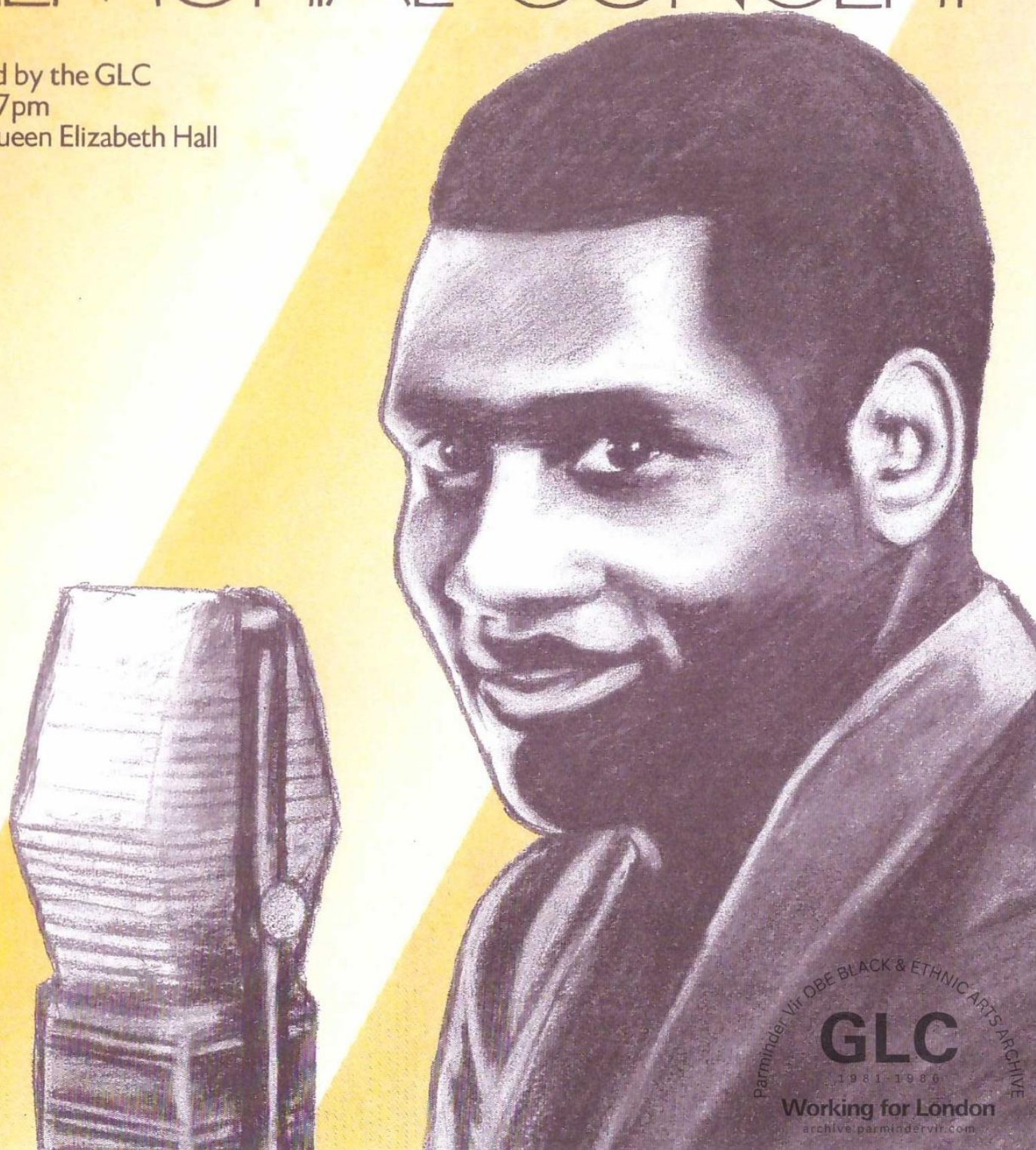


Paul

ROBESON

MEMORIAL CONCERT

presented by the GLC
6 May at 7pm
At the Queen Elizabeth Hall



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THE GLC PRESENTS THE PAUL ROBESON MEMORIAL CONCERT

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Joe Marcell was born in St. Lucia and came to Britain at a very early age. He has played a number of Shakespearean roles both here and America. These include Speed in *'Two Gentlemen of Verona'*, Puck in *'A Midsummer Night's Dream'*, Eros in *'Anthony and Cleopatra'*, Lucius in *'Julius Caesar'*, all with the Royal Shakespeare Company. In America he has appeared as Richard Duke of Gloucester in Henry VI part III, Camillo in *'The Winter's Tale'* and Capulet in *'Romeo and Juliet'*. For the Royal Shakespeare Company he has appeared in the following plays, *'Little Malcolm'*, *'Section 9'* and *'The Bewitched'*.

