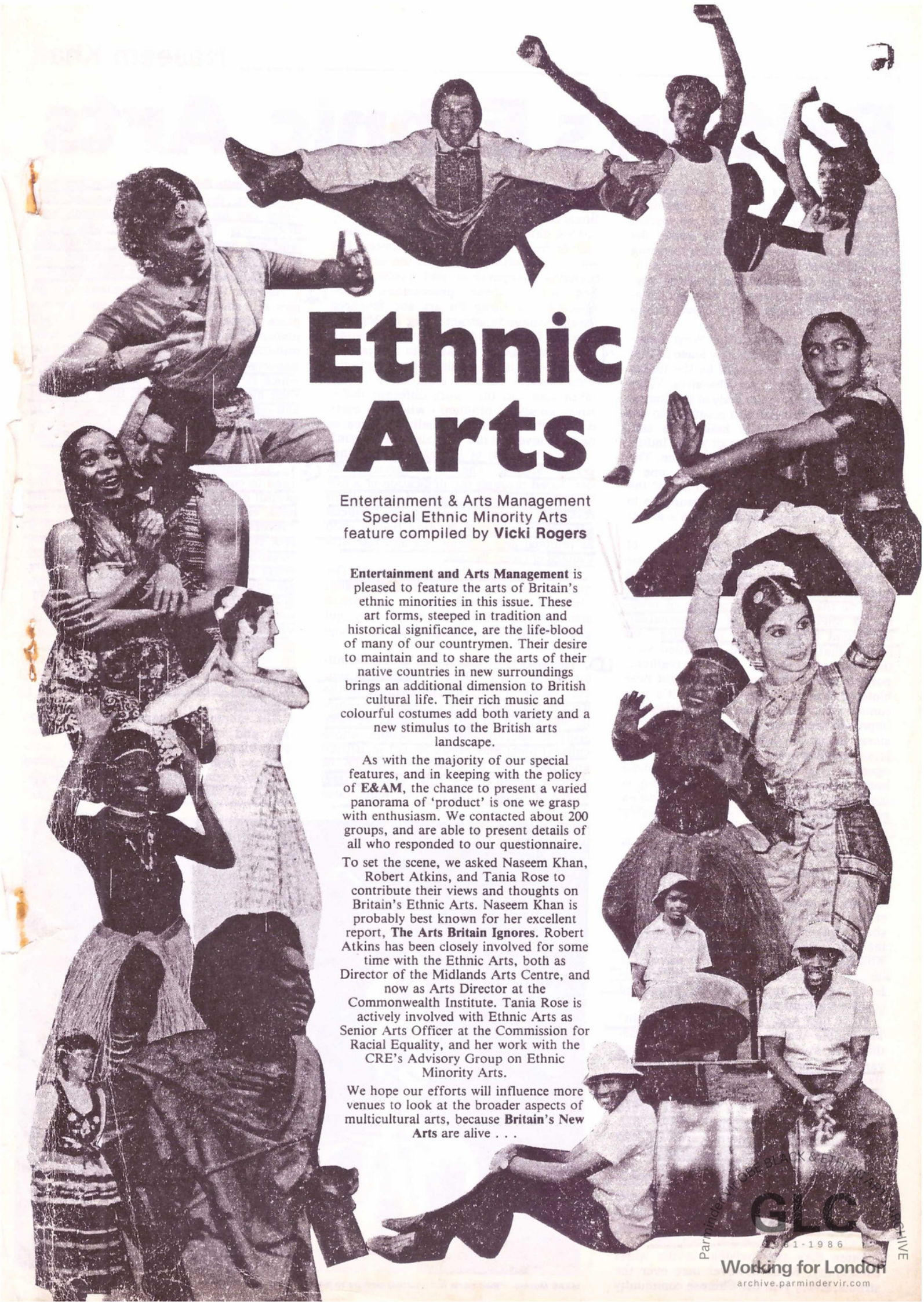




Ethnic Arts

Entertainment & Arts Management
Special Ethnic Minority Arts
feature compiled by Vicki Rogers

Entertainment and Arts Management is pleased to feature the arts of Britain's ethnic minorities in this issue. These art forms, steeped in tradition and historical significance, are the life-blood of many of our countrymen. Their desire to maintain and to share the arts of their native countries in new surroundings brings an additional dimension to British cultural life. Their rich music and colourful costumes add both variety and a new stimulus to the British arts landscape.

As with the majority of our special features, and in keeping with the policy of E&AM, the chance to present a varied panorama of 'product' is one we grasp with enthusiasm. We contacted about 200 groups, and are able to present details of all who responded to our questionnaire.

To set the scene, we asked Naseem Khan, Robert Atkins, and Tania Rose to contribute their views and thoughts on Britain's Ethnic Arts. Naseem Khan is probably best known for her excellent report, *The Arts Britain Ignores*. Robert Atkins has been closely involved for some time with the Ethnic Arts, both as Director of the Midlands Arts Centre, and now as Arts Director at the Commonwealth Institute. Tania Rose is actively involved with Ethnic Arts as Senior Arts Officer at the Commission for Racial Equality, and her work with the CRE's Advisory Group on Ethnic Minority Arts.

We hope our efforts will influence more venues to look at the broader aspects of multicultural arts, because **Britain's New Arts are alive . . .**

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Britain's Ethnic Arts

If you walk along a certain back road in London's West Kensington, a street lined with tall terraces now turned into myriad flats, you could hardly fail to notice the church on the corner. It's a huge towering grey edifice to the age of Victorian faith. You can see such churches in every city: vast buildings serving a shrunk congregation, or simply empty and closed down.

Unlike other churches, the West Kensington one has acquired a new lease of life. Two years ago it was bought by the Indian cultural association, the Bharatiya Vidya Bhavan. Today the main body of the church has a stage at one end and resounds to the noise of dancers' ankle bells. The side rooms house busy classes in yoga, Indian languages, classical music and dance. The Bharatiya Vidya Bhavan is just one - albeit one of the more successful - of the many organisations that have sprung up to meet the cultural needs of Britain's newer citizens.

The well-publicised 'problems' of immigration are something that everyone must know about. Newspaper articles and television news programmes deal with them all the time. The problems of housing, of unemployment, of discrimination, of fraught relations with the police. But behind that negative and embattled view there is another picture - a brave, resilient, positive one. Occasionally you might hear hints of that side. For instance, it's now common knowledge that immigration has improved the decaying world of the corner store. Shops, frequently manned by Gujarati families from East India, now stay open late. Cypriot immigrants have revived home bakeries. And as far as eating is concerned, Chinese, Greek and Indian restaurants and takaways have probably spread to every town in the British Isles.

The energy of all these enterprises is formidable.

But the energy is to be found in a wider area than commerce alone. It's there, notably, in artistic activity, as the example of the thriving Bharatiya Vidya Bhavan shows. But even though the publication of the widely-read report on ethnic arts, 'The Arts Britain Ignores' served to unveil the intense cultural activity, it is still imperfectly known, appreciated or supported outside the communities themselves.

What new arts do we have in Britain?

The simple answer is that we have something of everything. We have a great variety of folk dance groups - Indian, Bangladeshi, Caribbean, Cypriot, African, Polish, Ukrainian. We have Indian classical music and dance, and a well established Pakistani poetry tradition. We have Chinese and Caribbean street carnivals that combine artistry with exuberance. We have Asian theatre, black theatre, Armenian, Cypriot and Polish theatre. There are painters living and working here, dancers, musicians. Every community that makes up the 3.5% complement of Britain's immigrants have their own arts.

Often they are invisible to the wider community. Some however take over the streets. Every year the Chinese community

celebrates its new year with panache. Great silken lions (or dragons, if the finances stretch that far) manipulated by hidden dancers prance, cavort and collect tribute from hundreds of lookers-on. But what is less often realised is the extent of planning, preparation and practice that lies behind these processions. Lion-dancing is a Kung Fu art and favoured teams manage to attract Kung Fu Masters to coach them. But it's not an easy matter. The participants - certainly in the case of London - are mainly waiters working in the area's many Chinese restaurants. More often than not, they work different shifts. And - an added problem - where on earth do you find the space locally to rehearse dancers involved in a long sinuous dragon?

The ethnic arts of Britain are no strangers to hardship. They have survived and developed through the dedication of a few and the community support of many. Until relatively recently they had no financial support from British funding bodies such as regional arts associations and the Arts Council of Great Britain.

But why should they get support? The question is still not infrequently asked. They are - some will argue - not British arts, so why on earth should they get grants from bodies designed to encourage British arts?

The answer of course lies in the definition of the word, 'British'. Society is now very different from its composition in the days in which the Arts Council for example, was set up. In the urban areas we have sizeable concentrations of people whose cultural roots and needs lie not in Britten and Bach but in Indian folk dance or African drumming, in Urdu poetry, steel bands or reggae. Since these populations

are frequently British-born now rather than immigrant, their artistic tastes and activities can be said to have become new British arts. Where local authority entertainment programmes exist, they should by rights recognise the existence and needs of this section of their constituency.

However there are more reasons why the new arts should be welcomed and given a place beyond the initial reason of plain justice. The arts brought in by new communities are valuable ones. They are important, firstly to the communities from which they spring. They are their lifeline, their means of expression, their pride and self-respect. They are a tangible sign, to the younger generation, of the values of their fathers. But that is not the sum total of their importance.

