatre Company, has orchestrated the voice of the 22-character cast in a production that gives live to political events and personal lives with rhythm, elegance accuracy and even humour.

Norman Beaton is the charismatic Touissant l'Ouverture, the strong and astute leader who freed the island from slavery but



● 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...

day he slept only two.

Indefatigable fighter and military genius, he was able to set up an army of ignorant ex slaves and to defeat the British and the Spanish troops. While it was still a French colony he gave San Domingo a constitution which effectively took power away from the French.

The masses loved him, the French ladies loved him as well. But he failed to listen to what the masses really wanted.

MIXTURE

It is Dessalines, superbly performed by Trevor Laird, who completes the process of liberation started by Touissant.

Fierce hater of all whites, he does not compromise with them as Touissant had done. He swears to clear all of them out of San Domingo. He defeats Napoleon's Army and gives San Domingo - which he renames Haiti - full independence.

The mixture of brutality and vulnerability of Dessalines when he declared himself Emperor of Haiti finds a parallel in the neurotic Roman emperor Nero.

General Moise - Brian Bovell at his best - is the unsung hero of the revolution, the voice of the people, who cries for that equality promised by the revolution.

His call for the total independence of the island and his belief in what he says makes him a dangerous man.

Touissant had to shoot him, though he had seen in him his successor and had loved him like a son.

These valiant men are also able to find time for more delicate and romantic feelings in the midst of the battle. Touissant has an affair with Madame bullet (Jean Hart), a sensitive and cultivated French woman.

THE SLAVE AND THE MASTER ham 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

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.

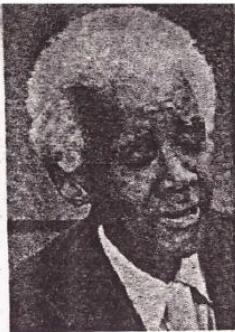
"The actor and friend Paul Robeson was in London and was constantly playing Othello as the only major role for a black actor," he says.

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

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 congenial 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.

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.

PROFILE AND REVIEW By STEFANIA ZAPPANICO