At the Sheffield Playhouse he appeared as Orison in *'The Man'* and Dr. Faustus in *'Mephistophles'*. He has appeared on TV several times on both the BBC and ITV. In 1977 he appeared as Motor Car, in the play of the same name at the Edinburgh Fringe Festival, the play also won a Fringe Award. Last year he played in the award winning *'Master Harold and the Boys'* at the National Theatre. He recently played the title role in *'Othello'* at the Lyric Theatre, Hammersmith, and will shortly be touring the play in Russia and the Eastern block countries.



THE AFRICAN DAWN

The African Dawn is a group of artists from Ghana, Senegal, Zimbabwe and Grenada who perform dramatised poetry fused with African music. The group has released 2 LP's both of which have received critical acclaim here and abroad. It was awarded the 1984 Minority Arts Award for innovative work. *'Their unique style combines mine and performance with traditional Kora and percussion and dramatic oral pronouncements'*. – City Limits.

'Gentle, deadly persuasion' – New Musical Express.

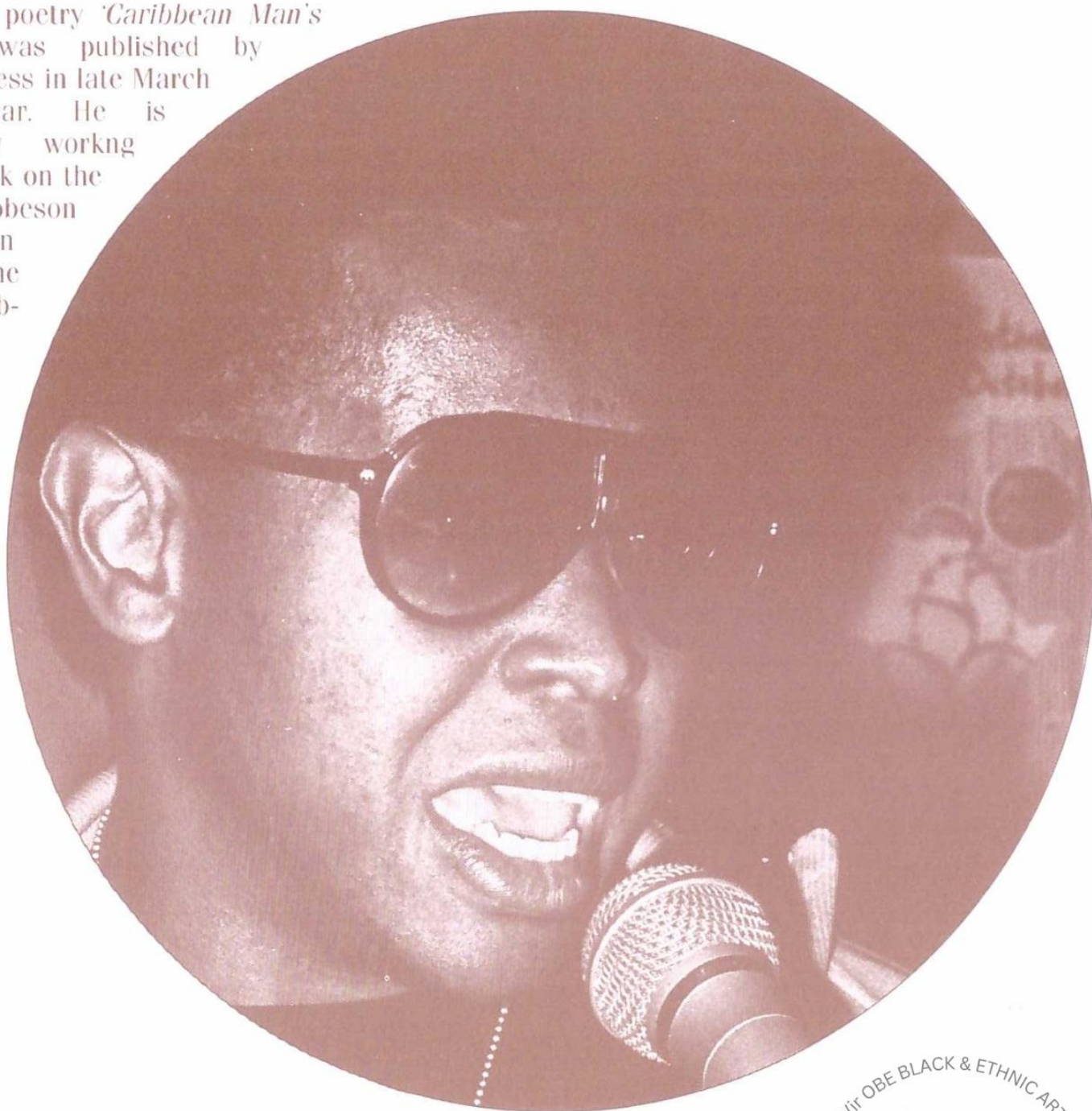
'Has power, credibility and sophistication' – West Africa