They contribute, when they are encouraged to come out of their corners, to the overall quality of life. Local festivals have been enhanced by the presence of folk dancers or steel bands. Concert halls and arts centres have played host to Indian classical musicians who now attract as many Western devotees as Eastern. There are splendid multi-ethnic events, like the popular ones organised by George Evgeniou at his Cypriot Theatro Technis, in which Turkish, Cypriot, Indian and African groups appeared together and worked side by side. There are classes to go to - a variety of folk traditions, Indian classical dance and music, yoga, African dance and much more.

The ethnic arts themselves are changing, and only purists would find that disturbing. They are not museum arts, they are living arts. Many of them spring originally out of rural folk backgrounds; if they are not to be mere nostalgic touch-



stones, they will have to change. After all, what sense does a Punjabi folk song about village wells and mango trees make to a Bradford lad who's never seen India? Instead folk songs are being made in this country, about problems at work, about separation from ones family, that use the vitality of the old form to a new end.

There are other developments that show the beginnings of a new confidence and a new voice. There are, for example, new centres, like the projected Chinese Oriental Centre in Liverpool: a visionary scheme that should make Chinese arts and culture stronger and more accessible. There's the Bharatiya Vidya Bhavan that has both Indian and English visitors (and official approval of public figures like James Callaghan and the late Lord Mountbatten).

You can find evidence of that new approach in individual arts groups too. Consider the case of the Tara Arts Group. Tara is a drama group made up of young people of varied Asian backgrounds - Indian, East African, Pakistani. However, the group's focus is firmly the Indian presence in Britain rather than - as is the case with many other Asian drama groups - life in the mother continent. Tara plays, as a matter of policy and principle, in English rather than an Indian language. They tour a variety of venues from London's Jackson's Lane community centre to Indian cultural centres and youth hostels. Their themes are at present two-fold - the double standards that immigration has exacerbated

within the Indian community itself, and the historical reasons for the Indian presence here at all.

The MAAS Movers are another sign of change. A professional black dance troupe, their name is a courtesy gesture to the Minorities Arts Advisory Service (MAAS), who pinned its colours to the mast in supporting the need for such a group. (Trained black dancers frequently end up having to work on the Continent or in the States since opportunities here are so limited.) Individual members of the Movers have trained in a variety of disciplines - modern dance, ballet, Afro-Jazz. Their programme attempts to take in all those elements and mould them into a new form with particular relevance to the present-day in Britain.

The most interesting of ethnic arts groups no longer attempt to reproduce the past. They do not reject it, but prefer to build on it. As far as music is concerned, that is most striking in the work of Steel an' Skin. Like both the Movers and Tara, they are a polyglot group - black British, African, Caribbean.

Their music and their instruments take in all those backgrounds. They don't limit themselves to music alone. Steel an' Skin evenings also include stirring African dances (including virtuoso turns with flames and broken glass.)

Although as entertainment they are first-rate value, Steel an' Skin push their boundaries further than simple display. They work magnificently as community artists

and believe passionately in the need to pass on their skills. The ideal situation is an extended stay in one area (as, for instance, in Merseyside). In a minimum time of one week, they will give workshops in dance, music, drum-making, tie-and-dye, and even African hairstyles and food. By the end of their stay, the youngsters with whom they have worked will have acquired an immediate and warm understanding of African culture. In some cases, Steel an' Skin residencies have led to the formation of lasting local arts activities. The dance groups, Lancel in Wolverhampton and Ekome in Bristol, both owe their parentage to Steel an' Skin.

Ethnic arts of Britain are increasingly beginning to make bridges between themselves and the wider community. If they are accepted as what they are and appreciated for the new dimensions they open, there is a chance of 'integrated' arts in Britain.

NASEEM KHAN

Former theatre editor of 'Time Out' magazine, Naseem Khan is a free-lance journalist. She wrote the alternative theatre column for the Evening Standard for 2 years, and researched and wrote the highly acclaimed, *The Arts that Britain Ignores*. Out of that in 1976 came MAAS (Minorities Arts Advisory Service) that she helped to set up and direct.



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Multicultural Arts

- a necessary stimulus

There is a natural tendency at the present to discuss the arts in general and "ethnic minorities' arts" in particular in the context of problems and responsibilities and to forget the positive aspects of past achievements and future opportunities. Even the terms used can create difficulties. "Ethnic" and "Minority" carry layers of meaning which we could do without. It may be better - if only because it has no negative implications - to refer in the collective sense to multicultural arts.

I hope I am far from complacent about the position we have reached but it would be foolish not to take account of the very real and important gains that have been made in the last few years.

In a very general sense the discovery and the ability to respond to forms of expression, philosophies, techniques and traditions quite distinct from those of Western Europe will prove, I believe, to be a profoundly influential and a necessary stimulus at this important period of uncertainty and change in the West. From an understandable sense of shame about the exploitative aspects of our Imperial past we in the United Kingdom are coming to an appreciation of the historical association which the United Kingdom has had with other people and cultures in the world and of all that follows from their influence. As we - like the world community

as a whole - move hesitatingly towards an understanding and respect for other cultures and tradition, we realise that many of

those cultures and traditions are represented and active within our own community. The minority communities of the United Kingdom are one of its greatest assets - particularly in the cultural field.

A positive multicultural policy will acknowledge the right of members of minority communities to enjoy equal access to existing opportunities for cultural expression - "participation" - and at the same time it will ensure that it can respond critically and positively to the needs of the minority communities to express their own culture - "distinctiveness". In this latter context the distinct traditions and experience of the artist are not something which needs to be translated, absorbed or ignored. They are the very substance and inspiration of his work.

The process of participation has advanced further in sport than it has in the arts and in some sports, such as cricket, squash or athletics, it is well established. (Despite the recent problems over the Moscow Olympics or the Lions tour of South Africa, sport is still a more potent force in international relationships than the arts, though the Commonwealth Arts Festival which was organised alongside the Commonwealth Games in Edmonton may be a pointer for the future.) That difficulties still exist in the arts is only too apparent from the illustration given to me by a talented - Cambridge and RADA educated - Asian born actor and equity member. Despairing of opportunities to play in roles other than those where his racial origin was "appropriate" for the part, he auditioned for the role of - I think it was - an Indian prince in a forthcoming film. He was not so much distressed at failing to get the part (which he could have played with distinction) but by the fact that a white British actor was chosen instead, who would be required to 'black up'. Cultural mobility can sometimes be carried out more easily in one direction than another. The theatre does, of course, present a very specific set of circumstances, but I haven't yet seen the 'black swan' in Swan Lake or many musicians from the Asian community in our symphony orchestras and it would be good to feel that it could happen from time to time as a matter of course. There are many reasons why it is still generally more difficult for an 'ethnic' artist to succeed in those fields where his or her background should be irrelevant. The association of membership of one or other minority community with disadvantage in housing, education and employment is all too often the important factor and, of course, one which the 'ethnic' artist shares with others in the indigenous community. However, damaging assumptions about ethnic

Above: Tara Rajkumar, Academy of Indian Dance.

Below: Young entertainers at the Commonwealth Institute



stereotypes and their abilities and interests can and do reinforce a low or narrow level of expectation which, in turn, leads to a low level of encouragement and ultimately of achievement. Much of the answer is to be found in solutions to the social problems but there is still a great deal to be done - often by deliberate affirmative action - in making "participation" acceptable and normal throughout the arts. This point should be particularly borne in mind by arts managers and directors but, perhaps most of all, by those responsible for providing opportunities for education and vocational training in the arts. A positive recruitment policy is required as is the adaptation of courses to a wider multicultural awareness.

In the main I want to look at what is happening in those multicultural arts activities where 'distinctiveness' is the issue rather than 'access' or 'participation'.

For many people working in the arts the key event has been the publication of Naseem Khan's report, "The Arts Britain Ignores". There have been many admirable initiatives by groups and individuals in the past but, for the first time, as far as I know, attention was focussed comprehensively on the problems and the opportunities with which we are now familiar. A number of things followed. In the first place an administrative response was called for and certain steps were taken, of which the establishment of MAAS (the Minorities' Arts Advisory Service) was one of the most important. Some Regional Arts Associations and some Arts Centres appointed Ethnic Arts Officers or commissioned reports. Thus an administrative ratchet came into operation which ensures, at however minimal a level that "attention should be paid". The institutionalising of the idea of supporting multicultural arts programmes is the necessary first step in the process of changing attitudes.

The response of managements and administrators has been patchy. Where initiatives have been taken, they have often been at a fairly superficial level of appreciation of the work or of the appropriate context for its presentation. Many artists have been irritated or offended by the well intentioned promoter or audience to whom their work is no more than an "exotic novelty". Professor Rex Nettleford, the distinguished Jamaican dance artist and the founder Chairman of the Commonwealth Arts Organisation, describes this as an aspect of the "Minstrelsy Syndrome". Whilst one can appreciate the point, it must be said that the "Multi-cultural Celebration" that brings together a package of widely dissimilar arts and artists whose only common link is their origin in the minority communities of the UK, does at least play a role in the process of familiarisation which necessarily precedes true appreciation. We can also point to the simultaneous development of specialist programme centres such as - amongst many others - the International Community Centre in Nottingham, the Africa Centre, Bharatiya Vidya Bhavan, Teatro Technis, The Polish Cultural Centre, or the Caribbean Cultural International. Echo's (published monthly by MAAS, 91 Mortimer Street, London W1) listing of London and Regional Events is

good news. The range and depth of the programmes is impressive and despite some of the alarming problems generated by the cutting of grants, more critical, confident audiences are demanding and getting higher standards. There is growing confidence among the artists and companies. This is all too often not the result of official encouragement and support but despite the lack of it. At the same time official support has helped crucially in particular cases (CRE and West Midlands Arts in my own direct experience in Birmingham) and contributes to an improving climate of recognition and acknowledgement in which the lack of available funds has been doubly frustrating.

The most significant factors in this development have been the successes of the artists themselves. The national reputations of Mustapha Matura, Norman Beaton or Tara Rajkumar feed back to the standing and aspirations of their cultural colleagues. Companies like Steel an' Skin, Temba or Aklowa have - amongst others - established standards and created new openings.

Most noticeable of all and, perhaps the most significant in its influence on the total culture has been the contribution of black - Afro-Caribbean - music. The contribution of Africa to Western popular music in the twentieth century has been well documented, but the particular West Indian contribution to English popular music since the 1950's has been remarkable.

Calypso and steel band made the first impact. The relatively small number of - Trinidadian - pan players have now even infiltrated schools' music departments and, with the dramatic success of the Notting Hill and other Carnivals their influence is now widespread and firmly established. More recently reggae and the 'Jamaican Sound' has emerged as a major force in international popular music and whilst, on the one hand, it expresses very particular ideas and emotions about West Indian traditions, culture and identity, it has become part of a more generalised urban youth culture in this country. The lyrics of reggae songs - like much contemporary popular song - transcend mere entertainment and the borderline of literature and song is occupied by artists like Linton Kwesi Johnson as well as by many of the groups themselves.

The cultural influence of the minority communities is itself a reflection of their size, their history of migration and settlement and - profoundly affected by both of the other factors - the extent to which they have remained inward looking. The Eastern Europeans, the Cypriots and - to some extent - the Africans have tended to preserve and to recreate their own traditional culture very much within their own communities. This has also been true of the Chinese, but, as Naseem Khan mentioned in her recent talk to the Royal Society of Arts, they have discovered the value of street arts activities in drawing attention to themselves in a positive way in the context of political action at a local level. The smaller communities are beginning to "come out" as an inspection of Echo will show.

The Asian community has a strong and varied traditional culture, both classical



Linto Kwesi Johnson (photo Island Records).

and folk, and the - often ambivalent - relationship between this country and the nations of the Indian sub-continent has deeply affected us all. The 'sense of India' is so pervasive as subconsciously to affect every aspect of our lives, our dress, our language, our food as well as our arts. The Asian community in the United Kingdom has been more concerned with the presentation of its traditional culture than with the creation of new forms which emerge from its experiences here, although artists like the Tara Arts Group are an important and interesting exception to that rule. Music and dance have predominated and have enjoyed great popularity in recent years. Standards have been variable, but that is rarely now the case. The Sanskritik Festivals have performed a great service over the last ten years in "showcase" presentations which further the process of familiarisation and Tara Rajkumar's Academy of Indian Dance will further the cause of teaching and of raising standards. The influence of Indian dance on our European and North American traditions is only just beginning.

We are at the start of a period of great cultural change. Changes in our patterns of work, of our expectations and our social organisations have already begun. The minority communities will contribute significantly and constructively to that process of change if they are given the opportunity.

ROBERT ATKINS

After teaching in art schools for several years, Robert Atkins entered Arts Administration as Administrator of the Fun Palace Trust, then as Promotions Manager at the Roundhouse, and on to Founder-Director of the Brewery Arts Centre, Kendal. Former Director of the Midlands Arts Centre, he is currently Arts Director at the Commonwealth Institute. He was on the Arts Council Regional Committee from 1976 - 1979, is a member of CNA Creative and Performing Arts Board, is on the Board of Studies in Arts Administration at City University, and is a member of the Executive Committee of the Academy of Indian Dance.

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Who Does What?

In theory nobody does anything much to assist artists from ethnic minorities except the Minorities' Arts Advisory Services (in London, Manchester and Bristol), and they can do little more than to assemble information and offer advice. "Ethnic" arts do not as yet exist as a category of eligibility for funding. This is perhaps not surprising since no two people can agree on what the term means anyway. A secondary argument rages as to whether it is desirable to put "ethnic arts" into a separate category at all, even for a short remedial period. But at least everybody agrees that whatever it means the term is inadequate to describe the work, misleading in the expectations it arouses and all too often pejorative in its associations. Nobody genuinely concerned with the arts of ethnic minorities in Britain likes calling them "ethnic arts". Unluckily this article is on Structures; not definitions; it is supposed to describe how things get done - if at all.

The cloud which hangs over the very words is however partly - and indeed understandably - to blame for the fact that funding organisations are only slowly learning to respond to the needs of artists from ethnic minorities. This is in large measure due to the fact that various criteria of eligibility are more or less arbitrarily applied to the arts in Britain. The most significant of these, for our purposes, is the distinction between amateur and professional. This distinction cannot always be applied with relevance or indeed even common justice to the arts and artists of ethnic minorities now living in Britain. Many of them come from New Commonwealth and other Third World countries where the artist is not a being apart, separated from society, as in Europe. Artists in non-European societies are accustomed to be seen as integral to the functioning of society and to the fulfilment and enjoyment of life. In that context any artist is professional. Bring him to Britain and he becomes an amateur overnight, however long he has studied or however exclusively practised his skill. But funding amateur arts activities is traditionally considered to be the responsibility of local authorities in Britain, and they have spent on a national average less per head of the population on the arts than any other country in Europe. What chance has a group of British-born blacks who have painfully relearned the music and dance of their African ancestors, got in competition for scarce local authority funds with this year's local Amateur Dramatic Society's production of "The Student Prince"?

Nevertheless, I come not to bash local authorities but to encourage them. The outlines of a structure for funding and otherwise supporting the arts and artists of ethnic minorities are emerging. It will emerge more quickly once the semantics have been sorted out, but in the meantime the scenario goes something like this:

There are, essentially, four sources to which any artist or group of artists can turn. (I am deliberately excluding from this



category a number of charitable foundations without whose almost prophetic help, particularly in the early days, many artists from other cultures now living in Britain would have given up hope and packed it in, and our society would have been that much the poorer).

1. The Arts Council of Great Britain (ACGB) still clings to a rigid separation between amateur and professional for funding purposes, although there seems to be an increasing disposition to allow that the standards of rather than the ability to make a living from, say, a performance, is an acceptable indicator of professionalism. However, (despite the heroic attempt of the Community Arts Committee to finance the arts of other cultures through what is in effect a back door) most artists from ethnic minorities are in a Catch 22 situation where the ACGB is concerned. Most of them having families to support, they simply dare not take the risk of turning 'professional' by prevailing British standards because there is no body which will see them through the interim period. If they are brave enough, and then successful enough to make the grade few people on any of the ACGB Committees know how to assess them. With the best will in the world they may even bend over backwards and subsidise work which they must know to be second rate by any standards. This does no service at all to the arts of ethnic minorities. There is also the vexed question of "project" versus revenue funding. Groups cannot keep going on a project-by-project basis, and the ACGB says it cannot take on new

clients for revenue funding. Hence the reputation of instability which is not exactly enjoyed by many groups of artists from ethnic minorities. Another hazard is that some committee members have fairly uninformed preconceptions about what the work of "ethnic arts" should be, e.g. should it relate to the minority culture or the majority culture? They do not know what to expect. The only certainty is, that as things stand the unfortunate artist falls through the net. Even the good-hearted efforts of Community Arts Committee have had the unfortunate effect of equating, in many people's minds "community" arts with "ethnic" arts activities, which simply adds to the semantic confusion. In fact very few "ethnic" arts actually involve that element of participation by the audience or onlookers that "community" art in Britain, in the original intention of that Committee of ACGB, is held to imply.

Not too much joy, then for the "ethnic" artists from the Arts Council as yet. But there are distant sounds as of ice floes breaking at 105 Piccadilly.

2. The next main source of funding an artist is of course the Regional Arts Association (RAA). The main trouble with RAAs today is, that like everybody else, they have not got any money. But it is probably fair to say that all of them now recognise a responsibility to cater to the cultural needs of the minority communities living in their areas, and some of them are being fairly active about it.

One of their main difficulties has been sheer lack of information as to what sort of minorities these were, combined with the lack of any channel for communication with them. Also, until only a couple of years ago RAAs were usually as inflexible in the matter of amateur and professional status as the ACGB. But some RAAs at least, have lately set out very positively to find out the facts and to make those contacts. Often they find it uphill work. Artists from minorities who have, in all major aspects of life felt themselves discriminated against one way or another for decades, tend to fear the Greeks even when bringing gifts. It is a slow business building up confidence in a minority community while at the same time getting the sort of information from them which is intended to help them but which, for all they know, could at worst be used against them and at best might result in some loss of independence or integrity.