'The African Dawn will be cited as one of the originators of revolutionary Pan-Africanist music' – Grassroots.



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J. D. Douglas is better known in Fringe Theatre Circles for his plays *The Life of Muhammad Ali* and *Toussaint*. Both studies of Black folk heroes. His play on Ali won an Annie O Cornor Award at the 1981 Edinburgh Fringe Festival. To date five of his plays have been staged. As an actor he appeared in the BBC play *Before Water Lilies* and has worked with the following theatre companies, the Sherman Arena Company, Drama Plus, Moving Being and Faceless Theatre Company. He is also a poet and travels extensively reading his work. His first book of poetry *Caribbean Man's Blues* was published by Akira Press in late March this year. He is currently working on a book on the Paul Robeson Exhibition for the same publication.



ELISABETH WELCH

Elisabeth Welch was born in New York and first came to Britain in 1933 at the request of Cole Porter to appear in his musical, *Nymph Errant*, starring Gertrude Lawrence. Elisabeth stopped the show with her song, 'Solomon', and since that time she has been working regularly in this country in a variety of stage musical, revue, film, television and radio successes.

In the 1930s she had her own BBC Radio series, *Soft Lights and Sweet Music*; was featured in Ivor Novello's musical *Glamorous Night* at the Theatre Royal, Drury Lane; and starred opposite Paul Robeson in two films: *Song of Freedom* and *Big Fella*. She starred with Tommy

Trinder in the record-breaking *Happy and Glorious* at the London Palladium from 1944–46 and, after the war, introduced Edith Piaf's song 'La Vie en Rose' to Britain in the long-running revue, *Tuppence Coloured*. In 1973 Elisabeth made a welcome return to the London stage in the musical *Pippin*.

More recently, Elisabeth enjoyed success in Derek Jarman's magical film version of Shakespeare's *The Tempest* (1979) in which she sang her 'theme' song, 'Stormy Weather'; and at the Riverside Studio's in 1982 she performed to a sell-out audience in her show, *The Incomparable Elisabeth Welch*, a success she later repeated at the Lyric Theatre, Hammersmith.



Choral singing is traditional in Wales, and one is encouraged at a very young age to participate in school, chapel or church choirs. Attending choir practice in the valleys is an enjoyable social event, but at the same time tuition is of the highest standard. Extra help is always given to encourage soloists from within individual choirs, not only to perform, but compete at the numerous 'Eisteddfodau'.