It would be invidious to name the RAAs who are most obviously trying to help artists from ethnic minorities living and working in their areas. But the resolution of September 1979 at the conference of Regional Arts Associations Working for our Black & Ethnic Communities archive.parmindervir.com

to allocate special responsibility for the needs of ethnic minorities to one member of staff; and to make that officer responsible for making contact with, advising, and wherever possible recommending financial assistance for their artistic activities represents a very considerable advance on the situation when I began to work in this field of activity three years ago.

One point which not all RAAs seem yet to have taken on board is that those few organisations which have either no ethnic minorities or very few, or only European (ie white-skinned) minorities in their areas, still have an obligation to society as a whole. That society is now irretrievably multi-cultural. It is not just that most minorities gradually disperse throughout the country, and that all RAAs will sooner or later find themselves with communities in their midst who are not all white, Anglo-Saxon or Protestant. It is also a matter of preparing society as a whole, and raising public awareness and acceptance of the fact that we are a multi-racial, multi-cultural and indeed multi-lingual society. This message, conveyed through the arts in areas where people are still reluctant to accept it could do much to ease the period of transition, because the initial impact of a new culture is being experienced in terms of entertainment and enjoyment.

3. The Commission for Racial Equality is a national body with statutory duties laid down by the 1976 Race Relations Act. The Act also provides that the Commission may assist financially or in any other way, activities which are in conformity with the objectives of the legislation; which are to eliminate discrimination on racial grounds and to improve relations between people of different racial groups. For this purpose it is allotted a modest sum of money to be used where money is what is needed. By taking the fullest possible advantage of this dispensation the CRE have been able to take a small but lively part in promoting the arts of the ethnic minorities.

The CRE are not allowed to give funds on an on-going or revenue basis. Moreover, the arts have to take their place in the queue with the special needs of minorities in terms of housing, education and social services, to name only some of the projects eligible for funding by the CRE. Furthermore, the CRE do not believe in picking up the tab when other organisations exist to do it. The CRE was not set up to do the work of the ACGB or the RAA, or the local authority.

However, there are clearly areas in the arts where the CRE can get things moving, or raise the standards of things already on the move by a short-term injection of funds to pay for a year's good administration for example, or tuition, or to pay the costs of a workshop which will result in the production of a new play or ballet or musical. It can prime the

pump and to a limited extent it can reinforce success. But then it must move on and look for other areas of deprivation, including new artistic activities, which emerge as a community finds its feet and acquires the confidence and the will to communicate with the majority society.

One of the more successful features of recent CRE funding has been co-funding the RAAs, first, in the area of fact-finding (which costs money) and latterly in co-sponsoring performances for tours, or organising conferences, or jointly guaranteeing projects against loss.

4. Very few local authorities are alike in the machinery they employ or the value they place on making provision for the arts - any arts. Responsibility for the arts may be located in their Education Department, in their Cultural Services Department, in their Libraries and Arts Department or indeed in Physical Recreation, to name only a few of the possibilities. Some local authorities have arts councils, some do not. The only way an artist or a group from an ethnic minority can find out is by having a go, and if the first encounter is daunting - and it often is - they may never try again.

Section 71 of the 1976 Race Relations Act lays a duty on all local authorities to take whatever steps are required to conform at local level with the objectives of the Act at national level. In its dealings with local authorities the CRE are now making a special point of drawing attention to the need to make adequate provision for the cultural life of ethnic minorities in their areas. However, this is not a good time to be trying to persuade local authorities to expand their activities in any area.

What is most to be hoped for is that local authorities will come to recognise that even in view of the severe constraints within which they are now required to operate, and using only existing structures, they can still do much not only to promote but to disseminate and share with the community at large the arts of ethnic minorities. They can make more imaginative use of Section 11 of the Local Government Act, for example, to engage peripatetic teachers in the arts and other cultures, whether at schools, for the youth service, or in adult or further education. When they are looking for an "artist in residence" why not an artist from an ethnic minority? Much can be done in these ways to create new audiences new interests, new students, fewer aimless, alienated people. They could also take more interest in what goes on in their Arts Centres, where they have them, and encourage them more actively to be experimental in terms of minority arts: not as the phrase is generally understood but as the arts of ethnic minorities.

Above all we hope that this edition of "Entertainment" will make those responsible for providing for the recreational needs of their areas aware, that there are whole new worlds waiting to be explored and enjoyed from the work of the artists from many other cultures who have come to live in Britain.

TANIA ROSE

Interested in the arts all her life, Tania Rose previously worked in the film industry as a screenwriter. She then went to the Race Relations Board where she was Education and Public Affairs Officer, and is currently Senior Arts Officer at the Commission for Racial Equality.

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Parmindervir OBE BLACK & ETHNIC ARTS ARCHIVE

Ethnic Arts Directory

This directory consists of performing artists/groups who are interested in touring. Although every attempt was made to contact as many high calibre artists through as many sources as possible, this list is by no means inclusive. Further information, including artists who could/would tour if given reason can be obtained through any of the regional MAAS (Minorities' Arts Advisory Service) offices, or from the Commission for Racial Equality whose central office is at Elliot House, 10/12 Allington Street, London SW1; Phone: 01-828 7022.

TANTRY - Polish Song and Dance Group

Formed in 1962, Tattr consists of 30-40 members of Polish origin. They are interested in touring within easy travelling distance of London, although any offers are considered. They are available between September and July, and fees are negotiable. They require a piano and changing rooms.

Contact: Barbara Skawinska-Bojanowska
36 Fenner Square, Winstanley Estate, London SW11.
Phone: 01-223 0142

North Cheshire Jewish Primary School Choir

This group of 55 children, ages 7 - 11, sings Hebrew and English songs with Biblical themes. They began singing together in 1979, and have appeared in Stockport, Manchester, and Altrincham. They prefer to perform in smaller halls for reasons of acoustics, and cater to audiences of all ages.

Contact: Mrs. Abrahams, Head Teacher.
North Cheshire Jewish Primary School,
St. Anns Road North, Heald Green,
Cheadle, Cheshire.
Phone: (061) 428 3092

Asian Arts Productions

Originally formed in 1975, this group was renamed in 1979. They provide Asian folk (Bhangra) dancing; Snake dancing; Asian music/song; and dramas in Punjabi, Hindi, and Urdu. Their membership consists of 50 plus, with 30 active members. They have been funded by West Midlands Arts to make historical costumes, and wish to tour to any area at any time of the year. They have performed in old people's homes, schools in Birmingham, Wolverhampton, Walsall, Coventry, Smethwick, and at the Commonwealth Institute in London. Their audiences in the past have numbered from 25 - 2,000, and their fee is negotiable. They are available for a full variety show, or smaller shows as required. They require lighting and PA system.

Contact: Seva Dhallvaal
128 St. Albans Road, Smethwick, Warley,
West Midlands.
Phone: 021-5580236



Mara Ya Pili



Maria School of Indian Dancing

Maria School of Indian Dancing

This group of 20-30 girls and boys, founded in 1975, specialises in the Classical and Oriental dances of India. They are interested in performing in any part of Britain at any time. They have previously performed in Bolton, Bury, Oldham, Chorley, Blackburn, Huddersfield, Leicester metro boroughs, and various other centres. They prefer performing before an audience of not more than 300.

Contact: Maria V. Joachim
20 Thetford Close, Bury, Lancs.
Phone: (061) 761 4746

Mara Ya Pili

This group of 22 performers specialise in modern dance with African and Caribbean influence. They were formed in 1978, and are funded by Yorkshire Arts, The Sports Council, Leeds Lottery, and Yorkshire Television. They are interested in appearing at specific venues for days/weekends, all year round, but not touring as such. They have previously appeared at various venues in Leeds, Liverpool, Bradford, Edinburgh, and London. Their fee begins at about £50, and their emphasis is on community involvement and performance.

Contact: Jan Hambley
c/o Roseville Arts Centre, Gledhow Road,
Leeds 8
Phone: 495069

ODUDUWA

This African Variety Group is composed of individuals from Nigeria, Ghana, and the Caribbean. The group specialises in dance-band music, and works with schools and colleges, encouraging young people to work out their own creative dances.

Contact: TAFE
11 Ashmore Street,
Manchester 12
Phone: (061) 223 1865

The Ukrainian Dance Ensemble

The Ukrainian Dance Ensemble consists of a minimum of 20 performers of traditional Ukrainian music, song and dance. Formed in 1975, they are interested in touring any time, any place. They have performed in Ashton, Barnsley (Town Hall), Barnstaple (Queen's Hall), Barrow Civic Centre, Blackburn (Georges Hall), Cheltenham Town Hall, Folkestone (Cliffs Pavilion), the Alfred Beck Centre in Hillingdon, Leicester (De Montfort Hall); Lewisham Concert Hall, Loughborough Town Hall, Plymouth (Mayflower Leisure Centre), as well as in Portsmouth, Slough, Southend, Stevenage, and Weston-super-Mare. They will perform for any size audience, and their fee is negotiable, ranging from £700 - £1000. They require a good selection of colour lighting, a minimum stage of 10m x 8m, and a PA system if possible.

Contact: Stepan Czuplak
2 Lincoln Avenue, Sandiacre, Nottingham
NG10 5GZ
Phone: (0802) 397684



The Ukrainian Dance Ensemble.

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1981-1986

KUTAMBA

Formed in 1978, the group is based at the Abasindi Co-op, and consists of 4 drummers and 11 singers, dancers, and actors who perform their own plays based on their Caribbean and African heritage. They are interested in touring the North and Midlands, and have performed at Merseyside Caribbean Centre, Manchester University, Bradford College, Bury Town Hall, Huddersfield Polytechnic, and Commonwealth Institute, among others. They prefer an audience of 500 and less, and fee ranges from £80 - £300.

Contact: Juliette Brathwaite
Abasindi Co-op, Moss Side People's Centre,
St. Mary's Street, Moss Side, Manchester
Phone: (061) 226 6837



KUTAMBA

Black Velvet Dance Group

This group consists of 4 girls and 2 boys that have been dancing to various types of music, since 1978. They are interested in touring all of Britain, preferably at weekends, prefer an audience aged 16 and over, and charge a minimum fee of £60. Their requirements are a record player and a PA system.

Contact: Mr. O. Letford
International Community Centre,
61(B) Mansfield Road, Nottingham.
Phone: (0602) 49842

Tridib and Reba Bhaduri

These husband and wife singers are interested in touring to any part of Britain, any time of year except July/August. They have previously appeared at Albert Hall, Edinburgh Festival (Fringe), Royal Festival Hall, and in Manchester, Wandsworth, Lambeth, Sheffield, Bradford, and Birmingham. Their fee is £100 per performance, plus travel and subsistence allowance. They also ask a drummer's fee of £60.

Contact: Tridib and Reba Bhaduri
122 School Lane, Didsbury, Manchester 20 QJB
Phone: (061) 434 6276



Tridib and Reba Bhaduri



Temba Theatre Co. Ltd.

This small-scale touring theatre company was founded in 1972 to give artistic expressions to black culture, and to provide theatre of particular interest and concern to ethnic minorities. Funded by the Arts Council of Great Britain, RAA's, and local authorities, they are interested in touring throughout England, Wales, and Scotland. They have performed in Bracknell (Berks), Nottingham, Leicester, Loughborough, Winchester, Reading, Brockhurst, Aldershot, Birmingham, Dudley, Kidderminster, W. Bromwich, Handsworth, Manchester, Liverpool, Exeter, Bradford, Leeds, Bristol, Totnes, Bath, Humberside, Aberystwyth, and Lancaster. They prefer an audience of up to 450, 18 years and over, and charge from £200 - £300. They require lighting, tapdeck, amplifier, speakers, and a flat area 20' x 20'.

Contact: Alton Kumalo, Artistic Director.
18 Sunnyhill Court, 4 Trebovir Road,
London SW5
Phone: (01) 370 4169

Paradise Steel Band

Formed in 1973, this group is interested in touring throughout Britain at any time of year. They play all types of music, particularly West Indian. They also perform Limbo dances. They have appeared at Roundtree Theatre, York, Sheffield, The Commonwealth Institute, London, Leeds Playhouse, and Leeds Grand Theatre. Their fee starts at £100.

Contact: St. Clair Morris,
4 Cottingley Drive, Leeds 11.
Phone: Leeds 717921

Bangladesh Cultural Group

Formed in 1977, this 13-member group performs Bengali folk songs and music. They are interested in performing in East London and Leeds, and are available 26 June - 9 July, and the month of December. They cater to any age group, and set 200-300 as the maximum size audience. They have previously performed at Library Theatre, Manchester; Queen Elizabeth Hall, Oldham; Longsight Library, Manchester; Primary School, Bolton; and St. Hilda's Primary School, Oldham.

Contact: Nur Miah
267 Featherstall Road, Oldham, Lancs.
Phone: (061) 633 8482 or
Mrs. Aurora Sultana
6 Whitebrook Road, Fallowfield,
Manchester M14 6FD.
Phone (061) 678 4742

North Star Steel Band

This 10-piece all steel band, founded 1978, is well known in the Yorkshire area, but hopes to widen their popularity by touring throughout the country. They are available any time of year, and have performed in Glasgow, Sheffield, Elland Carnival, Leeds, Manchester, and at Bradford University. The band caters for all age groups to any size audience, and their fee is at about £300.

Contact: Bill Lynch, 62 Markham Avenue,
Leeds LS8 4JB.
Phone: Leeds 624987/682613.



North Star Steel Band.

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Caribbean Sunset Steelband

This group of 10 members playing 15 instruments was formed in 1976. They perform Reggae, Calypso/Soca, Traditional, and popular music, and are interested in touring in the North West and North Wales, any time of year. They have appeared at the West Indian Leisure Centre, Moss Side, Manchester; at Manchester University; and at Manchester Polytechnic. They charge £170 per performance, with travel/instrument transport negotiated separately.
Contact: Mr. Rudolph Skeete
 10 Etruria Close, Longsight
 Manchester M13 9AW
 Phone: (061) 273 6308

Tai-Shen Chinese Play Association

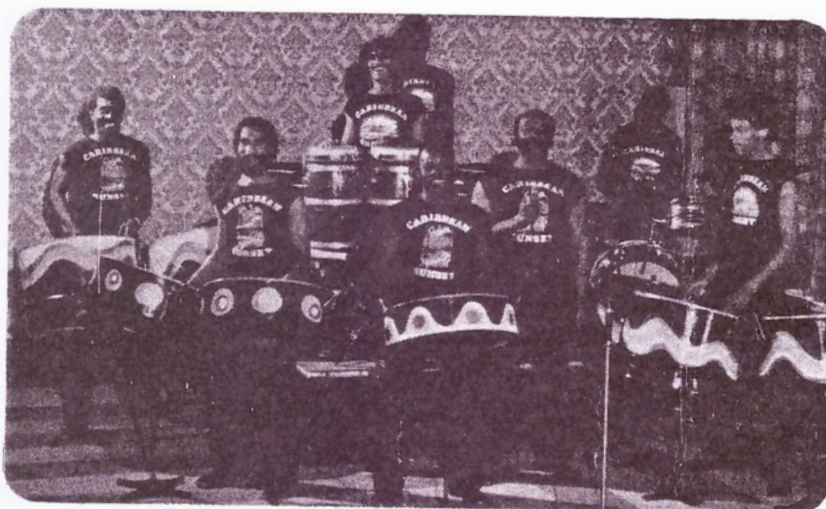
Founded in 1976, this group performs classical Chinese ballet, mime, dance, play and theatre. They are interested in touring to major cities during the summer. They have appeared at the Neptune Theatre, Liverpool; RNCM, Manchester, Royal Court Theatre, London, and at the Edinburgh Festival. They cater to all ages, and prefer an audience of no more than 1,000. They require lighting, simple props, and sound equipment. In 1978, this group won the Ethnic Minorities Arts Award for "Chrysanthemum Fairy", which was also featured in the BBC documentary, "Mersey Dragon".
Contact: Brian Tai-Shen Wang
 10 Great George Street, Liverpool 2
 Phone: 709 1166 or 709 7649

Ekome Dance Company

This 10-member group, formed in 1977, performs West African dance and song, with percussion music in-between each dance. They are funded by the Arts Council of Great Britain, and wish to tour anytime, anywhere. Their fee is £350, and they have toured Tunisia and Yugoslavia, and also do workshops in conjunction with performances.



Ekome Dance Company.



Caribbean Sunset Steelband.

Contact: The Producer
 6 Melville House, Sparta Street,
 Greenwich, London SE10
 Phone (01) 691 6004

Aklowa Dancers and Drummers

Formed in 1977, this group of 12, 6 dancers and 6 drummers, perform dances, songs, and drumming from West Africa. They also present a production, "The Story of Anansi", a dance drama for family entertainment. They receive funding from the Commission for Racial Equality, The Arts Council, Gulbenkian Foundation, and Greater London Arts Association. They wish to tour all areas of Britain, and are presently available from Oct. '80 - July '81. They have performed at South Hill Park in Bracknell; The Music Hall in Shrewsbury; Wolsey Theatre in Ipswich; and Battersea Arts Centre London. They prefer an audience of 500-700, and charge £350 for a show; £150 for a workshop. They require a performing area of 20' x 30' which should be clean and smooth, or they can perform outdoors on grass. They also have a group of 4 members that perform a programme for schools. They prefer a school audience of 250 maximum, and charge £55 fee.

Contact: Richard Austin
 c/o Aklowa Centre, Brewers End, Takeley,
 Bishops Stortford CM22 6QR
 Phone: (0279) 871062

Positive Vibes

Formed in 1978, this 8-piece group plays and sings its own style of reggae. They are available all year, and wish to tour all areas. They have performed in the International Community Centre in Nottingham, and cater to an audience between 16-25 years of age. Fees are arranged according to distance travelled and expenses for hiring a mixer, and transportation.

Contact: Alfred McLean, Manager, 90 Lelle Road, Forests Fields, Nottingham.
 Phone: 701562.

Faithful Youth Challengers

This group of 12 members, formed in 1967, specialises in Religious, Traditional, and Modern Gospel singing. Funded by the Church of God, they are willing to travel anywhere at any time. They have previously performed at Free Trade Hall, Manchester; Digbeth Hall, Birmingham; and Stanley Halls, Croydon. They perform for all ages, and charge 50% of the total box office takings as their fee.

Contact: Mrs. E. Hendricks
 7 Cheltenham Villas, Stanley Road,
 Croydon CR0 3QA.