Martha who is a

current member of 'Cantorion Pontyclun' an (amateur choir of mixed voices). She has received such help and encouragement and sings with clarity and enjoyment. She favours folk songs.

As a small child of 5 she sang for Paul Robeson and now 55 years later Martha feels it a great honour to be asked to sing for him yet again, 'In Memorial'.



COR MEIBION MORLAIS

Cor Meibion Morlais is a male choir of approximately fifty singers which began life as a chapel guild choir in the Rhondda Valley in 1928. It has existed as an active musical organisation without a break since its inception. Even during the war years it provided entertainment and culture for hospital patients, members of the forces and factory workers, despite the exigence placed upon the choristers by shift work, conscription and the shortage of transport.

The choir's aim has always been to assist any individuals or organisations in need and it has raised hundreds of thousands of pounds for various charities during its years of existence.

The 'Morlais' has won scores of prizes in competition, including those of the National Eisteddfod of Wales on seven occasions and several times at the Miners' Eisteddfod at Porthcawl. The choir has performed on TV and Radio.

Five visits have been made to the continent. The 'Morlais' was presented with South Germany's highest award—the Wilhelm Nagel Plaque for a series of outstanding concerts in the region of Wurthemberg.

The choristers include many occupations among their numbers and the organisation has attracted a large proportion of young men into its ranks in recent years. It is unusual in that it owns its own rehearsal hall – a converted chapel which has become a local centre for cultural and educational groups. Another expression of the energy within the choir is its annual fete and gala which has become a great local attraction. This also serves as a source of financial aid to the choir's building programme.

The choir's conductor is Mr. Neil Johnson, B.Mus. and the accompanist is Mrs. Rosalie Evans a musician in her own right.



Leo Wringer comes from Jamaica and was educated in England. At the Guildford School, Barbican he was awarded the Shakespeare Prize and has since played in *The Dream/Merchant/Mesaure/Troilus/Othello*.

Seven years work in repertory includes plays for the Bristol Old Vic, Leeds Playhouse, Royal Exchange, Manchester and the National Theatre. Repertory roles include Launcelot Gobbo doubled with

The Prince of Morocco, Lucky in *Waiting for Godot*, President Mageeba in *Night and Day* and Puck. Studio productions and new writing roles include Africa Centre, Covent Garden *Bush People* Mazisi Kamnayayiza, Belgrade Coventry *Sizwe Bansi is Dead* Styles and Bantu, Canonbury Tower, title role in *Othello*, Croydon Warehouse *The Island*, Royal Court *Cries from the Mannal House*.



DAME PEGGY ASHCROFT

Dame Peggy Ashcroft studied for the stage at the Central School of Dramatic Art, under Miss Elsie Fogerty, where she gained the Diploma in Dramatic Art. She made her first appearance on the stage at the Birmingham Repertory on May the 22nd 1926, as Margaret in *'Dear Brutus'*. In 1930 she appeared at the Savoy Theatre playing Desdemona to Robeson's Othello, in the play of the same name. Over the years she has played a number of Shakespearean roles including, Cleopatra in *'Caesar and Cleopatra'* 1932. Rosaland in *'As You Like It'* 1932. Juliet in *'Romeo and Juliet'*

1936. She played the Queen in *'Richard III'* 1937. Portia in *'The Merchant of Venice'* 1938. Viola in *'Twelfth Night'* 1939. Miranda in *'The Tempest'*. Ophelia in *'Hamlet'* with John Gielgud in 1944. Titania in *'A Midsummer Night's Dream'* 1947. Beatrice in *'Much Ado About Nothing'* 1950. Queen Katherine in *'Henry VIII'* 1969.

She was elected to the Council of the English Stage Company in 1957. She became a director of the Royal Shakespeare Company in 1968. She first appeared in films in 1933. This year she won an Academy Award for best supporting actress in the film *'A Passage to India'*.

The Ashcroft Theatre in Croydon is named after her.



Willard White was born in Jamaica and studied music at the Jamaica School of Music. In 1968 he received a scholarship to complete his musical education at the Juilliard School of Music in New York and while there he participated in the famous master classes of Maria Callas and began his professional career at the New York City Opera.