They have recently released an L.P., available from the above address.



Faithful Youth Challengers.

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Caribbean All Stars

A steelband, they are available all year round, in any area, for dances and concerts. Formed in 1972, they have played hotels, clubs, and playhouses, and charge £150.00 minimum for 2-one hour spots in a 20-mile radius of Nottinghamshire. They require 2 sockets, 240 volts mains. They prefer an audience of 500 or less.
Contact: James Heyliger, 18 Smithy Close, Clifton Estate, Nottingham NG11 8EE.
 Phone: 216642.

*

Mr. Mosleh and Miss Nahid Niazi

This husband and wife team, celebrated in their native Pakistan, began singing together in 1964. Miss Niazi sings in Urdu, Punjabi, Push-to, Bengali, Persian, Arabic and English. They are willing to tour anywhere at any time, and their fee for one performance is £500.00, including backup musicians. They cater to an adult audience and need a piano and organ on stage if possible, sound system, and sound and lighting engineers.

Contact: Mr. Mosleh Uddin
 8 Darfield Walk, Highgate,
 Birmingham B12 0UA.
 Phone: 021-7724651



Mr. Mosleh and Miss Nahid Niazi.



The Groovers Steel Orchestra.

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The Groovers Steel Orchestra

Founded in 1975, this 20-member steel orchestra play everything from Classical to Calypso. The members span a generation in age, and have appeared in Canada, on the Continent, and for the BBC, ITV, and German Television. They are interested in touring anywhere in the U.K., and have previously appeared at Plymouth Arts Centre, the Crucible Theatre, Battersea Arts Centre, Milton Keynes, Leicester and Newton Abbott to name a few. They prefer an audience of 50 to 1000, and their fee ranges from £275.00 - £700.00, inclusive of transport. They are available most weekends, and for weeks in the summer, and at Easter and Christmas holidays. They are hoping eventually to form a full time professional group of 10 - 12 players.

Contact: Terry Noel, 10 Gainsborough Gardens, Greenford, Middx. UB6 0JG.
 Phone: 01-864 3418.

*

Hurricane Enterprises

An entertainment agency specialising in Caribbean Steel Bands, they will supply any size band for any type of function.

Contact: Hurricane Enterprises, 8 Brading Way, Purley, Reading, Berks. RG8 8BS.
 Phone: (0734) 413659.

▽

TOCAD

This company presents selected new dramas from the Third World, mainly from the Middle East, to create better understanding between the Arabic and non-Arabic speaking British community. They also present folk dance, music, and song, and will do National Evenings from different Arab-speaking countries. The group performs primarily in English. They are funded by GLAA, local authorities, and educational bodies, and are interested in touring to industrial towns, university and polytechnic towns, as well as in London, during any part of the year. They have performed at LAMDA Theatre, South London Theatre Centre, New Inn Theatre, Theatre Space, Oval House, Young Vic, Fulham Arts Centre, Iraqi Culture Centre, University of London, Teatro Technis, Africa Centre, King's Head Theatre Club, Redbridge Drama Centre, Pentameter, Tramshed, Omnibus Centre, Keskidde Arts Centre, Chiswick Town Hall, Latin American Centre, University of Glasgow, and at various schools and polytechnics. They prefer an audience of 15 years and older, and set fees at £50 - £100 if on tour grant; £120 - £200 if not on a grant. The group is highly adaptable to space and facilities available.

Contact: Adel Darwish
 100 Belton Way, London E3 4BB
 Phone: (01) 515 6598
 or
 166 Shaftsbury Avenue, London WC2H 8JH
 Phone: 379 7790



TOCAD

Asian Artists Association (Music and Dance)

Formed in 1976, Asian Artists Association are a non-profit group interested in touring Scotland and the North of England. They are available weekends and holidays, and have performed in Edinburgh Festival Fringe, and were the first group to tour India presenting Asian Arts. Besides performing, they teach Asian Arts, and fees are at £100.00 plus transport costs. They require a stage 20' x 30'.

Contact: Mr. S. S. Kohli
12 Washington Street, Glasgow G3
Phone: 041-2214526

*

Talisman

Founded in 1978, this reggae band consists of 6 members playing keyboards, guitars, bass, drums, and saxophone. They are interested in touring anywhere, all the year round. They write all their own material, and have performed at Bristol Arts Centre, in addition to musical venues. Their fee is negotiable, depending on distances travelled, and their fees are reduced if the venue hires P.A. and lighting equipment. P.A. power output needs to be 2.2-5 Kilowatts with 16-24 channels.

Contact: Brendon Whitmore, 1 Apsley Villas, Bristol 6.
Phone: (0272) 40430.

▼

Ekomé Arts

Formed in 1977, this group performs West African and West Indian dance and music in its traditional forms. Funded by the Arts Council of Great Britain and the Commission for Racial Equality, they are interested in touring to any part of Britain during any time of the year. They have previously performed in Lambeth Town Hall, Young Vic, Commonwealth Institute, Surrey University, Bath Festival, Alexander Palace, Roundhouse Theatre, National Theatre, South Hill Park Arts Centre, and E.C.T. They prefer an audience of 1000 or less, and charge a fee of £220, plus expenses and accommodation. They require lighting and a PA system. They will also provide a programme for schools and workshops in dancing and drumming.

Contact: Barrington Anderson
13A Brighton Street, St. Paul's, Bristol 2.
Phone: 0272 426475



Ekomé Arts.



Asian Arts Association (Music & Dance).

○

Claude Brooks Entertainments

This international entertainments agency will supply cabaret artistes including Limbo Dancers, Fire Eaters, Belly Dancers, Snake Dancers, Vocal Acts, Floor Shows, Comedy, Magic acts, Toastmasters, D.J.'s, Go-Go Dancers, and pianists; and bands such as Steel Bands, Dance Bands, Latin American bands, Hawaiian Bands, Greek Bands, German Bands, Country & Western, Pop, Soul, and Reggae groups, and Jazz bands.

Contact: Claude Brooks Entertainments
5 High Street, Slough, Berks.
Phone: Slough 20717

▼

Weld Dancers and Youth Drama

Founded in 1979 this group, based at the Weld Community Education and Arts Project in Birmingham, they specialise in African dancing, disco, and contemporary dance. They would like to tour to all parts of Britain during the summer, weekends, and holiday periods. They have performed at the Old Repertory Theatre in Birmingham, Weld Community Centre, Aston University Arts Centre, Westminster School, Hollyhead School, Oaklands Sports and Social Club, and Citadel Community Centre in Birmingham. They charge a minimum fee of £45, plus transport costs.

Contact: Janet Donaldson
110 Leonard Road, Handsworth, Birmingham.
Phone: 021-523 4579 or
Weld Community Education and Arts Project
47 Wilson Road, Handsworth, Birmingham.
Phone: 021 554 5068/1058

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Sticks & Fire

This 2-member Limbo Dancing / Fire Eating Act has been performing together for 3 years. They are interested in touring in Manchester and London areas, preferably weekends. They have performed at the Manchester Football (Club) ground, Manchester Carnival, and other carnivals. They require a back-up group of Steel Band or Calypso music.

Contact: Edwin Franklin, 109 Greengate Street, Oldham.
Phone: 633 7247

*

The Ukrainian Song and Dance Group

The company consists of 30 young people performing modern and traditional Ukrainian music and dances, with a choir, orchestra and dancers. They also perform Cabaret. They will tour anywhere, all year round, and they have performed in the Edinburgh International Festival, Lothian Regional Council, International Folk Festival Letterkenny (Eire), Borders Regional Council, Galas and Festivals, for the Edinburgh Arts Council, and many others. They cater to all age groups, and wish for a minimum audience of 100. Their fee is £30, plus travel expenses, and offers for bookings should be made at least 3 months before the performance date. They require changing rooms, electrical outlets for amplification and a performance area of at least 20 square feet.

Contact: Mr. I. R. Rewko
14 Royal Terrace, Edinburgh EH7 5AB
Phone: (031) 556 7622



The Ukrainian Song & Dance Group.

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Mystic and The Israelites

This group of 16 members, formed in 1979, are involved in dancing, drumming, and drama reflecting an Afro-Caribbean experience. They are funded by West Midlands Probation (I.C.P.), Community Chest, and West Midlands Arts. They would like to tour nationally, and have commitments until Oct. '80. They have previously performed at the University of Birmingham, Stoke Polytechnic, Commonwealth Institute, for the BBC, Jamaican Broadcasting Company, and at various community centres, youth clubs, prisons, and schools. They like a minimum of 80 in the audience, and their fee is negotiable, ranging from £100 - £200. They require a dance area of 20' x 20', 8 chairs, power point, and changing rooms. Their programme can vary in length from 40 minutes to 2 hours.

Contact: Bob Ramdhanie
76 Walsall Road, Perry Barr,
Birmingham B42 1ST
Phone: (021) 356 9621

Aston University Sikh Society Bhangra Group

Founded in October 1978, this 16-member group performs the traditional folk dances from Punjab, India. They are interested in touring anywhere in Britain, July - January, and other times of the year by special arrangement. They have appeared at Aston, Warwick, Bradford, Birmingham and Leeds Universities; Hatfield Polytechnic; Weybridge College; and for Stafford CRE. They charge a fee sufficient to meet their expenses, and cater to any audience.

Contact: Mr. Gurmeh Singh
13 Fraser Road, Sparkhill,
Birmingham B11 2NA
Phone: (021) 773 9809 (evenings)

Tara Rajkumar

A renowned performer and teacher of the Classical Indian Dance forms of Kathakali and Mohiniattam, Tara Rajkumar began her training at age 5 in her native India. She has performed in village temples; given recitals and new productions in the cities of India; and has performed extensively in Britain, Europe, and Scandinavia. In addition, she was sponsored by the Greater London Arts Association to tour London boroughs; and has given lecture/demonstrations and recitals at Cambridge, York, and Warwick Universities, Goldsmiths College, the School of Contemporary Dance, and the Commonwealth Institute. She has been running her own classes in Classical Indian Dance in London, which have led to the establishment of an Academy of Indian Dance at the Central London Polytechnic. Tara is available for lecture/demonstrations, ½ hour recitals, master classes, and workshops.

Contact: Tara Rajkumar
3 Walpole Lodge, Culmington Road, London W13.
Phone: (01) 579 7614



Mrs. Athiswari Vadivale.

Mrs. Athiswari Vadivale

Making her debut in 1969, Mrs. Vadivale specialises in Indian Classical Dancing, in the Bharatha Natyam style. She is interested in touring in the Midlands, Oxford, London, or Scotland, and is available during the month of September. She has performed in numerous venues in Oxford, as well as in Birmingham, Reading, and Leamington Spa. She prefers an audience of age 10 upwards, and requires a stage, lighting and audio equipment. Her fee is £25 per half hour, plus expenses, with a minimum fee of £25.

Contact: Mr. S. K. Vadivale
16 Kennett Road, Headington, Oxford OX 7BJ
Phone: (0865) 69143

Jitu and Party

This group was founded in 1975, and specialises in playing and singing Asian film songs. They are available for performances at weekends, anywhere in Britain. They also have a group called Azad and Party who perform Qawwalis and Ghazals.

Contact: Mr. Jitu
4 Ribble Street,
Blackburn, Lancs.
Phone: 676361

Steel An' Skin Arts Ltd.

This company of 11 people, founded in 1975, presents indigenous drumming, dancing, song, and dance drama from Africa, and West Indian songs and steel band music. They receive funding from the Arts Council of Great Britain, are interested in touring throughout Britain, and are available all year. They have performed in numerous venues, including Manchester Library Theatre, local authority venues in Sheffield, Liverpool, London, Stevenage, and have toured the Continent. They have recorded for radio and television, and a film about the group is available through the Arts Council of Great Britain. Their performance fee ranges from about £150 - £400, depending on the event. They will also provide workshops on a variety of African art forms. They require a stage, lighting, and accommodation on tour.

Contact: Peter Blackman
143B Abbey Road, London NW6
Phone: (01) 328 5233



Steel An' Skin Arts Ltd.

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* "Young Mazurkas - Mlody Mazur"

This Polish National song and dance ensemble was formed in 1979, and consists of 24 members. They are interested in touring any area of Britain at any time of year except July and August. They have previously appeared at the Bury Ethnic Festival, and charge a fee of £25 - £75. They cater to all ages, and prefer an audience of 500 or less.

Contact: Mrs. Maria Krupa
31 Wilson Street, Bury, Gt. Manchester,
BL9 7EF.
Phone: (061) 761 1487

* Gujarat Hindu Society

South Meadow Lane, Preston.
This group performs Indian Traditional Stick dances and Garbas, and was founded in 1965. Membership consists of 12 participants and 6 singers and musicians. They are interested in performing in the North West and Lancashire, most any time of the year if given 6 weeks notice. They have previously performed at Guildhall, Preston; and Norbreck Hydro, Blackpool. They cater to all ages, and charge a minimum fee of £25, plus transport. They require a space at least 18' x 20' and two separate dressing rooms.

Contact: Ishwer D. Tailor
4 Tower Street, Preston.
Phone: (0772) 25171

* Alpha and Omega

Founded 2 years ago, this group is interested in touring any time of year to all areas in Britain. They have appeared in Manchester, and were sponsored by the BBC for a performance at Manchester City Football Club.

Contact: Delroy Williams, 17 Lupton Walk,
Hulme, Manchester 15
Phone: (061) 226 5539, for Joe Judah.

▼ DAGARTI

Formed in 1978, this group of 7 plays contemporary Afro/Rock and Jazz, and have worked with the handicapped and mentally ill. They are funded by the Greater London Arts Association and wish to perform anytime, anywhere. Their fee is £300.00 and they have performed at the Commonwealth Institute, Goldsmith's College, Action Space, the Africa Centre and others.

Contact: The Producer
DAGARTI Arts Group, 6 Melville House,
Sparta Street, Greenwich, London SE10.
Phone: (01) 691 6004



Dagarti.



"Young Mazurkas - Mlody Mazur".

* Aziz and Party

Formed in 1978, this group consists of 10 members who perform light classical and popular music. They are available on weekends throughout the year to tour throughout Britain. They have previously performed at the Indian Association, Manchester; Kala-Niketan (UK), Manchester; Manchester Council for Community Relations; and the Bury Ethnic Arts Festival. They prefer an audience over 12 years of age, and a maximum of 300 members.

Contact: Mr. Aziz Zeria
25 Alsham Walk, Cheetham, Manchester.
Phone: (061) 792 8775

* Contrast Steel Band

Together since 1974, this Calypso, Reggae and Funk group consists of 15 players and 1 singer, and are interested in touring to any part of Britain mainly at weekends. They have previously performed at Commonwealth Institute, at many Leicester Education Authority Centres, in Nottingham, twice in France, and will be appearing in Italy this year.

Their fee ranges from £60 - £110.
Contact: Virginia Gorna, Highfields
Community Centre, 96 Melbourne Road,
Leicester.
Phone: (0533) 51053.



Contrast Steel Band.

* Solid Heat

Formed in 1978, this 6-piece funk/jazz funk, soul band is interested in touring within the Lancashire area, but will travel to most areas on weekends. In addition to performing in discos and clubs, they have appeared at the Albert Hall in Bolton, and at Bolton Festival in 1979. They request a minimum audience of 300 people, aged 14 - 40, and charge from £150 - £400 according to distance travelled.

Contact: Anthony Henry
20 Bury New Road, Haulgh,
Bolton, Lancs. BL2 2BG.
Phone: (0204) 35591

▽ Theatro Technis

Formed in 1957, this theatre group consists of a core of 7 people, that perform in Greek or English. They are funded by the Arts Council, Camden Council, ILEA, and LCS, and are interested in summer touring in London, Birmingham, Manchester, Bristol, Liverpool, Margate and Yarmouth. They have performed in Camden Town Hall, prefer an audience of 300 or less, and charge £100. They also have a folk dancing group.

Contact: George Evgeniou
Theatro Technis, 26 Crowndale Road,
London NW1
Phone: (01) 387 6617

*

X-O-DUS

This 7-piece reggae band, formed in 1976, plays inventive 'non-religious' British reggae, and wishes to tour throughout Britain, at any time of year. They ask that the venue supply the lights, and fee ranges from £150 - £400. They have performed at the Merseyside Caribbean Centre, and Chapelton District Boys Club, Leeds.

Contact: Martin Dunlop
Flat 2, 80 Clarendon Road,
Whalley Range, Manchester M16 8LA
Phone: (061) 224-8495 (for Ricky)

*

Tex Matthews Funky Steel Band

Founded 1970, these 5 musicians perform all types of music. They are interested in touring to all areas, any time of year. They have performed at Lancaster Town Hall; Manchester Town Hall; Birmingham Town Hall; Sheffield Town Hall; and Bolton Town Hall, to name a few. They cater to any age group, and their fee ranges from £125 upwards.

Contact: Tex Matthews
Flat 34, Yeomanry Court,
90 Whalley Road, Whalley Range,
Manchester 16.
Phone: (061) 226 7848

*

Young Polonaise

This group of 9 performers has been in existence since 1949. They perform Polish folk songs and dances in traditional costumes, with dances performed either as full group routines, or as duets. Performances vary in length from one duet, lasting 2½ minutes, to up to over half an hour for a mixture of song and dance. Programmes are individually discussed, and quite varied in their content. They are interested in touring all areas, and individual requests are discussed and considered on its merits. Fees depend on travel distance and expenses to be met, starting at £20.

Contact: Ric Gwizdek
20 Rosslyn Road, Firwood, Manchester
M16 0FY
Phone: (061) 881 8771 or (061) 833 0111

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The In-Betweens

This group of 8, formed in 1972, consists of first cousins performing a variety of work, including West Indian (Nevis). They are interested in touring all over the U.K. at Christmas and summer holidays. They have performed in Manchester Carnival regularly since 1972; for Granada Television; various schools; and Minority Arts Advisory Service North West. Their only requirement is a record player.

Contact: Mrs. L. Brandy
30 Salisbury Street, Moss Side,
Manchester 14 4ND
Phone: (061) 226 7593 after 5.00 p.m.



The In-Betweens.



Cool Touch.