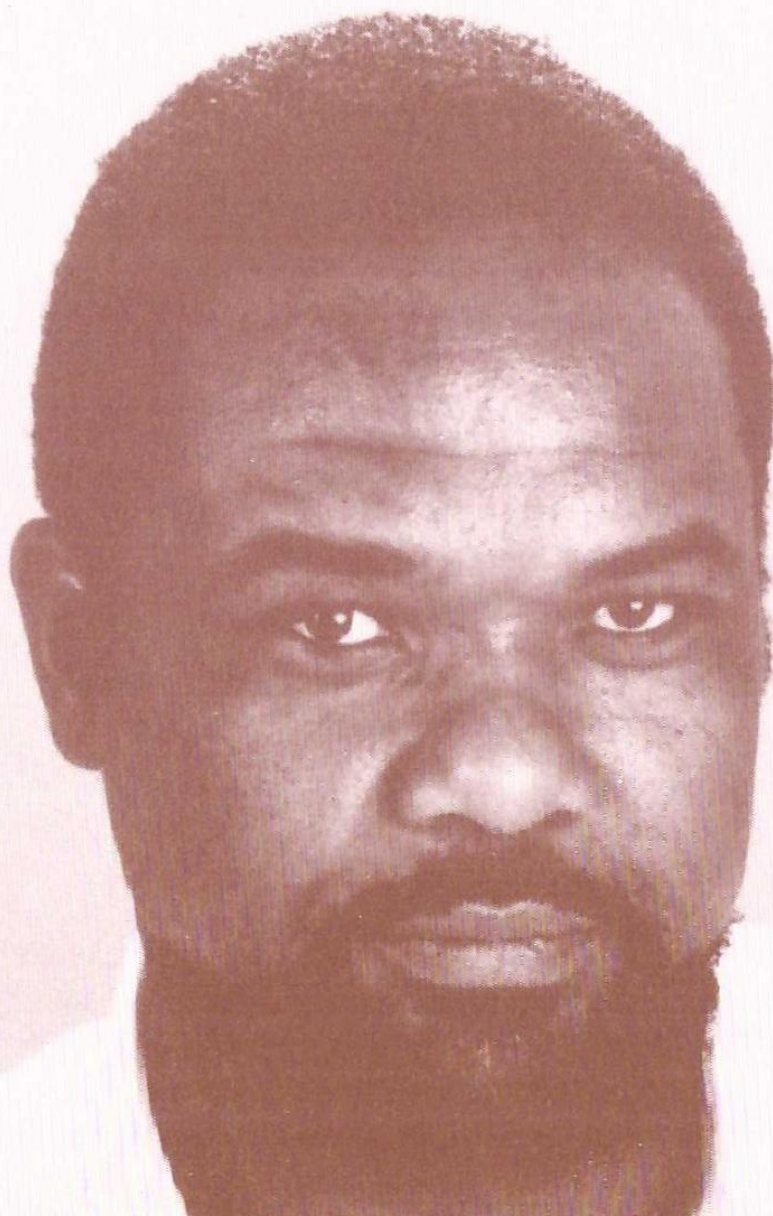
Willard White made his European operatic debut with the Welsh National Opera where he has since sung leading roles in their productions of *Entführung aus dem Serail* and *I Masnadieri*. With Scottish Opera, Willard White has sung Osmin Leporello in *Don Giovanni*, and *Turandot*.

Future operatic engagements include *Il Trovatore* with the Royal Opera, *Don*

Giovanni with Scottish Opera, *Rigoletto* in Munich, *Porgy* at Glyndebourne and *Escamillo* in the English National Opera's production of *Carmen*.

Willard White also has a very busy concert career both in the UK and abroad. Performances have ranged from *Shostakovich's 13th Symphony* with Simon Rattle and the City of Birmingham Symphony Orchestra to performances of Alexander's *Feast* with Mackerras in Rome.

Willard White has recorded *Porgy and Bess* with the Cleveland Orchestra conducted by Lorin Maazel, *Acis and Galatea* with John Eliot Gardiner for Deutsche Gramophon and *Aegyptische Helena* for Decca with Dorati.





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