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Phase One Steel Orchestra

Based at Broad Heath School in Coventry, this group formed in 1977. They play all kinds of music for concerts and dances, and consist of 23 musicians, plus limbo dances as an optional extra. They are interested in touring to any area of Britain, and have performed at the Leamington Spa Centre, Warwick University Arts Centre, and for the Sheffield Parks Department. They require a minimum performance area of 30' x 30', and charge £75.00 (£100.00 with limbo dancers), plus transport costs.

Contact: Tim Ward, 62 Kingfisher Drive,
Chelmsley Wood, West Midlands B36 0RP.
Phone: (0203) 26888.

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'One Accord' Group of The Church Of God Of Prophecy

Founded in 1971, this group of 11 members presents the Gospel of Salvation through music. They are interested in touring throughout Britain at any time, and charge about £50. They have performed in Digbeth Civic Hall, schools, prisons, and old people's homes.

Contact: Mrs. Maureen Wright,
Group Secretary,
126 Longmead Drive, Edwards Lane,
Nottingham.
Phone: 49842

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Cool Touch

This 7 member soul/funk group was formed in 1977. They are interested in touring mainly in the North, and have previously performed in Manchester, and at various Labour Clubs. Their fee is about £150.

Contact: Paul Vincent
332 Robert Adam Crescent, Hulme,
Manchester 15.
Phone: (061) 226 2707 (for David)

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Mrs. Mohana Lakshmipathy

Mrs. Lakshmipathy gives concerts, and lecture-demonstrations on Indian Classical Music, and plays the Veena, the purest and most ancient of all Indian classical instruments. She generally has a backup of percussion (mridangum) and Drone (Tanpura), making a total of three musicians. She is interested in performing in any area, and has toured extensively in Britain and on the Continent. She has performed to audiences of from 50 - 2000 members, and fees range from £150 - £200, exclusive of transport, board and lodging. She has generally given day-long workshops following concerts in schools or universities that have proved to be very helpful in creating interest in the classical content of Indian Raga and rhythm systems.

Contact: Mr. V. Lakshmipathy
4 Cumbrian Gardens, London NW2 1EF.
Phone: 01-455 0878 or 439 6411



Mrs. Mohana Lakshmipathy.

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The Godboles

This husband and wife perform sitar duets of Indian Classical music, with Tabla accompaniment by a friend. They are interested in performing in any area of Britain, with 4-6 weeks notice. They prefer an audience of 300-400, over 12 years of age, and charge £50-£90 plus travelling expenses. They have performed at Abraham Moss Centre, Manchester; Grange Arts Centre, Oldham; Werneth Park Hall, Oldham; Vishwa Hindu Parishad, Bolton; Wythenshaw Forum, Manchester; Oakworth Hall, Keighly, Yorkshire; Bingley Arts Hall, Bingley, Yorkshire; Middleton Civic Hall, Middleton; Liverpool Local Authority; Champness Hall, Rochdale; Bolton Festival, Bolton; Queen Elizabeth Hall, Oldham; and at Library Theatre, Manchester. Their daughter, Vinata Godbole, performs the Bharat Natyam, South Indian Classical Dance, and is also available for touring. She has appeared at Library Hall, Bolton; Bingley Arts Centre, Bingley, Yorkshire; Grange Arts Centre, Oldham; Bury Town Hall, Bury; Chorley Town Hall, Chorley; Leicester Theatre, Leicester; Library Theatre, Darwen, Lancs.; Town Hall, Blackburn, Lancs.; Town Hall, Nelson; Abraham Moss Centre, Manchester; and Library Theatre, Manchester.

Contact: Dr. M. K. Godbole

11 Lowerfold Way, Healey, Rochdale OL12 7HX

Phone: Rochdale 53747

Black Roots

'Black Roots' are an 8-piece roots rock reggae band, formed in 1979. They consist of 2 lead vocals, percussion and vocals, 3 guitars, keyboard, and drums. They wish to tour all year round, to all areas, and have performed at Trinity Institute in Bristol, as well as at music venues. All their music is written by the group, and is inspired by Rastafari. Their fee is negotiable, and ranges from £150.00 - £300.00. They require a powerful P.A. system with 16-24 channels. Power output should be in the range of 2.2 - 5 kilowatts.

Contact: Alfredo Vasquez, Flat 2, 112 City Road, St. Pauls, Bristol.

Phone: (0272) 421870 (11 a.m. - 7 p.m.)

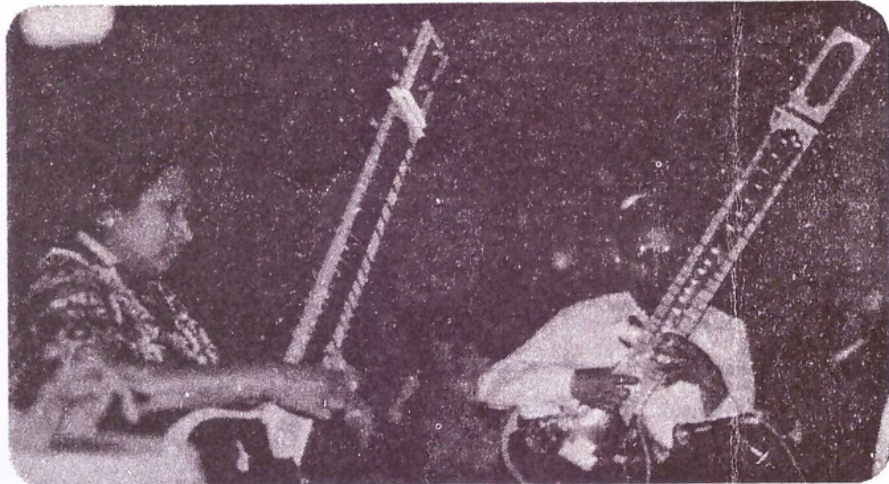
Oriental Arts (Bradford)

Oriental Arts is an organisation of 50 members, which promotes cultural and variety programmes, including dance and music. They were founded in 1976, and wish to tour any area of the country. They have performed in Bradford, Leeds, Huddersfield, Dewsbury, Liverpool, Sunderland, Salford and Manchester, and prefer an audience of 300-400. Their fee is negotiable, but ranges from £150-£200. They require stage lighting, sound system and dressing rooms supplied, and they cater to any age group.

Contact: Mr. Champak Kumar Limbachia
29 Horton Grange Road, Bradford 7,
BD7 3AH
Phone: 0274 576411

Key

- * Steel Bands/Carnival/Reggae
- ☆ Asian Folk/Classical
- ★ East European
- ▼ African Dancing/Drumming
- ▽ Drama
- Afro-Caribbean
- Chinese Culture
- Misc.



The Godboles

Black Expression

A group of 8 members, formed in 1976, they present dance and drama, choral recitals, poetry, and sketches to relate the Black experience, past, present and future. They are interested in touring to all areas of Britain, during the summer, Christmas and Easter holidays, and weekends. They have performed in St. Pauls (Bristol) Arts Theatre, Weld Community Centre, Aston University Arts Centre, Bedford Arts Theatre, Leicester University, Kescliffe Arts Centre (London), Liverpool Community Centre, Jenkins Street Community Centre (Birmingham), Rugby Community Centre, the Old Repertory Theatre, and the Crescent Theatre. Their fee begins at £95.

Contact: Miss Hermin McIntosh
32 Elmhurst Road, Handsworth,
Birmingham

Phone: (021) 554 5068/1058

or

Contact: Mr. Dorrel Richards
24 Varden Croft, Edgbaston, Birmingham
Phone: (021) 440 6749

Rainbow Art Group

Organised in 1978, Rainbow Art Group exists to promote the work of visual artists from ethnic minorities. They are assisted by the Commission for Racial Equality, and have exhibited at Action Space, London; at the London Entertains Festival; and at the Art Centre, Cannon Hill Park, in Birmingham. They require about 40 square feet of wall space in a well lighted area, and reasonable security from damage and vandalism.

Contact: G. V. De La Mothe
45 Randall Street, Maidstone, Kent ME14 2TB
Phone: (0622) 674940

Swami Narayan Ras Garba Group of Oldham

Founded 1977, this group consists of 12-14 girls with an ensemble of 4-5 players and singers, performing Cultural Stick Dances of Festivals of India, and Ras and Garba folk dances. They are available to perform anywhere in Britain on weekends and holidays. They have performed in Ashton-under-Lyme, Oldham, Whitworth, and Manchester, and their fee is a minimum £20, plus transport.

Contact: Mr. Virendra Bhatt
81 Alpine Drive, Wardle,
Rochdale, Lancs OL12 9NY
Phone: 78552

Mr. Bhatt can also arrange to supply other artists wherever required.

Lambeth Blunderbus

The Lambeth Blunderbus, officially launched at the Kennington Races on Saturday, May 31st, is a multi-activity vehicle designed for use by young people in Lambeth. Playschemes, special projects, Tenants Associations, Voluntary and community groups are invited to make use of the vehicle which is staffed by 2 workers and equipped with video, screen printing and duplicating facilities, inflatables, craft activities, and facilities for film projections on the upper deck. The vehicle is a 1964 AEC Regent bus, and is ideal for puppet shows, and to encourage drama activities.

Contact: Jon Manners, Project Coordinator
Amenity Services, 91 Clapham High Street,
London SW4
Phone: (01) 928 4911 Ext. 5144



Lambeth Blunderbus

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